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THE UNIVERSITY OF YÜZÜNCÜ YIL

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

FANTASTIC AND SCIENCE FICTIONAL ELEMENTS IN RAY BRADBURY'S STORIES

MASTER OF ARTS THESIS

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INTRODUCTION

Fantasy and science fiction have increasingly become popular. Many readers are enchanted by fantasy and science fiction to move away from reality determined by the physical rules of our world. Such fantastic and science fictional elements as dreams, magic, mystery, a supernatural and a suprarational world all have contributed to the popularity of these genres.

Ray Bradbury who wrote hundreds of stories was an important American writer who dealt with these two popular genres in his stories. He is defined as "one of the masters of science fiction and fantasy" (Bloom 1). His fascination with magic and future technology in his early childhood helped him to shape his fantastic and science fictional stories.

In this thesis, Ray Bradbury's stories are examined, focusing on fantasy and science fiction. It is clear that Bradbury uses conventions of fantasy and science fiction in his stories. The analysis of Bradbury's stories which include fantastic and science fictional elements is carried out focusing on how he employs these elements to his stories.

To this end, the thesis opens with the definition of fantasy and science fiction in the context of the reality principle because the relationship between these two genres and the real and unreal determines their position in literature. The border between real and unreal blurs in these two genres. That's why these two genres differ from traditional literature in which the value of a work depends on its writer's ability to portray what is real in our world. Especially, the Western Literature's earlier tendency to deal with the laws of reality in our world is in a stark contrast with these two genres.

In the construction of the Western literature on the base of the reality, the role of Plato and Aristotle is important because the term mimesis which emphasizes the role of art in representing the reality is introduced by them. In the first chapter, how the concept of 'reality' develops in Western literature is explored through various

literary theories. Lastly, postmodern view of reality and how fantasy and science fiction become vehicles for expanding the concept of reality are examined. Definitions and characteristics of fantasy and science fiction as parallel to the concept of postmodernism are also discussed in the first chapter.

The second chapter covers fantasy and science fiction in American Literature. The cultural roots of fantastic literature and how American writers apply fantasy to literature in accordance with their culture is analyzed. The development of science fiction in American literature is also mapped out. The role of pulp magazines in the development of American science fiction is discussed. Transition from space voyage stories based on a basic formula to a true science fiction and writers' interest in science fiction in relation to the developments in technology provide a basis to understand science fiction in American literature.

In the third chapter, Bradbury's life and works are introduced. The influence of his earlier childhood experiences on revealing his concerns in his stories is explicit. His fascination with the supernatural and the horror, and his interest in reading pulp magazines help him write fantastic and science fiction stories. It is also noticeable that he blends the elements of these two genres. It is possible to confront the supernatural in an environment that requires highly technological devices. Although this kind of attitude in his works gives way to confusion to determine his status as a science fiction writer, it should be noted that there aren't clear-cut boundaries in art any more. The genres can merge and categories are removed as a result of the new inventions in literature. That's why this thesis does not aim to label Bradbury's stories either purely fantastic or science fiction.

In this chapter, his philosophy of life is also made clear. It is argued that his attitude toward technology and machines, his ideas concerning the future are reflected in his works. Exploring his life and his views also plays a key role in having an insight into his stories that will be analysed in the fourth chapter.

The fourth chapter provides a detailed analysis of Bradbury's chosen stories. To this end, themes that belong to fantasy genre such as metamorphosis, double and problem of vision are mapped out in his stories. Characters that are widely used in

fantastic literature pervade his stories as well. Humans with supernatural abilities, strange creatures such as monsters and incarnated angels, and ghosts are noticeable in his stories.

It is also possible to see how time and space is constructed in his stories as a natural result of fantastic literature. Such fantastic elements as transforming and reinterpreting time and space are clear in Bradbury's fantastic stories. To this end, Bradbury's engagement with shift in time and supernatural occurrences is explored to show that he uses conventions of fantasy in his stories.

The fifth chapter analyses science fictional elements in Bradbury's stories. Time and space travel and technology constitute a main concern of his stories. It is also clarified that Bradbury knows very well and so emphasizes the impact of technology on human life.

The characters such as robots and marionettes which are the outcome of technological development hold an important place in science fiction. Bradbury includes these characters in his stories too. The function of robots in human life and how they replace humans are examined in his stories. Aliens who are believed to come from an outer world and the astronauts with whom the space travel is associated play a key role in his stories as well.

The construction of a new time and space that violates the laws of reality and has an access to other worlds is also emphasized in Bradbury's stories. The way, time and space is treated in science fiction, allows what is called impossible to become possible. Going backward or forward becomes possible in Bradbury's science fiction stories. The possibility of going backward or forward offers to break the continuous flow of time as well.

After this chapter, as a subgenre of science fiction, the elements that belong to dystopia is analysed in relation to the themes, character, and time and space. In his dystopian stories, Bradbury deals with a nightmarish future and the protagonists' struggle to overcome this nightmare is foregrounded. The portrayal of the world in future warns against a possible catastrophe in his stories.

Lastly, apocalyptic and post-apocalyptic fictions which are among the subgenres of science fiction are scrutinized. It is suggested that Bradbury's chosen stories are characterized by these two genres. In this chapter, apocalyptic and post-apocalyptic themes in Bradbury's stories are explored. A start-over in the world as a result of a natural disaster becomes the focus of his stories. Also, it is suggested that these stories function as a warning to a catastrophe that might happen in the future.

Overall, by a thematic analysis, Bradbury's stories are shown to have fantastic and science fictional elements. The scope of the thesis is confined to Bradbury's stories collected in *The Stories of Ray Bradbury Vol1*, *The Stories of Ray Bradbury Vol2* and *Ray Bradbury Stories Vol2*. The stories are chosen from these collections to analyse the elements of fantasy and science fiction in his stories.

CHAPTER 1.

A POSTMODERN APPROACH TO FANTASY AND SCIENCE FICTION

As it contains many political, generic, philosophical and cultural assets, postmodernism and the related areas of study are intrinsically hard to agree on. Defining fantasy and science fiction is difficult as they are not built on a stable ground as a result of bearing characteristics of postmodernism. Many critics have tried to define fantasy but it is possibly because of the association of the word "fantasy" with the "unreal" that makes it difficult to define precisely.

Reality principle is an integral part of science fiction too. Determining the criteria of reality in a fictitious work is too hard as all answers should be related to the deep interrelation of the concept of the "real" with how it is conveyed in the literary work. Since almost all the plots in literature are structured in an imaginary world, determining in what way the real, unreal or imaginary manifests itself in a specific work of fantasy or science fiction is important. As the concept of reality is one of the determinants of fantasy and science fiction, one needs to have an understanding of what reality means both in our existing world and in fictitious world of literature.

Questions concerning the nature of the reality and fictional representation were raised first by Plato, the originator of western critical theory. His views helped to form western literature, as well. Plato is the first to deal with giving answer to the relationship between reality and art. He insists on the existence of material objects, which are not more than a reflection of the immaterial forms of objects. Then, the forms of the objects constitute the *truth* and the *reality* whereas appearances are no more than imitations of the original one. Then, Plato precedes his argument into the art and introduces the term *mimesis*. If the existent world is no more than appearances, then artists create just the representation of the objects in the realm of the appearances.

The analogy of literary texts to a painting underscores the relationship between art and reality. To Plato, as the material objects do not represent reality, a painting is the imitation of imitation, which puts distance from the *reality*. The painter's success to paint a certain object is another disputable issue as his portrayal will be loyal to the material object which is the imitation of imitation to a certain extent. When it is looked from different perspectives, it means different things to anyone. Therefore, it is only the *reality* that is stable and invariable but this *reality* is not in this world.

Plato's argument on art also paves way to ethical function of art. He asserts that art should have a function of telling the *truth*. If people gain an understanding of the absolute *truth* in metaphysical realm, then, they can obtain values, which lead to them to goodness. This is possible just by acknowledging the *reality*. That's why he condemns tragedy for not telling the *truth*. According to him, the fall of tragic hero from greatness to nothing contradicts with human nature. For this reason, the works belonging to authors who give a false view of world are exposed to censorship in his *Republic.*

On the other hand, Aristotle, the pupil of Plato takes over Plato's discussions further and gives *mimesis* a new turn. He adopts a view familiar to Plato's. He agrees that all forms of arts are mimesis. On the other hand, Aristotle emphasizes the creative side of art rather than its truth or falsehood.

In this sense, Aristotle does not condemn any forms of art as imitative. Instead, he focuses on the creative process of it. That's why, he does not oppose tragedy. He sees tragedy as imitation of human actions and argues that knowledge can be drawn from human actions. According to him, tragedy has a positive effect on audience. It allows audience to observe human destiny and purgation of the emotions, which is called catharsis. Thus, disastrous consequences of an action are prevented by means of tragedy.

It can be easily observed that any attempt to distort the *reality* is repudiated by Greek philosophy of art. By implication, the fantastic, that is, the product of something unreal is regarded having a negative effect on society.

In medieval ages, neoplatonism comes to the foreground. Plotinus retains views of Plato in regard to the relationship between appearances and reality. On the other hand, he mostly focuses on the exercise of art, which introduces beauty. In the hands of an artist, an object is refined. He does not see an object in nature as being reproduced by artist. Instead, he sees it as a part of nature which is given form by an artist.

The relationship between art and nature is also emphasized by Philip Sydney who claims that the poet produces something different from what the nature offers. In his "An Apology For Poetry" Sydney differentiates the role of a poet from that of a mathematician, historian, grammarian and states " only the poet... lifted up with the vigour of his own invention, doth grow in effect another nature, in making things either better than Nature bringeth forth, or, quite anew, forms such as never were in Nature..." (13). His claims on the inventive role of the artist provide a ground for arguments concerning the fantastic which is known as the product of creative imagination. On the other hand, his emphasis on the process of imagination is interrupted by the ideas of neo-classicist who tries to revive classical standards.

John Dryden and Alexander Pope are among the prominent neo-classicists who are guided by the examples of the ancients. In "The Essay on Criticism" Pope adopts the Enlightenment vision emphasizing the importance of rationality and the classical standards in a work of art. He also stresses the concept of imitation. Imitation of the classical texts is important to him. He states in his essay "to copy nature is to copy them" (8). It is clear that imitation of the classical authors is an effective process for an artist. Imitation of the ancients and the imitation of the Nature do not mean different processes for neo-classicists.

Although literary men gave priority to the criterion of reality, this does not mean that there was no work of art that dealt with the "fantastic."*Doctor Faust* by Marlowe, for instance, includes supernatural exercises on Faust who sells his soul in return for the access of *absolute* knowledge. In the Seventeenth Century, Marry Shelley's *Frankenstein* becomes another literary work, which revolves around a monster created by Victor. Especially, with the emergence of Romanticism, the earlier attitude toward art on the base of realism is repudiated.

In the Eighteenth Century, Romantic period provides an impulse on imagination. This impulse is situated within the poet and called "imagination." Man's relationship with nature, the portrayal of natural landscapes and the value of individual experience are among the concerns of romantics. These concerns are first echoed by William Wordsworth in his Preface to the *Lyrical Ballads*. He regards the process of writing poetry as an experience which is derived from the very essence of the individual. Works such as *Kubla Khan* and *Christable* by Samuel Taylor Coleridge are among the literary pieces, which reflect the creative poetic process. These works are formed around dreamlands and breathe life into the fantastic. Supernatural beauty and energy are emphasized in these works.

While there is a tendency to deal with irrational and supernatural during the Romantic Period, lifelike portrayal of daily life activities in literature gains importance towards the end of the Eighteenth Century which is known as the Enlightenment Period. A scientific and rational basis for human experience shapes the attitude of this period.

At the turn of the Nineteenth Century, Western literature appropriates the principles of "realism" under the influence of scientific and political development. The changes brought about by industrial and commercial revolutions, the rise in trading class, and a political strife are reflected in realist works. Urbanization, social and economical injustices become the main concerns of writers of this period. For instance, writers such as Charles Dickens, Elizabeth Gaskell, Emile Zola, Balzac are preoccupied with depicting public life. Shift from an agricultural to an industrial society, loss of religious faith as a result of scientific developments are expressed in literature through realism. All these transformations are seen as an extension of Enlightenment period and contribute to the construction of modern period.

Modernism can be seen as reaction to Victorian conventions in England. Industrialization and the so-called progress in the states such as England and America fall short to meet the mental and spiritual demands of the modern individual.

With the rise of modernism, importance of multiple perspectives replaces socially-constructed reality. The Stability in society as well as scientific explanation made about the principles of the universe fall short of satisfactory understanding of how the social, economic and philosophic principles based on the enlightenment and reason can direct life, so relativity is taken as the centre for concepts like absolute time and space, which begin to move in a continual flux.

Marshall Berman defines modern period in his work *The Experience of Modernity: All That is Solid Melts into Air* and states

> The maelstrom of modern life has been fed from many sources: great discoveries in the physical sciences, changing our images of the universes and our place in it; the industrialization of production which transforms scientific knowledge into technology creates new human environments and destroys old ones. (16)

According to Berman, the continual change shapes human life and the world-wide transformation is echoed in literature as well.

Though depicting an event or the world in a realistic way is regarded important, the view of "art for art's sake" begins to dominate the literature. This view also paves way to the need of focusing on individual psyche rather than society. This becomes possible by a break with traditional modes of representation of reality. Developments in the field of science such as the "theory of relativity" put forward by Albert Einstein contribute to the construction of a different view based on reality. The unity of time, place and action is shattered in the modernist works. The objectivity is no longer held as a basis for *reality*. The subjectivity gains importance. The writers engage with the individual experience and the constraint of outer reality is challenged in modernist works. Subjective mutability can be seen in the works of writers such as Virginia Woolf and James Joyce.

