

RAY BRADBURY'S MARTIAN CHRONICLES, THE USAGE OF EPITHETIC DEVICES IN THE STORIES THE ROCKET SUMMER AND YLLA

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Annotatsiya: Maqolada sifatlovchilarning mazmuni ochib beriladi. Rey Bredberining Mars solnomasi asaridan olingan hikoyalarda epitetlarning foydalanilishi tahlil qilinadi. Shuningdek, hikoyalar mazmuni, ularning tasviriy tuzilishiga e`tibor qaratiladi. Muallif fikrini dalillash uchun bir qancha misollar keltirildi.

Kalit so'zlar: tilshunoslik, epitet, sifatlovchi, xronologik, ilmiy fantastika, ramz, old qo`shimcha, homoform, nisbiy sifat, mavhum ot, taqlid qilish, ko`chma ma`no

Аннотация: Статья раскрывает содержание определение. Будет проанализирована эксплуатация эпитетических устройств в рассказах, взятых из Марсианской хроники Рэя Брэдбери. Кроме того, будет подчеркнут смысл историй, их описательная структура.

Приведены некоторые примеры, подтверждающие идеи автора.

Ключевые слова: лингвистика, эпитет, прилагательное, хронологический, научная фантастика, символ, префикс, омоформ, относительное прилагательное, абстрактное существительное, подражание, переносное значение

Abstract: The article reveals the content of adjectives. The exploitation of epithetic devices in stories that are taken from Ray Bradbury's Martian Chronicles will be analyzed. In addition, the meaning of the stories, their descriptive structure will be highlighted. Some examples are given to prove the author's ideas.

Keywords: linguistics, epithets, adjectives, chronological, science fiction, symbol, prefix, homophorm, relative adjective, abstract noun, imitation, figurative meaning

Introduction

Ray Bradbury is famous American science fiction novelist who wrote a number interesting books in genre of science fiction. From his childhood he was interested in reading books and as a result he himself could become one of the outstanding writers of his era. The Martian Chronicles is a fixup of short stories with new text connecting them into a novel. Bradbury has credited Sherwood

Anderson's *Winesburg, Ohio* and John Steinbeck's *The Grapes of Wrath* as influences on the structure of the book. He has called it a "half-cousin to a novel" and "a book of stories pretending to be a novel". As such, it is similar in structure to Bradbury's short story collection, *The Illustrated Man*, which also uses a thin frame story to link various unrelated short stories [3, p26].

The Martian Chronicles follows a "future history" structure. The stories, complete in themselves, come together as episodes in a larger sequential narrative framework. The overall structure is in three parts, punctuated by two catastrophes: the near-extinction of the Martians and the parallel near-extinction of the human race.

The first third (set in the period January 1999—April 2000) details the attempts of the Earthmen to reach Mars, and the various ways in which the Martians keep them from returning. In the crucial story, "*—And the Moon Be Still as Bright*", it is revealed by the fourth exploratory expedition that the Martians have all but perished in a plague caused by germs brought by one of the previous expeditions. This unexpected development sets the stage for the second act (December 2001—November 2005), in which humans from Earth colonize the deserted planet, occasionally having contact with the few surviving Martians, but for the most part preoccupied with making Mars a second Earth. However, as war on Earth threatens, most of the settlers pack up and return home. A global nuclear war ensues, cutting off contact between Mars and Earth. The third act (December 2005—October 2026) deals with the aftermath of the war, and concludes with the prospect of the few surviving humans becoming the new Martians, a prospect already foreshadowed in "*—And the Moon Be Still as Bright*", and which allows the book to return to its beginning [5, p. 55].

The stories of the book are arranged in chronological order, starting in January 1999, with the blasting off of the first rocket. "*Rocket Summer*" is a short vignette which describes Ohio's winter turning briefly into "summer" due to the extreme heat of the rocket's take-off, as well as the reaction of the citizens nearby. *Rocket summer* is a story which starts *Martian Chronicles*. In the story the massive emigration of humans to Mars planet by a hundreds of rockets is described. There were so many of them that it changed the climate of the Earth and it become too hot. Ices are melting and snows disappearing from the streets [2, p. 33].

