

Science Fiction Translation Challenges Based on Ray Bradbury's Fahrenheit 451

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Abstract: Fahrenheit 451 by Ray Bradbury combines fact and fiction. Science fiction is a genre of literature that combines fantastical storytelling with theoretical scientific discoveries to explore the nexus between science fiction and reality. It provokes contemplation about the world's future and is crucial in forecasting a highly technologically advanced world, society, and issues that accompany it. Many writers have contributed to technological forecasts, including well-known American novelist Ray Bradbury, who wrote the science fiction book Fahrenheit 451. This article aims to examine the ontological juxtaposition of factitiousness and fictitiousness in science fiction literature, specifically in the aforementioned novel. Specifically, I will use the linguostylistic method of analysis to highlight the novel's linguistic and stylistic qualities, both literal and figurative, in Bradbury's work. Finally, I will reveal the cognitive frameworks, resources, meanings, and figurative language of the novel. I will also focus on specific cognitive notions and strategies that condition the factual aspect of the novel and help to create an environment of cognitive estrangement.

Keywords: Cognition, estrangement, factitious linguistic units, Fahrenheit 451, fictitious linguistic units, science fiction.

Anything you dream is fiction, and anything you accomplish is science, the whole history of mankind is nothing but science fiction. (Talk: Ray Bradbury 2014)

Introduction

The 21st century is a world of rapid technology growth and a plethora of cyberspace; we are amazed at the various breakthroughs that validate the centuries-old forecasts about humanity's technologicalization. Science fiction is a genre of literature that discusses facts wrapped in fiction, the intersection of science fiction and reality, and imaginative fiction based on scientific discoveries and the ideology of change. It plays a topical and significant role in this kind of prediction. It also causes individuals to conjecture about what lies ahead for the globe and humanity. Science fiction futures depict what we perceive to be the greatest and worst aspects of our current reality, expressing both our utopian ideals and our dystopian nightmares. Many writers have made predictions about the future of technology and science fiction. Some of these writers focus on hard science fiction, which refers to the natural sciences and pure technological advancement, while others write soft science fiction, which discusses socio-political futuristic issues. Famous American author Ray Bradbury is one of the latter, well known for his science fiction book Fahrenheit 451. .. Therefore, Fahrenheit 451's linguostylistics are the focus of this study. The author himself once stated, "I didn't write Fahrenheit 451 to predict the future, I wrote it to prevent the future" [in Prochnow 2013], despite the fact that the book is a great example of future prediction. One of the main humanistic goals of science fiction literature is, in fact, to

avert a catastrophic future. The linguistic goal and objective of this study is to reveal the author's unique, in-between-the-lines communications' figurative language, meanings, and cognitive frameworks. Hugo Gernsback, an editor, journalist, and publisher, first dubbed the genre "scientifiction" [1926], but later on, it became known as "science fiction" because science fiction writers place a strong emphasis on technology and how it relates to imagination. During the late 1930s to the early 1960s, science fiction experienced a Golden Age (also known as the Classic Age) characterized by meticulous attention to detail in the natural sciences, particularly physics, astrophysics, and chemistry, as well as accurate depictions of worlds that could be made possible by more advanced technology.² The current wave of cyberpunk/post-cyberpunk science fiction (1980 onwards) was preceded by the New Wave movement (1960–1980)³, which dealt with topics of gender, human relationships, and community and attempted to bring standard literary elements to science fiction. Before and at the start of the New Wave era, Ray Bradbury had already gained respect in the field. The current case study aims to shed light on certain facets of Fahrenheit 451's and science fiction literature's ontological juxtaposition of factitiousness and fictitiousness. First and foremost, the linguostylistic quirks of the aforementioned text with regard to denotative vocabulary, expressive language, and literal and figurative language are particularly concerning. Put another way, by using the linguostylistic and linguopeotic methods of analysis, we are able to reveal some of the novel Bradbury's stylistic quirks at the semantic, metasemiotic, and meta-metasemiotic levels of research (Gasparyan, 2008). Second, it is possible to present not only a literary or linguistic analysis of science fiction, but also to view it in light of certain style-forming cognitive linguistic peculiarities by focusing on particular cognitive notions and strategies that condition the factitious aspect of the genre and help create an environment of cognitive estrangement [Suvin 1979: 17]. Fahrenheit 451: The Intersection of Cognition and Estrangement

Even when science fiction defies, ignores, or contradicts particular scientific laws or advances in technology, it nevertheless draws on science for its inspiration. This genre of writing investigates how science permeates, modifies, and changes the themes and worldview of fiction, including partially real, partially imaginary scientific rules or theories whose cognitive content is never questioned. The element of science fiction that helps us comprehend the alien imagery in a particular work of science fiction is called cognition, with all of its rational, logical, objective, and realistic implications. Estrangement is the unreal, subjective, imaginative, and desirable vision of a better, distinct personal and sociopolitical future that manifests on a sometimes ordinary, sometimes majestic scale for both the author and the reader. A "totalizing phenomenon or relationship deviating from the author's and addressee's norm of reality," according to D. Suvin [1979: 38], is the product of the intersection and collaboration of cognition and estrangement or cognitive estrangement. Suvin (1988: 76) argues as follows: "Born in history and judged in history, the novum has an ineluctably historical character. So has the correlative fictional reality or possible world which, for all its displacements and disguises, always corresponds to the wish-dreams and nightmares of a specific sociocultural class or implied addressees." The future in these terms expresses its conditions of possibility – conditions found in the human history of the present and hence – in no way devoid of scientifically possible cognitive solutions. The cognitive approach to reality is one that takes for granted its objectivity. Estrangement is a description of reality based on the supposition that the mind and experience are subjective. Initially, it appears that the two ideas are at odds with one another. But science fiction is a literary genre where one literary work enhances another. Science fiction ostensibly acknowledges the objectivity of the universe it portrays, yet it obviously misrepresents the objective reality as we understand it. It is undoubtedly fictional and absurd, but it is scientific. Science fiction can be distinguished from myth, folk (fairy tale), fantasy, and realistic literary mainstream fiction by estrangement. The aforementioned discourses question the author's empirical world's laws as well, but they leave their boundaries and enter a closed universe devoid of cognitive possibilities. In science fiction, the fundamental truth and the potentially predictable future are assumed as givens, while in mythology, folklore, and fantasy, anything is possible