The changing attitude toward reality is provided by different literary techniques such as "stream of consciousness" which aims at narrating the events from different perspectives. The importance of multiple views gains importance even to define what art is and a variety of movements such as Surrealism and Dadaism

which provide a new insight into what rationality and reality mean emerge in modern period.

The transformation covers all aspects of artistic practice. Established set of rules are challenged by them. The chaotic atmosphere of the period is reflected in literature via new experimentations in literature. On the other hand, the aim of transforming both the world and the literature ends. Modernism is replaced by postmodernism, which challenges the premises that modernism offers.

It is difficult to define postmodernism as it is generally regarded as rapture from the values adopted before. On the other hand, defining the period called "modern" is necessary to understand the period shaped by the values of postmodernism. According to French philosopher Jean- François Lyotard what is called "modern" emerged in the Enlightenment period which was formed on the basis of rationality and supported by states like America and France which use the industrialization on their own end. These states hold the power and use industrialization to be effective in every aspect of society in the name of development and progress. Rationalism is regarded as an instrument to keep the progress. The modern age is identified with the domination of rationality.

In his book, Malpas argues that Hegel's view on realty shapes the modern age. According to Hegel, Malpas states "what is rational is actual and what is actual is rational" (85). It can be easily observed that Hegel equates the reality with reason. On the other hand, postmodernism gives a new kind of thought on reality. In particular, Jean Baudrillard's way of describing reality differs from Hegel's claims on reality. Baudrillard states

> There is no real and no imaginary except at a certain distance. What happens when this distance, even the one separating the real from the imaginary, begins to disappear and to be absorbed by the model alone? Currently, from one order of simulacra to the next, we are witnessing the reduction and absorption of this distance, of this separation which permits a space for ideal or critical projection. (309)

According to Baudrillard, the harsh distinction between real and imaginary weakens because both of them become identical. The real is replaced by hyperreal because the

system of simulacra offers models, which become more real than the reality itself thanks to the technology.

Although the reality merges into imaginary, the absence of the reality is hidden by creating a sense that the world we live in is real. In *Simulacra and Simulation*, Baudrillard gives the example of Disneyland which is used as a means to make people believe that the rest of America is real. Jean Baudrillard states

> Disneyland exists in order to hide that it is the "real" country, all of "real"America that is Disneyland (a bit like prisons are there to hide that it is the social in its entirety, in its banal omnipresence, that is carceral). Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and theAmerica that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation. It is no longer a question of a false representation of reality(ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle. (10)

Postmodernism offers new insight in regard to the concept of reality in literature too. The representation of reality in a work of art is no longer favoured by postmodern writers. The idea that language represents the reality is also dismissed. Hans Berten observes that postmodernism rejects the empirical idea that language can represent reality and that the world is accessible to us through language because its objects are mirrored in the language that we use (6).

Postmodern discourse in literature is also often identified with its fragmentary status. As the reality is no longer regarded as single truth, something which is described as “impossible” becomes often subject matter of a text. In this sense, the difference between modernists’ way of dealing with the reality and of the postmodernists becomes apparent, too. In an essay entitled “Deconstructing the Balzacian Mode: Postmodern Fantasy” Olsen states “whereas the moderns create complex symbolic structures to encircle the chaotic experience, the postmoderns explore not the difficulty but the impossibility of imposing a single determinate meaning on a text” (45). That’s why fantasy which is characterized by the element of impossibility becomes a vehicle for postmodernism.

The attitude toward time and space also undergoes a change in postmodern literature. In this sense, it can be suggested that multiplicity in time and space is one of the key figures of postmodern literature. The significance of time and place decreases. The space is not fully narrated. The linear time is deconstructed and alternative spaces are created. These places can be fantastic, utopian or dystopian. More than one time and space can coexist in postmodern literature. Alternative time and space also give way to the uncertainty, which is one of the key figures of postmodernism. Alan Wilde remarks the role of uncertainty and states

> Postmodern irony is suspensive: an indecision about the meanings or relations of things matched by a willingness to live with uncertainty, to tolerate and, in some cases, to welcome a world seen as random and multiple,even, at times, absurd. (238)

As Wilde argues, postmodernism weakens its ties with the terms such as reality and rationality as it favours the uncertainty.

The liberation of literature from realistic modes of fiction paves way to the emergence of genres such as fantasy and science fiction, which comply with the premises of postmodernism.

Fantasy and science fiction incorporate with postmodernism, which establishes a ground for the studies of these genres. The characteristics of these genres show how they are embodied in postmodern literature.

It is generally assumed that impossibility is one of the key figures of fantasy. For instance, Gary Wolfe describes fantasy “as a fictional narrative describing events that the reader believes to be impossible” (271). Therefore, impossibility becomes a key concept in the definition of fantasy. What is “possible” is excluded and labelled as non-fantastic, whereas works based on the impossible can be classified as “fantastic”.

Another critic, Irwin defines fantasy as “a story based on and controlled by an over violation of what is generally accepted as possibility; it is the narrative result of transforming the condition contrary to fact into ‘fact’ itself” (qtd. in Wolfe 273). Through the use of the “impossible”, a new fact-constructing mechanism is included

in the process of fiction writing, which, in turn creates a plot and makes it seem as natural and real as any other realistic plot.

Another definition is provided by Heinlein who describes fantasy as “a story that is “imaginary –and –not-possible” (qtd. in Wolfe 272). However, regarding that all fiction is imaginary; the distinctive point is life-like fiction and the imaginary impossible in terms of man’s capacities in real life. Therefore, whereas life-like fiction is accepted as realistic, those dealing with the impossible events, in terms of place, time, capabilities and limitations of human life should be regarded as fantastic. On the other hand, the role of the mode of mimetic in a work of fantasy is important to determine the interplay between real and imaginary. Defining fantasy in relation to the criterion of *reality* gains importance as it stands “between the opposite modes of the marvellous and the mimetic” (Jackson 32). It can be argued that the marvellous play an important role in fantasy too.

“The world of fairy story, romance, magic, supernaturalism is one belonging to marvellous narrative” (Jackson 33). In a marvellous narrative, the time is generally the distant past. Dream-worlds provide us with the marvellous. What distinguishes the marvellous from the fantasy is that the reader is not allowed to hesitate in the face of an extraordinary matter because the element of uncertainty is removed. In a work which is dominated by marvellous, hyperbolic elements such as witches, broomsticks, dragons or beasts are included but they do not evoke the sense of hesitation. The reader accepts the existence of them. The supernatural provided by the marvellous is used in fantasy. On the other hand, a work of fantasy requires the cooperation between mimetic and the marvellous.

Olsen states that often fantasy "begins in the realm of mimetic, and then disrupts it by introducing an element of marvellous, the effect being to jam both marvellous and mimetic assumptions." (*Nameless Things* 288) In this way, the impossibility interferes in the story. What is excluded as unreal in our existing world is called impossible. However, this doesn’t mean that any work that includes the element of impossibility is called fantasy. It should both include reality which is determined by the rules of outer world and something which does not belong to the laws of reality. It can be likened to a stone which cannot resist the gravity whereas it

hangs in the air without any mechanism that enables it to stand there. The non-existence of that mechanism leads us to think it impossible. It is the same with fantasy. The laws of reality should be shattered by something called impossible. On the other hand, it is the shortcoming of any work, which is defined as fantasy that impossibility overwhelms the possibility. Description of impossible worlds compared to real world determines the effect of fantasy to a great extent. Wolfe remarks that "what sustains our interest in the impossible long after our cognitive apprehension of the impossibilities has passed, long after we have resolved the momentary hesitation or irresolution that Todorov calls 'the fantastic'" (227).

The element of hesitation in a work of fantasy is given much importance by Todorov in his work *A Structural Approach to Fantasy Genre.* In his book, Todorov establishes the elements of fantasy on structural level by giving some excerpts from the works that he calls fantasy and define what fantasy is. Then, Todorov fixes the structure of the fantasy s a genre and states:

> The fantastic occupies the duration of [the] uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighbouring genre, the uncanny or the marvellous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting apparently supernatural event. (25)

It is clear that the element of hesitation, which arises from the uncertainty, forms the backbone of fantasy according to Todorov. He also distinguishes fantasy from other kinds of fantasy such as pure uncanny, fantastic uncanny, fantastic marvellous, pure marvellous. The fantastic stands on the borderline between two genres, that is, the uncanny and the marvellous. Once the answer to the uncertainty is clarified, it is no more fantasy but uncanny or the marvellous while Jackson finds this categorization problematic as “uncanny is not a literary category but marvellous is" (32). That’s why Jackson offers to view fantastic as a mode rather than a genre and states

> It is possible, then, to modify Todorov’s scheme slightly and to suggest a definition of the fantastic as a mode rather than, which then assumes different generic forms. Fantasy as it emerged in the nineteenth century is

> one of these forms. It seemed to become a genre on its own right because of its extremely close relation to the form of the novel... (35)

As Jackson argues, the underlying reason for viewing fantasy as a genre stems from its relevance to the novel form. That's why Jackson prefers to treat fantasy as a mode and as "the combination of elements of [the marvellous and the mimetic]" (35). Treating fantasy as a mode which incorporates with the elements of the marvellous and the mimetic is helpful to explore its thematic concerns too. Thematic concerns of fantasy contribute to digest it better because the themes, the characters, time and space are the essential ingredients of fantasy.

As the fantastic takes its position on a scale between mimetic and marvellous, it is not coincidental that fantasy has some thematic concerns such as: "an uncertainty as to the nature of the 'real', a problematization of categories of 'realism' and 'truth', of the 'seen' and 'known' " (Jackson 49). As fantasy is not built on a stable ground in regard to its relation to the uncertainty, problems concerning 'reality' and 'truth' arise. Jackson also determines the related areas such as invisibility, transformation, dualism, good versus evil and argues that some other elements derive from these thematic concerns such as: hallucination, dream, insanity, paranoia (49).

It is not surprising that in a work of fantasy the events, which are stimulated by the hesitation, give way to a problem of vision. The confusion makes the character question the *reality* of the object, time or space he has witnessed or found himself within. If the laws of the reality in the narrative world contradict with another 'reality' the theme of that particular work reveals itself. For instance, the existence of something invisible contradicts with the rules of reality. That's why the confrontation with the invisible that only appears to the character results in character's hesitation. The character can meet the invisible and he can also experience being invisible by means of external or internal forces. "That which is not seen, that which is not said, is not 'known' and it remains as a threat, as a dark area from which any object or figure can enter at any time" (Jackson 49). It is this hesitation that makes reader, or the character question the visibility of the vision.

Hearing voices, *seeing* the invisible, shift in time or place, fragmentation of the self pervade in most of the works of fantasy and can lead the character to question the reality. When something unusual is felt by the character, uncertainty captures him or her and the interrogation of the reality and vision is reinforced in fantasy.

While the themes of fantasy offer a range of variety, the characters are also formed in a frame that incorporate with the themes provided by fantasy. In this sense, the characters can be ghosts, creatures, metamorphosed or invisible individuals. Thus, the characters can bear good and evil intentions to exercise their will on someone. The character may be exposed to an external or internal force that shakes his/her sense of 'reality' and he or she can find himself/herself in a marvellous world which is completely different from the real one or in this world which. The character can no longer measure the time as it can be transformed into past or future. The concept of time and space undergoes a change.

It is clear from the elements of fantasy that it transcends the limits of reality. It can be argued that the power of the imagination that liberates the mind from the limits of reality for that moment in fantasy reveals the premises of postmodernism, as well. Olsen remarks how the fantastic replaces reality and states:

> Hence, the consciousness does not serve to the aim of finding an absolute meaning, reality or truth. "Postmodern mind has deconstructed the transcendental signified…no wonder, then, that fantasy becomes the vehicle for postmodern consciousness. The fantastic becomes the realism our culture understands. (284)

As Olsen argues the fantastic duplicates the realism which represents absoluteness according to the western thought.

While reason and reality are indispensable elements that go with one another in western thought, subversive role of fantasy is manifested in postmodern literature. Jackson's definition of fantasy is worth consideration to begin with the position of fantasy in postmodern literature. Jackson calls attention to the subversive function of fantasy and states:

> … fantasy is not to do with inventing another non-human world: It is not transcendental. It has to do with inverting elements of this world, recombining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* 'new', absolutely 'other' and different. (8)

As Jackson argues, the values are inverted in fantasy. In this way, the implications of postmodernism, which deconstructs the hierarchy built upon reality, reveal in fantastic literature.

Fantasy is also devoid of a stability, which sustains the unity of time, space and character. This composition is shattered. Olsen draws attention to the role of fantasy to decompose these elements and states:

> ...fantasy's tendency, in its purest form, is to decompose unities of time, space and character. Instead of the past, present, or future, only nowhen exists: Dali's clocks melt, Poe's characters wander in the town of Vondervotteimittiss where a devil storms the clock tower and pulls the belfry man by the nose... (289)

The examples given by Olsen show the relationship with the premises of postmodernism and fantasy. It is clear that decomposing time and space in fantasy is a key to understand how postmodernism uses fantasy as a vehicle to realize itself. To understand the concept of time and space in postmodern sense, one needs to compare time and space in traditional narrative. Dannenberg maintains that traditional narrative constructs time and space under the guidance of realism and

> attempts to camouflage the ultimate, extradiegetic causal level of the author (who actually writes the text thus casually manipulates all events within it) by constructing a narrative world with its own intradiegetic connective systems. If these are convincing, the reader is encouraged to believe in the internal logic and autonomy of narrative world...These connective systems are created by the text's suggestion to the reader that she should understand the narrative world's configuration of events and characters using the same basic cognitive operations that she uses to make sense of the real world. (25)

As Dannenberg states, in realist texts, the reader is convinced about the analogy between the narrative and the real world. On the other hand, the construction of time and space in fantasy differs from the construction of time and space in realistic texts.

Fantasy departs from the laws of real world. Two kinds of space take place in fantasy. The first one is the real world where the routine goes on but the laws of reality is deconstructed. Second type of world is the one which is very remote to the real world geographically.