First published as "*I'll Not Ask for Wine*" in *Maclean's*, January 1, 1950. The following chapter, "*Ylla*", moves the story to Mars, describing the Martians as having brown skin, yellow eyes, and russet hair. *Ylla*, a Martian woman trapped in an unromantic marriage, dreams of the coming astronauts through telepathy. Her husband, though he pretends to deny the reality of the dreams, becomes bitterly

jealous, sensing his wife's inchoate romantic feelings for one of the astronauts. After taking his gun under the pretense of hunting, he kills astronauts Nathaniel York and "Bert" as soon as they arrive. Ylla is a piece of story which depicts the first astronaut travelling to then mars. It is actually told by the description of two Martian couple. A wife starts see strange dreams in which people from the earth travel to the mars when she tell the story to her husband he gets very frustrated. He believes that earth is a planet, which cannot support life. However, as Ylla the wife continues to have dreams he gets extremely jealous as Yilla claims that an alien from Earth Nathaniel York has promised to take her with himself. In the end, Yll the husband finds out the day when earthmen will arrive from her wife's dream and on the day destroys their ship as soon as they arrive to Mars.

Materials and methods

The writer uses a variety of devices to describe the stories. In the first story it is interesting to see the description of changes that happens on our planet as too many rockets begin to take of. At first Bradbury give s some details about the environment of earth in 1999 as seen a future time in the story. It happens that it is very cold at that time as panes blind with frost or icicles fringing. Continuing his description he refers to housewives lumbering like great black bears. However, after the rockets starts to fly housewives s shed their bear disguises. A time when long wave of heat passes there is a flooding sea. This is also masterfully shown by the pioneer of science fiction by saying as if somebody had left a bakery door open. As a result windows flew up and frost patterns are melted. As description continues Bradbury writer about rockets stood making summer with every breath of it mighty exhausts. Other examples include pink clouds, cold winter morning ancient green lawns dripping porches.

The second story starts with the descriptions of the house of Martians. The writer uses here crystal pillars as the symbol of the house, referring to it many times during the story. The majority of the descriptive language however reflects the planet of Mars. It has empty seas, magnetic dust, gentle rain and scorched air. The nostalgic feeling present in the collection serves to bind the stories together. In his discussion of Midwest literature, Bredahl uses the term "divided narrative" to describe what some have called the "*Winesburg, Ohio* form," named after Sherwood Anderson's collection of stories set in the Midwest (49). Bradbury repeatedly named *Winesburg, Ohio* as an inspiration for *The Martian Chronicles* (Mogen 84). Emphasis on the divisions between the narratives differentiates this form from a

short story cycle. Divided narratives are stories that have clear physical boundaries between stories or chapters, are united by a motivating force or theme, and that can stand alone as individual units. In *The Martian Chronicles*, the physical boundaries are between the end of each story and the beginning of the next. The stories have very few recurring characters, and one does not necessarily lead into the next. Bredahl also states that the boundaries between the stories are obstacles that the motivating force must cross (50). The motivation that bridges the gaps created by the boundaries in *The Martian Chronicles* is the author's feeling of nostalgia for the Midwestern past. While bound together by the feeling of nostalgia present in each piece, each self-contained story can be read individually, as most of the stories in *The Martian Chronicles* were published separately before being collected into book form. Separately, each story has an element of nostalgia, and when bound together as a collection of divided narratives, the gaps between the stories are bridged by the author's nostalgia for his Midwestern childhood.

Discussion

The usage of adjectives can be analyzed from different perspectives. A point which can be highlighted is the masterful exploitation of the adjectives. It is interesting to see that Bradbury can easily turn nouns into adjectives by putting prefixes and suffixes. For example, the noun baker is changed into an adjective bakery by putting y suffix in the end of the of the word and we have bakery. For example:
And then a long wave of warmth crossed the small town. A flooding sea of hot air; it seemed as if someone had left a bakery door open.

Ray Bradbury uses homophorms in his description language to strengthen the description of places, objects and people. This is an example,
The children worked off their wool clothes.

Some of the adjectives in the Ray Bradbury's book are relative adjectives. These are not originally adjective words but are exploited as an adjective. In his way certain problems have been solved the description have been enriched. They can be divided into two groups relative adjectives that are taken from concrete and real nouns and the relative adjectives that are take from abstract nouns. Inside the stories both variations can be determined. As an example,
The housewives shed their bear disguises.
The warm desert air changing the frost patterns on the windows, erasing the art work.

The rocket stood in the cold winter morning, making summer with every breath of its mighty exhausts.

They had a house of crystal pillars on the planet Mars by the edge of an empty sea, and every morning you could see Mrs. K eating the golden fruits that grew from the crystal walls, or cleaning the house with handfuls of magnetic dust which, taking all dirt with it, blew away on the hot wind [9, p. 5-15].

Other adjectives are given by imitation. Take for example,

And from the book, as his fingers stroked, a voice sang, a soft ancient voice, which told tales of when the sea was red steam on the shore and ancient men had carried clouds of metal insects and electric spiders into battle.