because they are obviously impossible. Therefore, estrangement is the process of removing oneself from the actual world and allowing one's mind to conjure up or produce something that does not yet exist but might in the future. It creates imaginative meanings out of cognitively reasonable concepts as its foundation. Thus, cognitive estrangement is the ontological juxtaposition of cognitive concepts and imaginative patterns that create an unreal, nevertheless a logical science fictional world. In other words, cognitive estrangement is the factual reporting of fiction. It has the significant effect of estranging, alienating us from our usual assumptions about reality. Through cognitive estrangement science fiction describes unfamiliar things as if they were familiar [Suvin 1988]. Both the presence and interaction of cognition and estrangement, reflection of the factitious and the fictitious, the real and the unreal, the objective and the subjective, the literal and the figurative, the semantic and the metasemiotic, the conceptual and the metaphorical is a must for science fiction [Muradian 2013: 104].

The Linguostylistic Expression of Cognition/Fact and Estrangement /

Word association, frequently prompted by a beloved line of poetry, is how Bradbury described his writing process [Encyclopedia of Science Fiction and Fantasy 2005: 59-60]. J.B. Priestley, a literary critic and author, observed in Cliffs Notes (2015) that Bradbury's stories are fueled by "deep feelings of anxiety, fear, and guilt." The two characterizations fit Fahrenheit 451's style perfectly. The novel is set in a totalitarian, dystopian future where reading is outlawed and books should be destroyed. The title refers to the alleged temperature at which books burn. Fahrenheit 451 plays a significant role in the concept of cognition, which is seen as the factual aspect of science fiction that opposes the fanciful one known as alienation. We should attempt to understand the novel's cognitive framework, resources, semantic meanings conditioned by specific socio-technological advances, and sociological ideologies in order to comprehend its discourse. Understanding its alienation models—which are conditioned by tropes, figures of speech, inherent and adhering connotations—and how to interpret them at the meta- and meta-semiotic levels is equally important. The author's creative mappings, transfers, and fictitious elaborations of the various cognitive connections or disparate arrays of information are a result of her language, which is not merely semantic but rather encourages the construction of meaning in an imaginative context with specific creative, estrangement resources. The story's opening line makes clear a sociological truth: without knowledge (books), society cannot develop consciousness or individual morality; without an ethical framework, there can be no genuine community. The cognitive framework makes it easier to see how any kind of individual intelligence, free thought, or freedom of expression is destroyed, repressed, or imprisoned when books are present. Within this overarching framework, the estrangement occurs in the dystopian world of fire. In contrast to his intended goal, Guy Montag, the protagonist, is the killer of the future.

It was a special 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. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. [Fahrenheit 451, p.]

At first sight neutral, the words eaten, blackened, changed increase their stylistic charge when we cognize them in association with the fire. Metaphorically, the fire is presented as a great python spitting its venomous kerosene upon the world, and the hands of Guy Montag (burning the books) – as the hands of some amazing conductor. Burning gives Montag a sense of power, as if he had control over symphonies of blazing and burning (an epithet). Like the way a conductor influences music produced by an orchestra, Montag feels that he controls the world he burns. The metaphorical expression to bring down the tatters and charcoal ruins of history emphasizes the cultural and historical value of the things burnt. Books are a vital part of the cultural heritage,

yet Montag feels nothing but pleasure when burning them. The act of burning is associated with destructive, irresponsible pleasure. We know this because symphonies are refined, sophisticated, enjoyable musical pieces and comparing the act of burning to that of a symphony tells us that Montag sees the burning as a feast for his senses. Fireflies are a beautiful scene when they fly in a swarm. The metaphor He strode in a swarm of fireflies describes the sparks and burning embers flying around Montag as he walks through the wreckage. The metaphorical utterance the flapping pigeon-winged books died on the porch and lawn of the house contains an epithet (pigeon-winged books) and a personification (books died on the porch and lawn of the house)

However, the novel does not end on such a despondent note. The tree of life (p. 77) symbolizing fertility and growth, promises much hope and gives a sense of optimism. The society depicted in the novel is the metaphorization of our past, present and future, and we are glad to find that there is hope for regeneration, a change for the better for mankind on this small planet of Earth.

Conclusion

There is a special place for science fiction in the literary canon. The crucial contrast of reality and fiction, cognition and alienation, intellect and imagination, and literal and figurative discourses is what determines its originality. In Ray Bradbury's *Fahrenheit 451* this contradiction is brilliantly expressed in the cognitive frame of an estranged creative language. The results of this study lend credence to the idea that science fiction should include both cognition and alienation, as well as the linguostylistic representations of each. At first glance, Bradbury's estrangement—an escape from cognition—creates a society that may exist in the future (or perhaps already exists) but does not exist in reality. The cognitive framework, resources, meanings, however, is a constant existence in the novel conditioned by certain socio-technological changes and sociological ideology expressed through certain linguistic units realizing their literal meanings. Bradbury's *Fahrenheit 451* proved to be a very useful source for our research thanks to the presence of cognitive notions and richness of figurative language, combined with the hidden-between-the-lines authorial messages.

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