As pluralism is one of the premises of postmodern literature, the worlds multiply and the meaning loses its validity in the *real* world in the works of fantasy. The laws of *real* world are neither applicable to real world nor secondary world, which is built upon a new *reality*. Goh calls the coexistence of both the real world and the secondary world as 'heterocosmic' fantasies and includes them in postmodern fantasies which "characteristically feature a juxtaposition of different worlds, the everyday with one or more secondary worlds, with easy or repeated movement, back and forth between worlds" (24). The transition to another world is generally provided by means of doors, mirrors or holes. Jackson calls attention to this point and states:

> The topography of the modern fantastic suggests a preoccupation with problems of vision and visibility, for it is structured around spectral imagery: It is remarkable how many fantasies introduce mirrors, glasses, reflections, portraits, eyes-which see things myopically, or distortedly, or out of focus –to effect a transformation of the familiar into the unfamiliar. (43)

Then, the worlds multiply and the transition between these worlds become possible as time and space is deconstructed in a work of fantasy.

Postmodernism's assumption on disintegration wages wars against the belief in unity of self too. Thus, how the character posits himself or herself in fantasy gains importance. Firstly, the character feels unsafe either in the world where the laws of reality dominates or in the secondary world where the rules completely different from the one he or she lives in. Secondly, the character can experience a metamorphosis as in the case of Gregor Samsa or witnesses the double of his or her

self. The body is disintegrated and the character is no longer sure of who is who. The change in character, which is described as metamorphosis in fantasy, problematizes the conflict between self and the other. The character undergoes a transformation in literal sense. The character can also multiply and this gives way to the dual characters.

Dual existences are also one of the themes of fantasy which appear in the form of two selves of the character. Multiplication of the self becomes a threat for the unity of the character in fantasy. Jackson states that the many partial, dual, multiple and dismembered selves scattered throughout literary fantasies violate the most cherished of all human unities: the unity of character (82). As a result of the fragmentation, the character feels unsafe and fragmented self suspects of his own identity.

Psychic unity is also threatened by schizophrenia and it can be experienced by the character in a work of fantasy. Definition of the schizophrenia proves how it is embodied in fantasy. Deleuz and Guattari define schizophrenia theory in a formulation of three concepts: Dissociation (Kraepelin) Autism (Bleuler) and space and time or being in the world. (Binswanger) and state:

> The second is ideational concept indicating the specific nature of the effect of disorder: the delirium itself or the complete withdrawal from the outside world, “the detachment from reality accompanied by a relative or an absolute predominance of the schizophrenic’s inner life.” The third concept is descriptive one, discovering or rediscovering the delirious person in his own specific world. (22)

The crucial point is that schizophrenics alienate themselves from the real world and they create their own world. Then, the absoluteness of reality is removed by this view. What Deleuz and Guattari propose is reflected in fantastic literature. The character can create his own world which contradicts with the values of external world.

It can be argued that almost all the characteristics of fantasy are similar to science fiction as both deal with the laws of reality even though there are slight differences between them.

Science fiction, like fantasy, can be defined in relation to impossibility principle, but this principle is reversed in science fiction. Wolfe describes science fiction on the base of cognitive element which turns the impossible into possible and states that in science fiction, objects, landscapes, and even characters are often stripped of all but those qualities which will eventually serve some cognitive purpose (229). According to Wolfe, it is with the recognition of the possibility that readers find himself or herself within the borders of science fiction. One can recognize the subject with the use of the cognition element in science fiction. Darko Suvin's definition of science fiction shows the importance of cognitive element, too.

Suvin defines science fiction as a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (7). As Suvin argues, the interplay between fictional and empirical world are strengthened by the concepts such as "cognition" and "estrangement" in science fiction. While the "cognition" element provides a connection with empirical world, estrangement makes things unfamiliar. For instance, somebody who can travel in time or unknown planets can appear in science fiction. Peoples can settle into Mars although it does not seem possible in our age, yet nobody claims that it is impossible. As long as the impossible is constructed on the base of a scientific explanation, it means that the impossible becomes possible.

Once the rocket is launched into space, the familiar world becomes unfamiliar and estrangement starts. The travel also offers an escape from the world and a new world order is built or the character witnesses a different kind of order in "another world." The promise for the escape gives way to the quest for an alternate world where the technology offers almost everything or the machines are defied for the fear of their triumph over humanity as in Samuel Butler's *Erewhon*. The journey is not always into future but also to the distant past where a lost world is hidden as in the example of Edgar Rice Burrough's *The Land That Time Forgot*

Newly-found places are generally inhabited by another race. Master and slave relationship becomes explicit through showing different races or sometimes an ideal collaboration is sustained. The world offers an extreme technological progress where telepathy, the transformation of the thought can be realized which was used by A.E Van Voghts in *The Voyage of Space Beagle* in which telepathic birds appear.

Themes of science fiction reveal in relation to character and setting. Escape and quest for an alternate world, time travel, race, invasion, technology and machines, and a start over after a catastrophe pervade science fiction. The themes relevant to science fiction can be better understood within historical and social contexts.

The rise of science fiction coincides with the struggle to break science's bounds with religious beliefs. Towards the end of the Sixteenth Century, Nicolaus Copernicus's astrological observations reversed the belief held by the Church that earth was at the centre of earth. He claimed that the Sun not the Earth is at the centre of the cosmos. At that time, science was built upon a theological view. But Copernican revolution brought about a pure science and this also changed the course of works dealing with science. Although the Seventeenth Century writers of literature began to include scientific elements in their works, religious concerns were aroused too. Roberts states that certainly none of the earliest interplanetary stories was what we might call "secular" (7). He gives the example of Wilkins's *The Discovery of a World in the Moone* which questions the role of extraterrestrials concerning their awareness about Adam and the original sin (7).

Although the earlier works of science fiction do not break their ties with theology wholly, the authors started to engage with alternative worlds and this marked the rise of a subgenre, that is, utopia. Sargent defines Utopia "as a non-existing society described in considerable detail and normally located in time and space" (9). It is generally assumed that utopia offers a better way of life. On the other hand, ideal societies created as alternate to the existing one can sometimes be considered as a reaction against the latter. For instance, More's *Utopia* can be considered as the social and political criticism of England. In this sense, *Utopia* can be given as an example of Critical Utopia which is defined "as a non-existent society

described in considerable detail and normally located in time and space that the author intended to a contemporaneous reader to view as a criticism of that contemporary society" (Sargent 9). As Sargent argues the ideal state can be the projection of the existing society but the problems become the essential particles of that ideal state.

A shift in the concerns of science fiction can be observed in time. In the Twentieth Century, dystopian fiction emerges and gains popularity. *In Utopia/Dystopia Conditions of Historical Possibility* dystopia is defined in relation to utopia.

> Despite the name, dystopia is not simply the opposite of utopia. A true opposite of utopia would be a society that is either completely unplanned or is planned to be deliberately terrifying and awful. Dystopia, typically invoked, is neither of these things; rather, it is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society. (Gordin, Hellen and Gyan 1)

Although dystopia tends to be regarded as the counterpart of utopia, it is understood from this definition that dystopia differs from utopia as the terrible world presented to the reader evokes a utopian sense for a particular group of people. Dystopia cannot be regarded separate from the actual history. Moreover, it is the actual experience of people in our world that establish a fertile ground for its emergence in literature. Moylan calls attention to the development of dystopias and states:

> Dystopian narrative is largely the product of terrors of twentieth century. A hundread years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, dept, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of utopian imagination. (xi)

As Moylan argues, dystopia raises present concerns and generates a bad vision in the future that may come true.

George Orwell's *1984*, Evgeni Zamiatin's *We* and Aldeux Huxley's *New Brave World* can be given as example of dystopias in which government acts as the supreme power, totalitarian forces operates, and capitalism reaches its peak

respectively. Bradbury's *Fahrenheit 451* is also among the dystopian works that deal with censorship, totalitarianism and confinement of individual in the system.

The creation of alternative worlds in dystopia probes the economical, political and cultural aspects of the present and reflects the concealed problems. Especially the industrialization and the technological *progress* are satirized in science fiction although it is generally assumed to be the voice of the progress.

The position of dystopian protagonist in the criticized system is also very important. The character cannot express himself in this system. He is "generally prohibited from using language" (Moylan 149), or what he or she says does not make any sense rather than a tool for propaganda. But later language becomes a tool taking side with the protagonist. Moylan gives a variety of works as example to this issue and states:

> Despite the initial silence, the counter narrative is often accomplished precisely by way of language. From Kuno's conversations to Savage's in *Brave New World,* from D-503''s diary in *We* to Offred's*The Handsmaid Tale*, from the counter-advertising campaign in Fredric Pohl and C.M Kornbluth's*Space Merchants* and the book people in Ray Bradbury's *Fahrenheit 451*, to the antiestablishment hackers in the works of William Gibson, Pat Cadigan and other cyberpunkers, and finally to Jim's local history in Robinson's *Gold Coast*, Lauren's "Earthseed" journal in Butler's *Parable of the Sower*, and Malkah's storytelling in Piercy's *He,She and It*, control over the means of language, over representation and interpellation, is a crucial weapon and strategy in dystopian resistance. (149)

Gaining the power by the way of language, the protagonist no longer identifies himself with the existing system but longs for the past accompanied by nostalgia. He feels alienated and unhappy in this society.

The modern period brings about the worries about the so called technology that causes no more than catastrophe. In this sense, works that deal with futuristic worries emerge as apocalyptic science fiction.

The word “apocalypse” signifies a disaster happening in the world. This disaster brings the world to an end. The images of war, violence or ecological fear pervade in apocalyptic science fiction. The situation of the world after the disaster can also be treated in science fiction. It is post-apocalyptic science fiction that deals with what comes after the end of the world. Although the disaster can threaten the world and the lives of people, it may move toward a vision of good scenario. In this sense, post-apocalyptic fiction shows similarity to dystopia because dystopia can offer a better future criticizing the faults of existing system that may cause a disaster.

It can be asserted that the characteristics of science fiction mentioned above comply with the values of postmodernism. Postmodernism’s critical concerns are expressed through science fiction. McHale classifies science fiction as postmodern fiction and states that we can think of science fiction as postmodernism’s noncanonized or “low art” double, its sister-genre in the same sense that the popular detective thriller is modernist fiction’s sister-genre (60). According to McHale, postmodernism is dominated by ontological issues. He approaches postmodern texts with their ontological implications and identifies science fiction in regard to its ontological structure arguing that

> Science fiction, we might say, is to postmodernism what detective fiction was to modernism: it is the ontological genre *par excellence* (as the detective story is the epistemological genre *par excellence*), and so serves as a source of materials and models for postmodernist writers (including William Burroughs, Kurt Vonnegut, Italo Calvino, Pynchon, even Beckett and Nabokov). (16)

The connection between science fiction and postmodernism is provided by their ontological concerns on the base of reality principle.

Postmodern science fiction questions the relationship between reality and unreality. Especially, developments in science and technology pave way to a different approach to reality and unreality. The distinction between reality and unreality is removed by science. The virtual environment provided by science and technology challenges the concept of reality. The difference between the real and virtual leads one to uncertainty in science fiction.

Baudrillard's reading of *Simulacra* written by Philip K. Dick also reveals how postmodernism manifests itself through the theme of virtual.

> The new universe is 'anti-gravitational' or, if it still gravitates, it does so around the *hole* of the real, around the *hole* of the imaginary...the reader is, from the outset, in a total simulation without origin, past or future – in a kind of flux of all coordinates (mental, spatial-temporal, semiotic) It is not a question of parallel universes, or double universe, nor real nor unreal. It is *hyperreal*. (311)

What Baudrillard describes here is that there is no longer distinction between reality and imagination. The border between reality and imaginary disappears. Moreover, reality becomes hyperreal. This can be observed in science fiction in which technology creates a virtual environment by the way of simulation system. In this way, the limits of physical existence are no longer impossible. The concept of limited possibility disappears in science fiction.

Limitations imposed on the body are removed by a metamorphic process in science fiction. Physical and psychic integrity of human being is disrupted. The subject can be exposed to experimentations and treated as a machine. The technologically equipped man is called post human being. This post human being is given capability to shape his/her identity in a different body. In this way, the identity of human being is disrupted and the identity problem is treated in science fiction in both metaphorical and literal sense.

Strange creatures also play a key role in science fiction. The character in science fiction can encounter other beings in other planets and this encounter expresses a different kind of multiplicity and gives rise to an ontological question on the base of diversity in cosmos. Science fiction enables one to question his or her position in the world and to explore the interaction between different beings.

The exploration of alternative words, which are different from the real one, is also favoured by both science fiction and postmodernism. Fictional worlds constructed in science fiction revolt against structuration of time and space in traditional narrative. Both time and space can multiply in science fiction. Utopian or dystopian worlds are created and past present and future can merge.

This multiplicity offers the character to meet different values in that particular world or time. “This experiment with…multiple worlds is postmodern because it is without a totalizing or structuring centre, and is in a constant state of flux” (Darren 281).

As Darren argues what is experimented in other worlds is postmodern because the existence of other worlds proves that there is not a single truth or reality imposed on a work of science fiction. Overall, postmodernism, fantasy and science fiction appear to be overlapping each other and postmodern thought reveals itself in the texts written in fantasy, science fiction.

CHAPTER 2. FANTASY AND SCIENCE FICTION IN AMERICAN LITERATURE

To understand modern fantasy, one needs to trace back the origin of fantasy in literature. Fantasy develops from one of the oldest traditions of literature, that is, fairy tales which deals with the supernatural. Maria Nikolajeva observes that fairy tales and fantasy are undoubtedly generically related (138). This generic relatedness stems from the elements that both fairy tales and fantasy includes. For instance, wizards, witches, dragons or magical items are attributed to both fairy tales and fantasy. Swinfen points out that modern fantasy employs structures, motifs and marvellous elements derived from its predecessors in myth, legend, fable, folk-tale and romance (2). Fantasy inherits some characteristics from these traditions as all of them create a sense of wonder dealing with the "unreal." On the other hand, Attebery argues that what makes fantasy tradition prominent in American literature is the attempt to escape "the stock of magical images and events that abound in European tales and legends." (*Fantasy Tradition* vii) This can be best explained with American writers' strive for having a distinctive literature and Americans' Protestant culture.