“You’re unkind. I didn’t think him up on purpose; he just came in my mind while I drowsed. It wasn’t like a dream. It was so unexpected and different. He looked at me and he said, «I’ve come from the third planet in my ship. My name is Nathaniel York — »”

“A stupid name; it’s no name at all,” objected the husband.

“And he said, «This is the first trip across space. There are only two of us in our ship, myself and my friend Bert.»”

“Another stupid name.”

“The third planet is incapable of supporting life,” stated the husband patiently.

“Our scientists have said there’s far too much oxygen in their atmosphere.”

“But wouldn’t it be fascinating if there were people? And they traveled through space in some sort of ship?”

“Really, Ylla, you know how I hate this emotional wailing. Let’s get on with our work.”

“What’s that song?” snapped her husband at last, walking in to sit at the fire table.

I don’t know. She looked up, surprised at herself. She put her hand to her mouth, unbelieving.

The sun was setting. The house was closing itself in, like a giant flower, with the passing of light.

A wind blew among the pillars; the fire table bubbled its fierce pool of silver lava.

The wind stirred her russet hair, crooning softly in her ears.

She stood silently looking out into the great sallow distances of sea bottom, as if recalling something, her yellow eyes soft and moist, “Drink to me only with thine eyes, and I will pledge with mine,” she sang, softly, quietly,

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“Or leave a kiss within the cup, and I’ll not ask for wine.” She hummed now, moving her hands in the wind ever so tightly, her eyes shut.

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The renowned novelist also uses participle forms of the verbs as descriptive devices. Examples are,

And then a long wave of warmth crossed the small town. A flooding sea of hot air; it seemed as if someone had left a bakery door open.

People leaned from their dripping porches and watched the reddening sky.

A number of times the adjectives are in the figurative meaning. For example, *They had a house of crystal pillars on the planet Mars by the edge of an empty sea, and every morning you could see Mrs. K eating the golden fruits that grew from the crystal walls, or cleaning the house with handfuls of magnetic dust which, taking all dirt with it, blew away on the hot wind.*

Afternoons, when the fossil sea was warm and motionless, and the wine trees stood stiff in the yard, and the little distant Martian bone town was all enclosed, and no one drifted out their doors, you could see Mr. K himself in his room, reading from a metal book with raised hieroglyphs over which he brushed his hand, as one might play a harp.

The adjectives in the book can be divided into five categories: taste, smell, sight, hearing, and touch. All of them are present in the book and there some of the examples,

And from the book, as his fingers stroked, a voice sang, a soft ancient voice, which told tales of when the sea was red steam on the shore and ancient men had carried clouds of metal insects and electric spiders into battle.

Once they had liked painting pictures with chemical fire, swimming in the canals in the seasons when the wine trees filled them with green liquors, and talking into the dawn together by the blue phosphorous portraits in the speaking room.

Conclusion

Bradbury attributed his lifelong habit of writing every day to two incidents. The first of these, occurring when he was three years old, was his mother's taking him to see Lon Chaney's performance in *The Hunchback of Notre Dame*.¹The second

incident occurred in 1932, when a carnival entertainer, one Mr. Electrico, touched the young man on the nose with an electrified sword, made his hair stand on end, and shouted, "Live forever!" Bradbury remarked, "I felt that something strange and wonderful had happened to me because of my encounter with Mr. Electrico...[he] gave me a future...I began to write, full-time. I have written every single day of my life since that day 69 years ago." At that age, Bradbury first started to do magic, which was his first great love. If he had not discovered writing, he would have become a magician.

Bradbury claimed a wide variety of influences, and described discussions he might have with his favorite poets and writers Robert Frost, William Shakespeare, John Steinbeck, Aldous Huxley, and Thomas Wolfe. From Steinbeck, he said he learned "how to write objectively and yet insert all of the insights without too much extra comment". He studied Eudora Welty for her "remarkable ability to give you atmosphere, character, and motion in a single line". Bradbury's favorite writers growing up included Katherine Anne Porter, who wrote about the American South, Edith Wharton, and Jessamyn West [1, p. 14].

Bradbury was once described as a "Midwest surrealist" and is often labeled a science-fiction writer, which he described as "the art of the possible." Bradbury resisted that categorization, however:

First of all, I don't write science fiction. I've only done one science fiction book and that's *Fahrenheit 451*, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal. So *Martian Chronicles* is not science fiction, it's fantasy. It couldn't happen, you see? That's the reason it's going to be around a long time -- because it's a Greek myth, and myths have staying power.

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