In this sense, ballad can be given as an example which American writers experimented with to create their own literature. Although ballads include supernatural elements, American writers make some changes in this form. Attebery refers to Tristram Coffin who observes that ballads undergo a process of "rationalization" to localize the setting (17). Therefore, readers become familiar with the new surrounding and the environment. When considering America as a new nation, writers' aim to localize the setting is not coincidental. Attebery states that early national writers concentrated on the rational and practical problems of nation building and for the most part ignored ... superstitions – beliefs... (24). As Attebery states, the attitude toward superstition can be regarded as the new nation's need to progress under the guidance of rationality.

Another element that set writers back to deal with pure fantasy stems from American culture which is based upon Protestant vision. The new nation is built on a strict puritan code which requires repression of emotions and opinions. The

superstitious beliefs are eliminated in society. The events that take place in the course of American history proves Americans' attitude towards supernatural. Salem Witch Trials can be given as an example in which a lot of people are accused of witchcraft. It is obvious that Americans do not favour supernatural and reflect this attitude in literature too. In an essay entitled "Why are Americans Afraid of Dragons" Ursula K Le Guin observes Americans' attitude toward fantasy and states:

> In wondering why Americans afraid of dragons, I began to realize that a great many Americans are not only antifantasy, but altogether antifiction... such a rejection of the entire art of fiction is related to several American characteristics: our Puritanism, our work ethic, our profit-mindedness, and even our sexual mores. (32)

As Guin argues, Americans tend to distance themselves from art that requires the faculty of imagination in particular and they look for realistic tendencies in literature.

The departure from realistic tendencies comes to the surface with the writings of Irwing, Poe, Hawthorne, and Melville in American literature. These writers included supernatural elements in their works. Especially, Poe's stories bear the characteristics of fantasy. For instance, "The Fall of the House of Usher" blends both the marvellous and the mimetic which are the main premises of fantasy. On the other hand, the story can be best described by the term "gothic" which is known by its stress on the irrational. The element of fear is provided by medieval castles, dark and gloomy atmosphere or places like graveyards. Still, the attempt to rupture from realism contributes to the emergence of the genre of fantasy.

The shift towards treating secondary worlds like the worlds in early fairy tales starts to be engaged by the authors such as Frank Baum, Edgar Rice Burrough and James Branch Cabell who contributed to the development of fantasy in American literature. The portrayal of wondrous worlds which are equivalent to America has gained importance.

Marvellous landscapes such as Mars and also invented landscapes in which the supernatural operates also became the concerns of writers. These writers dealt with what is called "impossible" in this world. For instance, Frank Baum's *The Wizard of Oz*, Edgar Burrough's *A Princess of Mars*, and Cabell's *The Cream of the*

Jest are among the works which deal with creating wondrous worlds in which the impossible pervades.

One of the followers of these writers was Ray Bradbury who contributed to the genre fantasy on a large scale. He was mostly inspired by Burrough as it is understood from his tendency of dealing with Mars which is full of supernatural elements. *The Martian Chronicles* is a good example in which Mars is a mere production of Bradbury's own imagination. The setting is surreal and does not fit to the real setting of Mars.

Although Bradbury's position in fantasy is disputable because of his stories that approach science fiction, the role of the fantastic in his stories cannot be ignored. It can be argued that his stories have a blurring aspect between the borders of science fiction and fantasy. For instance, while space travel is supposed to exist in science fiction, some supernatural elements pervade in his stories such as "The Exiles", "The Fire Balloons", or "The Earth Men."In this sense, it is not improper to place his stories in the genre of fantasy.

There are also other writers who apply new inventions into their works. New inventions in fantasy are kept by authors such Andre Norton Roger Zelazny and Ursula K. Le Guin who blend magic and rationality in their works. Like Bradbury, these writers create magical universes in which elements of science fiction are included too. For instance, Guin's *Rocannon's World* can be given as an example in which both the elements of fantasy and science fiction are used. Attebery defines this work as a "typical science fantasy" and states

> On the science side, it gives us space ships, galactic warfare, and a hero who is ethnologist working for the League of All Worlds. On the fantasy side, it offers elves, dwarfs, winged tigers, wizard like Ancient Ones, prophecies, curses and perhaps an amulet." (*Fantasy Tradition* 163)

It can be easily observed that the tendency of the writers of modern American fantasy is to blend science and magic. This introduces readers a new perspective different from the earlier works that deal with fantasy.

In short, fantasy tradition in American literature has undergone some changes. It can be said that fantasy tradition in American literature is based on

reshaping the earlier literary genres such as fairy tales and ballads, in particular. American writers continue to reshape the examples of fantasy by inventing new techniques and styles and provide a new insight into this genre.

Another genre which has an important place in American literature in terms of its historical, social and political aspects is science fiction. It is arguable that the emergence of science fiction as a distinctive genre in American literature coincides with the discovery of nuclear energy. Many science fiction authors dealt with the possibility of nuclear holocaust during the 1940s. This tendency reveals in *Astounding Science Fiction* (1937) which is considered important as it contributed to form science fiction as a distinctive genre. Before this magazine, science fiction was published in pulp magazines with a simple formula and was not regarded as a genre.

This formula presents a hero equipped with extreme powers. He encounters aliens. The conflict between good and evil intensifies and the superman saves the earth or a woman. However, this formula was dismembered by *Astounding Science Fiction*. In this magazine, stories as well as science discussion were included to increase communication with both professionals and fans. These discussions were also carried to associations like Science Fiction League. Those were the first attempts to create a framework for understanding science fiction as a genre.

Writers such as Frederic Pohl, Damon Knight, Isaac Asimov, Robert Heinlen contributed to this magazine. The concerns of science fiction shifted from superhuman to the psyche of the new hero, that is, technician dealing with nuclear matter and the society. “A major innovation in magazine fiction from the 1940s on was the imagined application of experimental method and technological innovation not to physical problems but to fundamental questions about society and the mind.” (Attebery, *Magazine Era* 39) The tendency to deal with nuclear holocaust is embodied in Heinlein story “Blow Ups Happen.”

It deals with a psyche of a technician who works with nuclear materials. The impact of nuclear materials on the psyche of the heroic engineer becomes the subject matter of the story. In this way, the atomic power is interpreted. The establishment of atomic energy plants, effects of radiation, striving for avoiding a possible explosion are treated in the stories published during this period. It is not

surprising that the main role of science fiction is to deal with the nuclear holocaust in the 1950s. Booker states that given the careful control of nuclear-related images by the American government, it is natural that much of what Americans learned about the impact of nuclear war during the long 1950s was inspired by science fiction (66).

The nuclear anxiety is felt in Ray Bradbury's stories too. The post-apocalypse life leads the characters who settle down on Mars to miss the Earth. The colonization process is also emphasized in his Mars stories. For instance, *Martian Chronicles* circles around the theme of colonization of Mars after a nuclear war. Several rockets are launched into Mars "yet Bradbury overdetermines these expeditions as repetitions of the violent colonial encounters of settlers with Native American populations" (Luckhurst 104).

It is not surprising that works dealing with the theme of colonialism appear in the works of science fiction, too. The colonization may be settled in a different space and time. John Rieder calls attention to this fact and notes "science fiction addresses itself to the fantastic basis of colonial practice" (qtd. in Reid 257). This may also serve an aim. Science fiction can be seen as a tool to justify the colonial exercises on the colonized. For this reason, science fiction should also be viewed on the base of the colonial theme, which sustains the reader with different perspective to understand the invasion, the treatment of the alien and how 'the other' appears as a monster.

By 1960, the movement known as New Wave appeared in the magazine called *New World* in Britain. It was described as a rupture from the formulaic science fictions. On the other hand, naming the movement was problematic because American science fiction was already experimenting with science fiction different from science romances.

In that period, the cold war was one of the themes that retreated by science fiction writers. Especially Philip Dick's works which assault on reality represented by politicians showed the tendency of science fiction written during that period. Science fiction writers dealt with social and political criticism. Hence, a post-holocaust scenario which occurs as a result of the misuse of technology continues to

be illustrated in the 1960s science fiction. Latham draws attention to the role of science fiction in portraying the changes brought about the technology and states:

> The accelerated tempo of scientific development in the postwar period, with all manner of new devices conspiring to transform or threaten people's lives, made science fiction seem not only prescient but uniquely relevant, since one of the genre's key themes has always been the inescapable reality of technosocial change. (85)

As Latham observes, the threat caused by technology was felt so strongly that the life after a greater catastrophe was brought in question in science fiction.

In the 1970s ideological, political and social issues continued to be treated but this time by female authors. Gender, sexuality and race were explored by writers such as Ursula Ke Le Guin and Johanna Russ. Merrick suggests that works such as Suzy McKee Charnas's *Walk to the End of the World*, Marge Piercy's *Woman on the Edge of the Time,* and Sally Miller Gearhart's *The Wanderground* are among the texts that are formed by feminist science fiction. (109) These writers focused on the gender problems and discrimination in the society.

During the period between the 1980s and 1990s, "new space opera" dominated American science fiction literature. Space opera is a term used to refer to tales of outer space that was poorly written. On the other hand, texts written in the 1980s were modern space operas written with a "better prose, believable characters, and fewer obvious violations of scientific laws" (Levy 160). As Levy argues, there was a change in treating the space and characters in science fiction. Among the American writers, Lois McMaster Bujold and David Drake contributed to the sophistication of the space opera. For instance, Bujold's *Shards of Honor* circles around a newly found planet in a time of war and crisis with unexpected consequences. Bujold enriches the standard space opera using believable characters and events in his novel.

The near-future was also one of the concerns of science fiction writers in this period. The vision of the future loaded with bulks and visibility gained importance. The period of information explosion gave way to the rise of "cyberpunk" tradition in

science fiction. The term cyberpunk was first used in *Amazing Science Fiction Stories* by Bruce Bethke.

This tradition can be regarded as a revolt against the authorities. Booker and Thomas explain this revolt as a "rejection of the technological utopianism of much traditional SF" (110). The dark side of the future built by advanced technology is treated in cyberpunk fiction. Emily A. Maguire draws attention to the setting for cyberpunk tradition and states

> Cyberpunk narratives are frequently set in dystopian, globalized societies in which countries, corporations, and even individuals are connected their (often problematic)relationship to and reliance on technology, and in which violence, lawlessness, and isolation are prevalent. (355)

As Maguire states, the individual finds himself or herself in a corrupted near future where mega corporations govern the post-industrial world.

Apart from cyberpunk fiction, science fiction writers also focused on creating alternate histories. While dealing with alternate history, writers explored a possible consequence of a change during the course of history. Octavia Butler's *Bloodchild* and Kim Stanley Robinson's *The Luck Strike* can be given as examples which deal with an alternate history that avoids the Hiroshima crash. Also, gender issues and biological theories based on bodily transformation prevailed in this period. Butler's *Exenogenesis* can be given as an example to this kind of science fiction.

Towards 2000, issues of racial and individual identity gained importance. Alien abduction was among the themes treated by science fiction writers to highlight the identity problem especially in a country like America. Luckhurst remarks that alien abduction was used by the texts to reveal the trauma and repressed memories of Americans who felt the anxiety over the mix of races "as illegal aliens cross national borders, allegedly abduct jobs, and create mutant children through miscegenation" (233). The anxiety that Luckhurst argues stems from living in a globalized world. That's why living in a world where almost all the races mixes was handled by science fiction writers. Themes such as race, identity and multicultural

societies gained importance in science fiction. Especially the invasion theme treated in most science fiction served to increase the racial tension. It also contributed to "alienate many readers of color, who rarely saw representations of themselves as major human characters in these texts" (Booker and Thomas 124). They didn't have difficulty in building a relationship between aliens and themselves. Booker and Thomas also add "They could...often detect a reflection of themselves in the (typically negative) depiction of alien Others, ranging from the conquered to threatening invaders" (124). That's why works of science fiction dealing with racial and identity problem requires a different approach to elicit the common themes treated in science fiction.

After the 2000s, apocalyptic and post-apocalyptic visions have started to pervade in science fiction. Apocalypse and post-apocalypse are subgenres of science fiction. Curtis Claire defines apocalypse as "disastrous, violent and catastrophic end event" (5). The event that occurs in the world destroys the lives of human. Allan Weiss underscores "the role of scientific and technological principles in producing the end" (36). As Weiss argues science and technology are responsible for the disaster.

While "apocalyptic" fiction refers to a disaster created by nature or human, the post- apocalyptic fiction refers to human life after an extreme change in the World. Apocalyptic and post-apocalyptic events which mark the end of the world or a start-over after a disaster function as a warning against a potential danger like dystopia. At this point, the similarity between dystopian, and post-apocalyptic fiction becomes evident. Curtis underscores this similarity arguing that dystopian post-apocalyptic accounts can be dystopian because... the apocalyptic event is largely insoluble and the life that emerges from it illustrates a critical dystopia that warns us of where we might be heading (7). It is clear that post-apocalyptic tradition has the hints of dystopia. On the other hand, the catastrophic event itself becomes the focus of the post-apocalyptic fiction whereas dystopia focuses on the wrongs of the society after a change in the world.

Although apocalyptic fiction deals with catastrophes, it can also evoke a sense of utopian imagination after the apocalyptic event. If a new and better world

order emerges out of the old one, it is called utopian post-apocalyptic. The world undergoes a change positively.

The cause of the catastrophe is either nature or men. If the focus is on the conditions after the catastrophe, it is called post-apocalyptic. In fact, post-apocalyptic scenarios are rooted in the transformations the present world has undergone. James Berger gives the example of the First World War and states "the memory of the First World War produced the need to imagine an even great catastrophe that would finish the job" (389). As Berger argues, the changes in the world force people to imagine a catastrophe greater than the one that was already experienced. It is the same case with the 9/11 catastrophe. Apocalyptic urges and fears increased as a result of bombs dropped on people in America. As all the apocalyptic and post-apocalyptic scenarios are rooted in the present World, the apocalyptic in science fiction should be considered as a warning. Works such as *The Postman* by Brin, *Darwinia* by Robert Charles Wilson and *Oryx and Crake* by Margaret Atwood can be given as examples of apocalyptic and post apocalyptic works in science fiction.

In conclusion, fantasy and science fiction literature go through some phases. The cultural, historical and social concerns of these genres determine the phases that they undergo in American literature.

CHAPTER 3.

RAY BRADBURY: LIFE AND WORKS

Bradbury was born on August 22, 1920 in Illinois. When he was 3 years old, he saw the horror film classic *The Hunchback of Notre Dame* and this classic had a profound effect on him. In "Drunk, And In Charge of a Bicycle" Bradbury explains the effect of the film on him and states

> When I was three my mother snuck me in and out of movies two or three times a week. My first film was Lon Chaney in *The Hunchback of Notre Dame*. I suffered a permanent curvature of the spine and of my imagination that day a long time ago in 1923.From that hour on, I knew a kindred and wonderfully grotesque compatriot of the dark when I saw one. I ran off to see all the Chaney films again and again to be deliciously frightened. (51)

The Hunchback of Notre Dame's contribution to expand Bradbury's imagination was clear. The urge that he felt for imaginative entertainment went on in his childhood, too. In this sense, *Oz Books*, Edgar Rice Burrough's works and stories in *Amazing* influenced him a lot.

He also started writing stories at high school after he read stories that call for the power of imagination. Especially, the stories that belong to the canon of science fiction aroused interest in him. But, he was not an appreciated writer as his stories mainly focused on science fiction themes.

Bradbury tells the attitude of people towards science fiction in an interview and states "When I was a young writer, if you went to a party and told somebody you were a science fiction writer you would be insulted. They would call you Flash Gordon all evening, or Buck Rogers" (Weller, "The Art of Fiction" 185). Although he found an attraction in reading and writing science fiction, he was disappointed as he was ridiculed. But he didn't give up dealing with science fiction. He participated in Los Angeles Science Fiction League. In this League, he found a change to meet some famous science fiction writers such as Jack Williamson, and Edmond

Hamilton. They had a great influence on him. Jonathan R. Eller remarks their influence on Bradbury and states:

> He found a more lasting attraction in the science fiction and fantasy stories of Edmond Hamilton and Jack Williamson... As a youth, he was especially attracted to the work of Hamilton, beginning with "Lock World" an early Hamilton yarn in the spring 1929 *Amazing Quarterly*. Here was the kind of science fantasy that Bradbury would come to love. (13)

The underlying reason for his interest in science fantasy was his experience with imaginary beings and lands. Bradbury draws attention to the role of such things in his life especially after he saw *The Hunchback of Notre Dame* and writes "I was in love, then, with monsters and skeletons and circuses and carnivals and dinosaurs and, at last, the red planet, Mars. From these primitive bricks I have built a life and a career. (*Zen in the Art of Writing* 51)

The things that he calls as "primitive bricks" constitute the structure of his stories that are associated with the genre of fantasy and science fiction. For instance, the carnival that he admired much has an important place in his stories that include elements of fantasy. Sullivan argues the importance of carnival in shaping his stories of fantasy and notes "Bradbury's own brand of fantasy apparently came to the birth in the world of the carnival"(1309) In this carnival, the magician called Mr Electro had an important place to develop stories that foreground the importance of imagination. Bradbury mentions how he met with Mr Electro and how he became a source of inspiration in his life.

> Mr Electro cried "Live forever!" I decided that was the greatest idea I had ever heard. I went to see Mr Electro the next day, with the excuse that a nickel magic trick ı had purchased wasn't in working order. He fixed it, and toured me around the tents, shouting at each, "Clean up your language," before we entered to meet the dwarfs, acrobats, fat women, and Illustrated Men waiting there. (55)

It is clear that Bradbury was so much affected by Mr Electro and his carnival that he included Mr Electro and other characters in his stories such as "Black Ferris" and "Illustrated Man." In "Drunk, and in Charge of a Bicycle," Bradbury also

underscores the role of Mr Electro in writing stories and notes "... I started writing my first short stories about the planet Mars. From that time to this, I have never stopped. God bless Mr Electro, the catalyst, wherever he is" (56).

It is clear that Bradbury created his first Mars stories thanks to Mr Electro who represents the power of miracle without any ground. It can be argued that what he gained from the idea of the carnival and from the stories of science fiction that he read determined his status as both science fiction and fantasy writer. On the other hand, Bradbury's status as a science fiction writer remains controversial. It is generally assumed that Mars stories call for cooperation of scientific elements with a scientific explanation. That's why Mogen notes that the most severe criticism of his works has come from the science fiction community, rather than from the mainstream literary establishment (14). For instance, in an essay entitled "The Case against Ray Bradbury" Edward Wood expresses his wish that "Some day he may even write some science fiction" (qtd. in Mogen 19).

The fact that Bradbury gave more importance to the moral and the aesthetic aspect of his "machines" rather than the scientific explanation of them in his science fiction makes him a distinguished writer. Bradbury's view on science fiction proves why he is treated as a different author.

> I know only that there isn't a time, when I've had a really good night's sleep and am clear-headed, that I haven't thought of science fiction and been excited and concerned with its function, minor if you wish, both as fresh entertainment and as morality cloaked in symbol and allegory. (102)

His view concerning the function of science fiction calls for a different approach to science fiction. For instance, in *Martian Chronicles*, Mars offers a science fiction setting. However, what happens in this trope reveals Bradbury's real intention. Earthmen's settlement into Mars turns into a colonization process and projects Americans' encounter with Native Americans. In this sense, the moral aspect of the story is reinforced by the allegory. Also, the existence of supernatural things such as Fire Balloons or the Earthmen's metamorphosis into aliens without

any scientific explanation prove that Bradbury uses science fiction on his own end and deals with the extraordinary in a different manner.

It can be argued that his strong reliance on the extraordinary is related to his understanding of life. Touponce calls attention to how Bradbury interpreted universe. According to Touponce, Bradbury feels that "primordially we stand in awe and wonder before this fantastic universe, affected as before an aesthetic phenomenon, though the routine of life in society often makes us forget" (6). The routine of this life weakens our sense of wonder and we maintain an ordinary and mechanized lifestyle.

It could be claimed that the technology that he criticized harshly in his works is responsible for this situation. His stories dealing with the impact of technology on human lives revolve around this idea. For instance, the robots, marionettes or other technological devices in his stories are useful as long as they are not misused. They can create discontent when they turn people's lives into a nightmare. This can be clearly seen in his stories such as "Marionettes, Inc" or "Punishment without Crime" in which the robots are assigned an evil role and cause moral corruption. In an essay entitled "Day After Tomorrow" Bradbury questions the role of technology in the life of people and argues

> How much of any one such invention is good for a person, bad for a person, fine for this man, fatal to the next? So much depends, of course, on what the individual hears when he gives himself over to the electronic tides over the electronic tides breaking on the shore of Seashell. The voice of conscience and reason? An echo of morality?...Or, ...the sound of emptiness striking hollowly against yet another emptiness...(95)

As it is understood from Bradbury's argument, the technology can create emptiness in people's lives. However, values belong to the human can fill this emptiness. In his stories Bradbury is motivated by including human values and even scientific elements can embody these values. For instance, robots can feel, or think or build an intimate relationship with humans. At this point, it can be suggested that Bradbury's intention to use scientific elements in his stories makes him a different writer. Mogen argues "he values rockets and robots because they are extensions of

our “souls” ” (23). It is clear that the intrinsic value of something is the most important thing for Bradbury. His emphasis on the inner reality of a thing corresponds to how he observes the process of writing also.

Bradbury believes the role of the muse to discover the inner reality of something. According to Bradbury, the muse that triggers the ideas in his works could only reveal by the way of “looking in” not “looking out” (How to Keep and Feed a Muse 36) What Bradbury tries to imply is that the core of a thing, a character or an event can be hidden in writer’s motive to write that story and that motive is pressed out from subconscious. This motive is called the Muse. Bradbury draws attention to the interchange between the subconscious and the Muse and suggests:

> What is the subconscious to every other man, in its creative aspect becomes for writers, The Muse... here is the stuff of originality. For it is in the totality of experience reckoned with, filed, and forgotten, that each men is different from all others in the world. For no man sees the same events in the same order, in his life. (How to Keep and Feed a Muse 33)

It is this Muse that accompanies Bradbury in his stories and helps him reveal what he keeps in his subconscious. Especially, his childhood memories appear in a variety of ways in his stories. For instance*, Dandelion Wine* is among his works that harbours his own experiences in Illinois. In this work, Bradbury alters Illinois to Green Town. What he gathers from his childhood, frightening things and places are included in this work. This counterfactual world offers him a chance to put his childhood memories in a different manner.

Another thing that helps Bradbury create most of his stories is what he calls as “word association.” He describes this process in an essay entitled “Just this side of Byzantium: Dandelion Wine” and states:

> It was with great relief, then, that in my early twenties I floundered into a word-association process in which I simply got out of bed each morning, walked to my desk, and put down any word or series of words that happened along in my head... I soon found that I would have to work this way for the rest of my life. First I rummaged my mind for words that could describe my

> personal nightmares, fears of night and time from my childhood, and shaped stories from these. (79)

As Bradbury states, he uses this process to describe his own experiences in his life. To this end, he gives a shape to the words he presses out from his subconscious and creates his stories. During his life, Bradbury wrote many stories and most of these stories are collected in different books such as

> *Dark Carnival* (1947) *The Martian Chronicles* (1950) *The Illustrated Man* (1951) *Fahrenheit 451* (1953), *The Golden Apples of the Sun* (1953) *The October Country* (1955) *Dandelion Wine* (1957), *A Medicine for Melancholy.*(1959) *R is for Rocket* (1962) *The Machineries of Joy* (1964) *The Vintage Bradbury* (1965) *the S for Space* (1966) *I Sing the Body Electric* (1969) *Long After Midnight* (1976) *The Stories of Ray Bradbury* (1980) *Dinosaours Tales* (1983) and *A Memory of Murder* (1984) (Mogen11)

Although Bradbury's fame was primarily associated with his stories, he also wrote screenplays for movies such as *Moby Dick* and *Something Wicked This Way Comes* which is a novel he wrote himself. He also established himself as a novelist with *Fahrenheit 451*(1953) *Something Wicked This Way Comes* (1962), *The Halloween Tree* (1972), *and Death Is a Lonely Business*. Besides, he wrote many poems such as *When Elephants Last in the Dooryard Bloomed* (1973) *Where Robot Men Ran Round in Robot Towns* (1977), *The Haunted Computer and the Android Pope* (1981) and his poems are collected in *The Complete Poems of Ray Bradbury* (1982)

Bradbury remained an active writer throughout his career. He had articles, interviews, and book reviews as well. After leaving a great deal of works behind, he died in 2012. Although he died, his works contain the echoes of Mr Electro: "Live forever."

CHAPTER 4.

ELEMENTS OF FANTASY IN BRADBURY'S STORIES

4. 1 Fantastic Themes

4.1.1 Metamorphosis

Metamorphosis is used in the works of fantasy to denote the magical operations with which the characters are transformed into something else. Marina Warner defines the role of metamorphoses in fantastic fiction and argues that ... metamorphosis – shape-shifting – breaks the rules of time, place, of human reproduction and personal uniqueness; it became highly popular, much elaborated motive force in fantastic fictions (27). In this way, the laws of reality are broken. The underlying meaning provided by the metamorphosis is important because the radical changes in the body mark the changes in the psyche of the character as well.

Bradbury utilizes the theme of the metamorphosis in some of his stories. His stories include different kinds of metamorphosis. One is the physical metamorphosis, the other is mental metamorphosis. The stories that deal with physical metamorphosis are "The Messiah", "The Million Year Picnic", "Dark They were and Golden Eyed" and "Fire Balloons." Stories such as "June 2001: And The Moon Be Still As Bright", "The Fever Dream" and "Boys! Raise Giant Mushrooms in Your Cellar" reveal the theme of mental metamorphosis.

In "The Messiah" a group of religious men from different religions settle on Mars for a mission that requires to work with Christians there and to understand the theology of Martians. These religious men debate over the Messiah which is manifested differently in religions. It is the dream of Father Nivan that he wants to meet *Him.* One night he startles as he hears some strange voices. To his surprise, he sees a *figure* whose hand is bleeding and yearns for becoming free though nobody confined *him*.

> At this the young Priest opened his eyes wider and gasped. He thought:
> But you 're free. No one keeps you here!

> And in that instant: 'Yes!' cried the Vision. 'You keep me! Please avert your gaze! The more you look the more I become *this*! I am *not* what I seem. (Bradbury 2: 269)

It is understood that the Martian changes form in parallel with men's dreams. It is clear that there is an affinity between dreams and metamorphosis. The dreams evolve out of desires and metamorphosis provides a ground to realize it. The Martian complains that before he arrived the church, he was forced into different shapes via different dreams. Martian's transformation into different things in accordance with people's dreams marks the relationship between mind and matter. Todorov draws attention to the interaction between matter and mind and calls metamorphosis in fantastic literature as "transgression of the separation between matter and mind" (113). Once the character imagines the *idea*, then it becomes *visible*. The story called "The Messiah" can be given as an example to a transition process in which ideas turn into something visible and become concrete through the mind of others.

In "The Messiah", as the dream of others torture Martian, the young priest accepts to free the Vision desperately which means that the metamorphosis will be no longer operative on the Martian and men's willingness to assign a name to something yields no result. Mogen explains how the Martian and the Earth men arrive at a consensus and he interprets the metamorphosis in relation to Earth men's adaptation to the new environment and states "Though the priest possesses admirable spiritual intensity, his "pact" parallels the ironic theme of [the story] in which settlers impose their own fantasies on their new environment, often with destructive consequences "in this case by means of metamorphosis" (Mogen 79). Therefore, it can be argued that the metamorphosis is used as a tool to show the selfish attitude of settlers' toward the old inhabitants of Mars. Their attitude toward the new environment also creates conflicts.

Mogen notes that all of Bradbury's space fiction dramatizes in some form the conflicts and possibilities created by adapting to new environments. In its purest form this adaptation process becomes metamorphosis (79). "The Million Year Picnic" is another story which can be given as example of this kind of metamorphosis.

"The Million Year Picnic" revolves around a family who travel to Mars. It is full of surprising elements for children and they also want to see Martians there. The father takes them to a Martian canal, which reflects them in a different shape. "Surely they recognize themselves not as self-identical beings, but as subject to change and metamorphosis in this new world" (Touponce 37). It can be argued that their metamorphosis stems from the need of adapting themselves to the new environment.

Those who settle into Mars with the aim of leaving the Earth are in need of metamorphosis. They have a desire to adapt themselves to the new environment and this comes true in the form of a transformation into Martians. This message is given by the way of the theme of metamorphosis.

Another story "Dark They were and Golden Eyed" functions in a similar manner. The recurrent theme of metamorphosis becomes explicit through the metamorphosis of Earth men who came to Mars to escape from war in the world. They change day by day. Mogen notes "this frontier process has somehow reversed. Rather than adapting their environment to suit themselves, as they initially had every intention of doing, the settlers, slowly transform into "Martians" (80). This transformation can be observed in their body. The dialogue between two Earthmen marks their transformation into Martians.

> 'Sam' Bittering said. 'your eyes – '
> 'What about them, Harry?'
> 'Didn't they used to be grey?'...
> Why do you ask, Harry?'
> 'Because now they're kind of yellow-coloured.' (Bradbury 2: 63)

Later, Earthmen start to internalize this process and they all immigrate to the Martian hills leaving their possessions imported from Earth. Their transformation is stated in the story.

> They moved along the canal, the father, the mother, and the racing children in their swimsuits. They stopped and ate meat sandwiches. He saw their skin baking brown. And he saw the yellow eyes of his wife and his children, their yes that were never yellow before...If I lie here long enough, he thought, the

> water will work and eat away my flesh until the bones show like coral. Just my skeleton left. And then the water can build on that skeleton- green things, deep-water things, red things, yellow things. Change. Change. Change. Slow, deep, silent change. (Bradbury: 2 66)

It can be understood that Earth men adopt the physical features of Martians. Although it is supposed that an earth-like environment and men-like Martians will appear in the story, Earthmen are exposed to metamorphosis and this reinforces the irony of the story.

Theme of metamorphosis recurs in the story "Fire Balloons" in which church men travel to Mars on a mission to save the sinned people. The priests come to Mars to sustain the unity of psyche in people. They try to learn about Martians' beliefs too. One day, a religious man comes across some strange shapes which are known to come from a different race of Martians. They no longer exist in a body shape. They are transformed into a shape free from body which reinforces the idea that they are free of sin also. The body which is considered to be the cause of the sin transforms into pure soul leaving the heaviness of sins behind and they becomes like balloons which levitate in the sky. Transformation into balloons can be considered as an escape from the limitations imposed on body thanks to metamorphosis.

Among Ray Bradbury's stories that deal with metamorphosis, the mental transformation without the physical one via an external force also comes to the foreground.

One of Ray Bradbury's stories titled "June 2001: And The Moon Be Still As Bright" is an example of this kind of metamorphosis. It opens with the fourth expedition's landing on Mars. Astronauts start to explore Mars and find out that almost all Martians died of Chicken Pox. The crew's physician Hathaway suggests that the previous expedition caused this illness and death of Martians.

During the time that they spend on Mars, Earthmen adopt destructive attitude towards the new land. They exhibit some sort of irresponsible behaviour such as drinking dancing and speaking loudly. One of the members of the crew named Spender get furious at others' attitude toward the new land and he decides to explore the Martian ruins. When he returns he gives the shocking new.

> I sat around, learning how to read the old writing and the Martian came back, each time a little nearer, until on the day I learned how to decipher the Martian language- it's amazingly simple and there are picturegraphs to help you- the Martian appeared before me and said , "Give me your boots." And I gave my boots and he said , "Give me your uniform and all the rest of your apparel." And I gave him all of that, and then he said, "Give me your gun," and I gave him my gun. Then he said, "Now come along and watch what happens." And the Martian walked down into camp and he's here now. (Bradbury: 2 392)

It is understood from Spender's speech that he is no longer himself but the Martian. In this sense, the metamorphosis gives rise to another related area: otherness. He experiences to become the "other." He directs his gun to the men who cannot sympathize with the "other" and kills him. On the other hand, one of his friends called Cheroke can understand what "the other" can feel as his grandfather told him about the people of Cherokee who felt agony in Oklahoma Territory as they were minority there. For this reason, the *new* Spender doesn't intend to kill Cherokee.

After metamorphosis, Spender develops two selves. He becomes the "other" creating another self. He also expels the idea of otherness by killing men who are unable to feel like Martians. Metamorphosis enables Spender to dissolve the limits. Jackson notes that fantasy with its tendency to dissolve structures, moves toward an ideal of *undifferentation* and this is one of its defining characteristics (72). It can be said that Spender accomplishes *undifferentation* by means of metamorphosis.

Bradbury's treatment of metamorphosis theme reveals in another story "The Fever Dream" differently from the other stories that deal with this theme. Thirteen year old Charles suffers from a bad cold. However, the symptoms that he experiences don't comply with the illness. Day by day, he feels as if his body doesn't belong to him.

> He felt his brain fill with a boiling mercury. He felt his left eye clench in upon itself and, like a snail, withdraw, shift. He was blind in his left eye. It no longer belonged to him. It was enemy territory. His tongue was gone, cut

> out. His left cheek was numbed, lost. His left ear stopped hearing. It belonged to someone else now. This thing that was being born, this mineral thing replacing the wooden log, this disease replacing healthy animal cell. (Bradbury: 2 139)

In spite of the claims of the child his family do not believe him. The boy recovers from the illness but turns into a different 'thing' mentally. Charles is internally surrounded by some forces who manipulate his mind. This can be considered as an invasion. Johnson calls attention to the interplay between invader and invaded and notes "Bradbury frequently plays off the ambiguity of the relationship between the invader and the invaded. At the moment an invasion succeeds, the invader becomes defender-capable himself being invaded" (The Invasion Stories of Ray Bradbury 15).

Johnson also observes that metaphorical aspect of the metamorphosis, which marks the "change of mind", outweighs the literal meaning of metamorphosis, that is, "a change of circumstance" (15). Actually, the change of mind is the result of the split between body and mind. Something which threats the individual by means of an external or internal force leads the individual to withdrawal into the mind. R. D Laing argues that the individual who is exposed to a threat dissociates his 'self' from his body especially when there is no physical escape and he goes on to argue that "This dissociation is characteristically associated with such thoughts as ... 'nothing seemed to be touching me,' I cannot take it in!'...with the feelings of estrangement and derealization" (78). In this sense, metamorphosis of the character's mind denotes the estrangement of the character from his body as he feels that he is not the owner of it.

> Now, he had no body. It was all gone. It was under him, but it was filled with a vast pulse of something burning, lethargic drug... I am dead he thought. I've been killed, and yet live. My body is dead. It is all disease and nobody will know. I will walk around and it will be not me, it will be something else. (Bradbury: 2 138)

After the illness, there is no change in the body of Charles. However, his mind acts differently. Laing also suggests that the body may go on acting in an outwardly normal way, but inwardly it is felt to be acting on its own, automatically" (78). It is the same case with Charles. He is not exposed to a change physically, but he turns into a "monster" who kills living beings such as ants and a bird in cage. From that moment on, he cannot sustain the body and the self unity. His body remains the same but his mind acts differently.

The change of mind in the context of metamorphosis, which is triggered by the invasion of mind, is also explicit in "Boys! Raise Giant Mushrooms In Your Cellar."

The story opens with Mr. Fortnum's conversation with Mrs. Goodbody who appears to be a mad woman trying to defy something she calls "flying saucers" and she believes that these flying objects will invade the world. Fortnum ignores her. Roger Wills, one of the friends of Fortnum also bears a sense that "something is wrong with the world" (Bradbury: 2 240). Fortnum observes that the underlying reason for this intuition is subconscious and says "The conscious recognition of something that's been subconscious for a long time. But don't quote this amateur psychologist!' (Bradbury: 240). The fear of being invaded by another race becomes explicit through the story. Actually, it is the fear hidden in the subconscious of many Americans who are threatened by multi-cultures and races. Being alien means no more than coming from another race. On the other hand, the existence of "aliens" cannot be prevented in a place like America and it is implied in the story that the world will no longer be the same and a change will occur in the mind of people too. The change is first witnessed in boys' minds.

Fortnum's son is inspired from a science fiction magazine called *Popular Mechanic* and he begins to grow mushrooms in the cellar. Fortnum solves the puzzle at the end. The children all over the world begin to grow mushrooms. The ones who eat these mushrooms are transformed into an alien. It is clear that the theme of metamorphosis in the context of invasion of mind recurs in this story.

4.1.2 Double

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The idea of the double is first treated by Otto Rank who draws attention to the division between body and soul in *Beyond Psychology*. According to Rank, the shadow which appears and disappears in accordance with the path of the sun is the double of the body (74).

The division of the body is also used in fantastic literature. The double is generally used to mark the role of the subconscious in the creation of the double. In short, it can be suggested that the theme of the double is used in fantastic literature to probe into the psyche of the individual.

In this sense, "The April Witch" and "Bless Me Father, for I Have Sinned" are two stories that show the interplay between the subconscious and the double. In "The April Witch" a witch who is able to pass through the minds of people wants to fall in love with a man. On the other hand, her family warns her that if she marries an ordinary man she can lose her magical powers.

As the witch cannot fall in love with somebody different from her, she falls in love with a man using the device of the telepathy. She passes through a girl's mind who cannot decide on having a relationship with a boy called Tom. Although Tom called likes Ann very much she feels nothing towards him. On the other hand, Cecy tries to manipulate Ann's thoughts to have Ann fall in love with him. Ann's mind gets loaded with conflicts. On the one hand, she doesn't intent to say something nice to Tom on the other hand; she can't stop herself to behave him nicely. The conflict in her mind increases when she refuses to go to dance with Tom. The tension between the self and the double in "The April Witch" is made clear by stating "Cecy poured her mind into the hands of the young girl, into the heart, into the head, softly, softly. *Stand up*, she thought. Ann stood. *Put on your coat*! Ann put on her coat. *Now, march*! No! thought Ann Leary. *March!* (Bradbury:1 408)

It is the tension that the girl feels because of Cecy's manipulations. Hagage underscores the tension created generally by the double and notes:

> This double tension is also illustrated in the actual reaction of the character who has just found his double. Indeed, there will always be between the two protagonists a strong attraction for the other and yet a feeling of repulsion

> when face to face with him, proving once again an ambivalence that will make the term "indecision" a key-word in this kind of relation. (4)

The dialogue between Cecy and Ann shows this tension in the story. The difficulty of deciding on a certain issue is made clear and the tension that the individual feels reveals through the theme of the double. It should also be noted that this tension is created via the telepathy. The relationship between the free will and the suppressed acts of the individual is observed thanks to the device of the telepathy.

Freud draws attention to the role of telepathy which paves way for the emergence of the Double and states that one possesses knowledge, feeling and experience in common with the other, identifies himself with another person, so that this self becomes confounded, or the foreign self is substituted for his own- in other words, by doubling, dividing and interchanging the self (85). In the story, Cecy stands for the foreign self and substitutes Ann's self. That's why Ann's personality is divided and an interchange occurs between the two selves. Jackson calls these two selves as self and self as *other* and states:

> Over the course of the nineteen century, fantasies structured around the dualism – often variations of Faust myth, - reveal the internal origin of the other. The demonic is not supernatural, but is an aspect of personal and interpersonal life, a manifestation of unconscious desire...fantastic narratives are clearly secularized: the 'other' is no longer designated as supernatural, but is an externalization of part of the self. The text is structured around a dialogue between self and self *as* other... (55)

As Jackson remarks the dialogue between the self and self as *other* can be considered as an evidence of an unconscous desire as in the case of Ann. The conflict between the two selves shows the difficulty the girl has to decide on the continuity of her relationship with the boy.

It is easy to observe the interplay between the double and subconscious. The role of subconscious in the appearance of the double is also related to the term uncanny which is explained by Freud in in his essay "The Uncanny." Freud explores the meaning of unheimlich and states "the German word *unheimlich* is obviously the opposite of Heimlich, *heimlisch,* meaning "familiar"; "native", "belonging to the

home"; and we are tempted to conclude that what is "uncanny" is frightening precisely because it is not known and familiar" (76). He also includes the definition of the word unheimlich. After Freud explores the definition of "unheimlich" in relation to the word "heimlisch", he notes "thus Heimlich is a word the meaning of which develops towards an ambivalence, until it finally coincides with its opposite, *unheimlich*" (80).

As the meaning of the two terms does not contradict with each other, Freud defines the "uncanny" and states that the "uncanny" is that class of terrifying which leads back to something long known to us, once very familiar (76). It is clear that something we are familiar with can terrify us and reveal the themes of uncanniness. Later, Freud draws attention to the role of the Double in literature and treats it under the theme of the uncanniness. The theme of double is appropriate to evaluate in relation to the uncanny because the double evokes the uncanny feeling in the character. The double can be considered as a shadow of the protagonist and reflects the subconscious of the individual.

The double can also reveal by the way of multiplication of the body. In this sense, "Bless Me Father, for I Have Sinned" is a story in which the character generates his *self* as a result of an unconscious desire. Although not essentially a demonic, the double in "Bless Me Father, for I Have Sinned" constitutes the dark side of Father Mellon who is a priest at church.

One night, a man comes to be blessed because of his sins such as upsetting his grandma and mother, killing a butterfly and beating his dog. The unconscious of Father Mellon generates other *self* to face his past. A man comes and wants to be forgiven because of the similar sins they both have. At the end of the story, Father Mellon forgives the man.

Indeed, the man stands for his other *self* and it is implied in the story that there is not a man who comes and confesses his sins. Father Mellon cannot find him behind the confessional door but his reflection in the mirror.

> Frowning, the priest reached out and opened the confessional door and peered into the cubicle. There was nothing and no one there... Turning again, he saw the tall mirror that stood in the church entry. There was an old man, himself, reflected in the cold glass. Almost without thinking, he raised his

> hand and made the sign of blessing. The reflection in the mirror did likewise. (Bradbury: 2 568)

The mirror image in the story functions as an indicator of the likeness between the two selves. Zivkovic argues that the psychological power of the double lies in its ambiguity, in the fact that it can stand for contrast or opposition, but likeness as well (122). It is clear in the story that there is not an opposition between the two selves. Moreover, the similarity between them is reinforced by the mirror. The reason why the other self disappears becomes clear. The Double in the story functions as a reconciler and once the priest confesses his sins, the double disappears.

The story also bears the marks of Bradbury's attempt to forgive himself creating his Double in the story. Bradbury explains the reason why he wrote this story and states:

> In Bless Me, Father, For I Have Sinned," I went back in time to relieve a beating I had given my dog when I was twelve, and for which I had never forgiven myself. I wrote the story to at last to examine that cruel, sad boy and put his ghost, and the ghost of my much-loved, to rest forever. (Bradbury Run Fast, Stand Still... 25)

His ghost, that is, his double serves to the aim of confronting his past experience in the story. The double in the story reveals what is hidden in Bradbury's subconscious as well.

4.1.3 Problem of Vision

One of the thematic concerns of fantasy is problem of vision as it looks for determining the demarcation between reality and unreality. Something, which is invisible or unseen, is identified with the unreal in the existing world. On the other hand, in fantastic literature the accepted norms in the world we live are shattered so the invisible thing constitutes the core of fantasy. That's why it can be suggested that madness which is a term attributed to ones who claim that he/she witnessed something unbelievable is one of the related areas of this theme. The character who

witnesses something unbelievable is generally ridiculed or believed to see hallucination.

Bradbury's stories "February 1999: Ylla", "The Earth Men" share this theme in relation to the madness and hallucination.

"February 1999: Ylla" circles around a Martian couple. The woman is not happy with her husband and starts to dream a man who has blue eyes and dark suit. It is implied in the story that he is an astronaut who is about to arrive on Mars. The husband thinks that her wife goes mad because the way the wife describes a person does not conform to the laws of reality on Mars. It is as if the description of an alien by an Earth man.

> 'How strange, how very strange,' she murmured. 'The dream.'
> 'Oh?' He evidently wished to return to his book.
> ' I dreamed about a man.'
> 'A man?'
> 'A tall man, six foot one inch tall.'
> ' How absurd; a giant, a misshapen giant.'
> '...And he had – oh, I know you will think it silly – he had *blue* eyes.
> ' Blue eyes! Gods!' cried Mr K. 'What'll you dream next? I suppose he had *black* hair?'
> 'How did you guess?' She was excited. (Bradbury: 2 119)

Bradbury's way of dealing with the problem of vision on the base of that world's laws of reality enables reader to change his or her vision as well. It is understood that somebody who has blue eyes and dark hair does not belong to Mars and the dream is regarded as the symptom of madness. The man calls a doctor to treat his wife in the story.

Indeed, the vision which is supposed to appear as a result of madness reflects the unconscious desire of the woman. The woman entertains herself with this dream as she is devoid of love. Freeing the mind from limitations of reality enables somebody to escape from the reality and the dreams are transformed into concrete things, the form of an astronaut in the story. However, the husband kills this Vision

at the end of the story. The role of mind to turn something unbelievable into *real* is treated both in literal and allegorical way.

In "The Earth Men" problem of the vision is tested through both the minds of Martians and of the Earth men. A group of astronauts land on Mars and want to inform the Martians that they come from the Earth. However, the Martians are not interested in them. The earth men are quite surprised as they are not welcomed by Martians. Later, they are directed towards a place where the men claim that they are from earth, too. These men are Martians who have the ability to create hallucinations. For example, a man issues "a blue flame which turns into the round shape of a small naked woman. (Bradbury:2 193) The captain realizes that the place is a lunatic asylum and they are treated as mad people because Martians do not believe in other beings from other planets. Most probably, Martians think that astronauts create hallucinations like others.The captain gets worried because the hallucinations are so persuasive that it is impossible to differentiate what the real and the hallucination.

> 'Yes. If hallucinations can appear this "real" to us, to anyone, if hallucinations are catching and almost believable, it is no wonder they mistook us for psychotics. If that man can produce little blue fire women and that woman there melt into a pillar, how natural if normal Martians think we produce our rocketship with our minds.' (Bradbury: 2 193)

At this point, the crisis between reality and hallucination increases because the more something becomes real, the more it becomes hallucination, too. The Earth men try to explain the psychologist that they are not insane. But, the psychologist admires the captain's hallucinations as they seem so real. At the end, he shoots the three men who accompany the captain but the bodies do not dissolve and the psychologist concludes that these men are created out of his own hallucination and kills himself. In fact, the story is the criticism of underestimating seemingly unreal things. What is believed to be unreal may prove that it is real. Moreover, the real may turn into unreal, too. From Martian onward, the rocket ship and the astronauts are no

more than a hallucination whereas the Earth Men strive to convince the Martians of the reality of themselves.

4.2 Fantastic Characters (Humans with Special Powers, Strange Creatures)

The characters such as supernatural humans and strange creatures are rich in fantastic literature as they function to make clear the distinction between ordinary and extraordinary. As one of the main concerns of fantasy is to shatter the reality, supernatural characters hold an important place in fantastic literature. They also pervade some of the stories of Ray Bradbury.

The stories that deal with humans who have a supernatural ability are "The Illustrated Man", "Uncle Einar" and "Homecoming." Some strange creatures like monsters and incarnated angels are also used by Bradbury in his stories called "Fog Horn", "The Dragon", "There Was an Old Woman" and "Death and the Maiden." The common feature of the stories "The Illustrated Man", "Uncle Einar" and "Homecoming" is to deal with men who are different as they are equipped with extraordinary qualities. This difference marks the capacity of individual to transcend the limits imposed on him. Also, the meaning of what is ordinary and extraordinary is questioned by the way of the characters who have supernatural abilities.

In "The Illustrated Man" a man called William Philippus Phelsp meets an old woman. This woman covers William's body with tattoos which enable the one who looks at them foresee the future. The old woman says:

> I know the Deep Past and the Clear and even Deeper Future... It is on my flesh. I will paint it on yours too. You will be the only real illustrated Man in the universe. I'll give you special pictures you will never forget. Pictures of the Future on your skin. (Bradbury: 2 365)

These extraordinary tattoos make him a distinctive person. The man works at a carnival and one night, the tattoos show how he kills his wife who always ridicules him because of his weight. The witch warns the man because the shifting tattoos are fed by the thoughts of the man. It is implied in the story that the man intends to kill

his wife in his mind beforehand. For this reason, the tattoos which show the death of his wife appear.

Actually, the character who is given a supernatural power illustrates both the future and the dark side of the men. Jung explains the dark side of human with the term 'shadow' which is associated by the personal unconsciousness. Jung remarks that the shadow is moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real (8). As Jung states, the dark aspect of the individual which is hidden in the unconsciousness requires a moral effort. Bradbury shows the dark aspect of the illustrated man through the tattoos which makes the character a supernatural being. On the other hand, as the illustrated man cannot achieve this moral effort his evil thoughts drive him to kill his wife. At this point, it is clear that his supernatural ability does not serve to a good aim.

In contrast to this story, In "Uncle Einar" the supernatural character learns how to be happy with his ability. In "Uncle Einar" a winged man tries to keep his life without flying as he lost his ability to fly in the dark. He cannot fly by the day because of the fear of being seen by anyone. The winged man is unhappy as he is devoid of this peculiar ability. One day, his children want him to accompany them to fly kite but he hesitates because he does not want to be seen by anyone. At the end, he ties the kite to his belt and flies like a kite. The children who gather in the kite festival get surprised. All the children are impressed by this wonderful *kite*. The story questions the extraordinary within the ordinary showing a character who gets deprived of his ability but proves his extraordinariness by an ordinary tool, that is, the kite.

"Homecoming" collects almost all types of fantastic characters who appear in the shape of human but has some supernatural powers. In the story, the sister Cecy who is able to travel anywhere she wants in her mind, his uncle named Einar who has wings and his other relatives who can fly impress Timothy. Timothy is the only person who is unable to operate supernatural things so he feels himself different from the others. Human who is deprived of supernatural powers feels himself isolated among the ones as he is different from his relatives. On the other hand, instead of

giving less value to the boy who lacks supernatural power, his relatives appreciate him because of the chance he has to discover the unknown in contrary to his family who have seen so much of the world. Uncle Einar says "'Life is best to those who live the least of it. It's worth more per ounce, Timothy, remember that'" (Bradbury: 1 51).

It can be suggested that Bradbury's understanding of life is reflected in the story. Something regarded as ordinary can be extraordinary because life itself is miraculous for him. As long as the mystery waits for to be discovered, life excites people. In the story, the boy is regarded as being the lucky one. Others consume the miracle of life as they have some supernatural abilities. On the other hand, Timothy has the chance of living a miraculous life as the life keeps its wonder for him.

In the stories "Fog Horn" and "The Dragon", the role of fantastic characters is also important. These stories include strange creatures like monsters which Bradbury uses for the purpose of comparing and contrasting the new and the primitive forces. The monsters stand for the primitive forces. The creatures which are associated with ancient times fight against the devices that represent technology. How the life in the past turns into the modern today is presented by those strange creatures.

In "Fog Horn" McDunn tells Johnny a story about a monster which comes at night once a week. He tells that the monster thinks the fog horn which makes strange sounds is a company for itself. Johnny does not believe the existence of such a monster. McDunn explains that it is a kind of dinosaur which "hid away in the Deeps. Deep, deep down in the deepest Deeps" and appeared again (Bradbury: 1 436). McDunn also points out the reason why the monster comes every year. " And here's is the lighthouse calling to you, with a long neck like your neck sticking way up out of the water, and a body like your body, and most important of all, a voice like your voice (Bradbury:1 437). It is understood that the monster finds a path to eliminate his own loneliness but when McDunn switches off the Lighthouse the monster gets furious and attacks them. It destroys the tower and just his sound remains.

In the story it is clear that McDunn who spends most of his time at sea feels loneliness that is why the monster can also be considered as the psychological double

of McDunn, a desperate monster that is in need of a companionship to spend his life. The mood of man during the upheaval of modernity is best described by the feeling of loneliness. The lighthouse which is the emblem of modernity is associated mostly with the progress and causes disillusionment for both the monster and McDunn. On the other hand, the monster takes its revenge by destroying the Lighthouse at the end of the story.

"The Dragon" deals with another type of fantastic character. The two knights wars against a dragon. Description of the dragon with a hyperbolic language instills wonder and challenges the notion of "reality."

"This dragon, they say his eyes are fires. His breath a white gas; you can see him burn across the dark lands. He runs with sulphur and thunder and kindles the grass... The dragon's fury is such that tower walls shake back to dust" (Bradbury: 2 511).

The dragon defeats the two knights. Later, the time and place shift into future. The two train operators feel that they hit *something* but go on their way as one of them gets uneasy although he cannot explain the reason. By implication, the train with its head light and a blowing steam replaces the dragon. The similarity between the train and the dragon is emphasized in the story and it shows the contrast between the primitive forces and the machines. As in "The Fog Horn", not a monster but two knights who are associated with old times battle against actually a machine, that is ,the product of modern times. The train and the dragon exchange their roles. This exchange helps to understand the similarity and difference between the old and the new.

Another type of character is the incarnated angel which appears in many forms in the stories of Bradbury. The appearance of this angel in many forms reflects Bradbury's thought on the death. Bradbury believes the necessity of dealing with the death indirectly. The use of the death in an indirect way also creates uncanny effect. Bradbury uses this character to show the fear of death felt by human and to probe the psychology of the character who confronts the death.

In the storied called "There Was an Old Woman" and "Death and the Maiden." In these stories, the protagonists confront the death via incarnated angels. These angels are used as important tools to create fear.

In “There Was an Old Woman” Aunt Tildy tries to defeat the death which takes the form of a dark young man. The underlying reason for the angel’s appearance in the form of a young man is her philosophy of life. She does not want to marry somebody. Her dialogue with his father shows her attitude towards both marriage and the death.

> I’m not the marryin’ kind. I can’t find a man with my philosophy, Papa.’
> ‘What “philosophy’s” that?’
> ‘That death is ridiculous! It run off with Mama when needed her most. You call that intelligent?’...
> But what can we do? Death comes to everybody.’
> ‘Fight’! She cried. ‘Strike it below the belt! Don’t *believe* in it!’ (Bradbury:1 127)

It is explicit that she represses the desire of marrying someone. It is not coincidental in the story that death reminds Aunt Tildy of men. It is clear even in her description of the death of her mother. The Death runs off with her mother as if it is her lover. That’s why Aunt Tildy confronts the death in the form of a young man.

In the end, the dark young man and his companions wait to take her with them. Although the woman resists, she falls asleep and the man with the wicker baskets put her flesh in it. Surprisingly, the woman continues to ‘live.’ She runs after the men who take her body to a mortuary. While the morticians try to detest the cause of the death, the woman insists them to give her body back. The men are shocked at what they see. The woman orders all her limbs to see, to think and to feel again. Although her body is deformed by the morticians she keeps living in that way which shows the woman’s stubbornness towards the death. The individual’s struggle to keep the unity of body and flesh is conveyed in the story by the way of the incarnated angel.

Another story in which the angel takes the form of a young handsome man is “Death and the Maiden.” The Death tries to make a dial with the Old Mom who locks her doors to Death and refuses to die. It seems that she is afraid of death.

The fear of death in individual is addressed by Freud in his essay “The Uncanny.” Freud associates this feeling with the uncanny and he notes:

> The primitive fear of the dead is still so strong within us and always ready to come to the surface at any opportunity... Considering our unchanged attitude towards death, we might rather inquire what has become of the repression, that necessary condition for enabling a primitive feeling to recur in the shape of an uncanny effect. (91)

The fear of death comes to the surface in the story as well. It appears in the form of a young man who promises her to turn back to youth and spend a night with her. In contrast to "There Was an old Woman" the woman cannot resist the young man who appears as her ex-lover. The incarnated angel also bargains with her to lie with himself. This bargain implies the sexual relationship. The death and sexual drive complement each other in the story. The secret thoughts of the woman in relation to her sexual drive appear in the form of her lover whom she wishes to spend time. Only dreaming the Death as her lover, she negotiates with the Death.

The way Ray Bradbury uses the incarnated angels also marks his belief about how to overcome the death. Touponce remarks that Bradbury treats the Death in an indirect way and uses innocent metaphors and he states that knowing that metaphors and myths are lies, however, makes no difference...in Bradbury's texts, we are told that the terror and horror of existence have to be "polarized" and filtered by the arts. Only this can make life liveable. (9) That's why the Death is presented through various forms to eliminate the fear of death in Bradbury's stories mentioned above.

4.2.1 Ghosts

Literary ghosts which are the invention of the imagination are one of the best tools of fantasy as they stand between death and life. They cause an uncertainty and this fulfils one of the premises of "fantasy." Their appearance can also stem from an unconscious desire. The need to realize something is provided by the existence of the ghost.

Ghosts take place in the stories "On the Orient, North" "The Wish" and "Another Fine Mess."

In “On the Orient North” the reason why the ghost exists is his struggle to prove himself. A lady on a train meets a man who suffers from a disease. People think he died but the lady approaches the man and talks to him and learn the *truth* that he is a ghost who “suffers a disease – of people (Bradbury: 2 456). It is clear that people’s beliefs about superstitions has weakened through centuries. For this reason Bradbury occupies himself with this issue using the ghost. The ghost describes his life in the story.

> To survive assaulted by atheists as well as true believers, I have hid in libraries in dust-filled stacks there to dine on myths and moundyard tales... Evicted, we ghastly wanderers of the world have sunk in tar, bog, and fields of disbelief, doubt, scorn, or outright derision. (Bradbury: 2 458)

In the story, the importance of belief to sustain the continuity of even something unbelievable is emphasized. The ghost loses his energy, melts and confronts the danger of not ‘living’ anymore because of the people who don’t believe in ghosts. The cure for the ghost is found by the lady. She takes him to the children who don’t doubt the ‘reality’ of ghosts. The ghost saves energy and keeps his life in this way.

The ghost in another story “The Wish” appears as result of the strong wish of a boy in to meet his dead father Christmas Eve. He believes that it is impossible but he finds himself running in the snow without any reason. The miracle occurs and he meets the ghost of his father. The reason why the ghost appears is questioned in the story. The story reveals the regret of both the boy and the father because of the unsaid words in the earth. The ghost who appears as a result of the strong wish utters the desired words. The ghost of the father tells his lovetoward his son. On the other hand, the language the ghost of the father uses to tell his love keeps its ambiguity. It says “…. I ……..uvv …….yuuuuuuu…!” The boy tries to affirm what his father says and utters the same words in a clear way. ‘ I …. love… you’ (Bradbury: 2 710). Through the dialogue between the boy and his father who was always mute their relationship is strengthened after the death of father. It reinforces the irony of the story as well. Although the problematic relationship between the boy and the father

is rebuilt to a certain degree, the imperceptible dialogue still exists as the father does not live any more.

Another story, which centers around a ghost is “Another Fine Mess” which is a tribute to Laurel and Hardy. It is again about the ghosts’ struggle of survival as they feel the need of interest. Bradbury’s own interest in Laurel and Hardy pawes way to the emergence of this story, too. In one of his interview Ray Bradbury says “ I’ve loved Laurel and Hardy all of my life and every once in a while I have to pay a tribute to them. I wonder if they still know we love them? They’ve been dead quite a few years so let’s tell them again, just in case they’re listening” (Chad Lambert “ Ray Bradbury: Quicker than the Eye”). Bradbury chooses to deal with the ghosts of Laurel and Hardy to tell his love. He shows his love toward Laurel and Hardy using two women characters in the story.

One of the characters named Bella witnesses the ghost of Laurel and Hardy who try to push a piano and have a conversation as in the movie called *Music Box* that they take part. She calls Zelda and tells what she heard. The two women conclude that Laurel and Hardy need love even though they died. Bella and Zelda ask them not to leave and shout “Don’t go forever... But once a year, you *hear*? Once a year, one night a year from tonight, and every year after that, come back...” (Bradbury: 2 171).

Both Bella and Zelda want to be sure of their reality as they feel the need of ascertaining whether Laurel and Hardy heard them or not.

Striving for ascertaining the existence of the ghosts marks both the ghosts’ and women’s starvation of belief in what is called unbelievable.

4.3 Time & Space

Abandoning the solid distinction between time and space is one of the concerns of fantasy. From this aspect, the structure of time and space in fantasy differs from the linear narrative. Lyn Pykett draws attention to this issue in fantasy and states “In its various guises the fantastic problematizes or interrogates... time and space...it disrupts the linear narrative” (194).

Fantasy which refuses the relationship between clock time and space might place the events and the characters in a fusion of past, present and future.

Clock time and the space which presents the values of our world are deconstructed in fantasy. Fantasy can open the door of a different world with a shift in time. For instance, Ray Bradbury's stories "Time Intervening/ Interim" "That Woman on the Lawn" deal with the time by blending past present and future so that the characters are able to meet themselves or their relatives literally.

"Time Intervening/ Interim" explores the time with backwards and forwards. An old man in the story meets his younger self throughout the story. The meeting however increases the conflict between past and future with the intervening of the present. One night, the old man's younger self and his wife come to the house, unlock the door and find the old man to their surprise. The young man assumes that he is a thief and sends him away.

In the story, the deconstruction of the linear time paves way to the multiplication of both time and body. That's why the character experiences a confusion and cannot figure out what is happening. He is able to grasp the truth just when he sees some boys playing in *his* lawn. He understands that of one the boys called William is in fact *himself.* He says " Oh, my dear boy, I know now, now, now I know!'... Let me tell you what will happen to you in the years to come! If you *knew*! I am *you* and you were once *me*!" (Bradbury: 2 723).

The dialogue between the child and old William interrogates the change the character undergoes in the course of the time. Normally, an individual gets older in a process .On the other hand, time and space construction within the realm of fantasy evokes surprise as the end rather than the process itself becomes the focus of the story and time in fantasy overtakes the reality of time that exists within our own world.

In "That Woman on the Lawn" time is treated as a paradox. A young man meets his mother in her young ages before he was born. The woman cries constantly but cannot explain why she is crying. The young man understands later that an old photograph explains everything. She is her own mother who died years ago. On the other hand, the young man cannot decide whether the ghost of his mother returned from the past, or he is the ghost himself who is not burn yet. The dialogue between the mother and the boy shows that they experience a kind of time paradox.

> ‘Are you special?’
> ‘One of us is. Or may be both.The ghost of young love or the ghost of the unborn.’
> ‘Is that what I am, you are?’
> ‘Paradoxes aren’t easy to explain.’
> ‘Then, depending on how you look at it, you’re impossible, and so am I.’
> (Bradbury: 2 114)

It is implied in the story that all these might be a dream which is created out of the desire as the young man points out. The appearance of the woman in the story marks the paradox of the time. Past and the future collide with each other in the story. In consequence, a fantastic event occurs.

The time is also treated as something that can be manipulated because the young man holds the privilege of altering the course of the history when his mother who is not aware of encountering his own son asks where to go. On other hand, the young man doesn’t consider this as a privilege and gets frustrated upon the question. He questions what happens if he changes the course of the time directing the woman to a different house to go and sleep but he concludes that he would be never be born in that case.

The possibility of changing the course of the time shows that time which is constructed on the basis of fantastic conventions holds its power over the linear time. The boy directs his mother to the right house and the future waits for being realized once more.

Bradbury also chooses places which are appropriate to the supernatural occurrences. In Bradbury’s stories the marvellous occurs in the attics or in the basement where the character transforms into something else, encounters with something unknown or travel in time.

“Trapdoor” and “A Scent of Sarsaparilla” are two stories in which the attic is used as a place for supernatural occurrence. In another story called “The Witch Door” the supernatural operates not in the attic but behind a door in the basement.

In “Trapdoor” a woman discovers a mysterious attic in her house and starts to hear some strange sounds like tapping and scraping in patterns. The woman gets scared and thinks that it must be a giant spider or a rat. As she is afraid of the sounds

she calls her friend Emma who draws her attention to a more horrible *fact* that the attic which appeared years later may be haunted by ghosts. She convinces herself of the impossibility of existence of ghosts in the attic. Later, she calls a Ratzaway Inspector to study the place and leaves the house. When she arrives at the house she cannot find the Inspector and learns from another inspector that he didn't go to work. Clara starts to hear noises once more again and builds up her courage to see what is happening in the attic.

The story ends with the description of the noise coming from the attic. "The sound grew louder, heavier, like a large but shapeless animal, prowling the attic dark. She placed her feet on the floor and sat looking at them. The noise came again, far up, a scramble like rabbits' feet here, a thump like a large heart there" (Bradbury: 2 580).

The ambiguous ending keeps the reader in a state of wonder as what happens to the girl is not stated in the story. At this point, the role of the attic in creating wonder which is one of the essentials of fantasy gains importance because the attic serves to the appearance of something horrible and invisible. The uncanny affect is provided by the attic which harbours things that are forgotten and not familiar any more. In this sense, the attic functions similar to the subconscious. Although there are not hints concerning the woman's psyche in the story, it can be suggested that the attic stands for the subconscious of the individual which reveals what is hidden in it. The sounds coming from the attic serves to the increase of the horror, also. In this way, the uncanny feeling is created.

The attic offers a supernatural occurrence in another story called "A Scent of Sarsaparilla." An elderly man finds pleasure in the attic, which becomes a container for his past memories and experiences. The similarity between the subconscious in which memories are kept and the attic can be observed in this story, too. The attic becomes an appropriate place for the man to escape from the present. He enjoys the days of the past rather than present. He longs for the scent of sarsaparilla which is forgotten and calls his wife to turn back to the past. He keeps some objects that remind him of the past there. On the other hand, his wife finds his husband's thoughts ridiculous and scolds him. Finch calls his wife to travel to past but his wife do not climb the ladder. He waves her and disappears. Later, the woman decides to

go to the attic but cannot find his husband. He passes through the window into the past so the attic becomes a passage into another world in the story. Johnson draws attention to the magic in the attic and writes "the cumulative power of furnishings of Mr. Finch's attic is so great that it accomplishes a real feat of magic and literally transports Finch back in time... The story profits from the irony of the attic being a real time machine" (11). It is the literal transport of Finch that shows how the conventions of fantasy are used in the story. The laws of reality concerning time and space are violated through the attic. The attic represents the mind which can travel into the past with the memories. On the other hand, the story turns the travel into a literal one. For this reason, the attic turns into a real time machine as Johnson argues.

Contrary to the supernatural, which takes place in the attics, a supernatural event occurs in the downstairs in "The Witch Door." A couple hides in a farmhouse because of the riots within the chaotic atmosphere of the country. Suddenly, they start to hear some strange sounds from the downstairs and suspect that one of their friends who runs away from the police might come. Later, they pass the door and find "a small rocking chair, a braided rug, a used candle in a copper holder, an old, worn Bible. The place smelled of must and moss and dead flowers" (Bradbury: 2 337).

The couple concludes that it is a witch door and the witch who hides behind the door escapes the hunters during witch trials and ran away unlocking the door. In the meantime, their friend who tries to escape the policemen arrives at the house and the couple take her to what they call witch door thinking it is the only safe place. After they become sure that the policemen left, they go to Witch Door but cannot find their friend. The man and the woman conclude that the witch and their friend who are charged with committing an illegal act switch their worlds. However, they travel to more dangerous places for themselves. One finds herself in the world where the murders, riots, fires occur, the other finds herself in a town called Salem in the year 1680.

It is clear that the room behind the door provides a ground for a fantastic occurrence. The room in the basement becomes a passage to another time and world.

It also provides the interrogation of witch trials, which caused the death of many people and the women, in particular.

CHAPTER 5.

ELEMENTS OF SCIENCE FICTION IN BRADBURY'S STORIES

5.1. Science Fictional Themes

5.1.1 Time & Space Travel

The phenomenon of time travel which is always a matter of dispute among scientists is treated as a theme in most of science fiction narratives. The plot of science fiction which is based on time travel frees the character from the confines of the everyday reality. The alternate realities can also be constructed by the way of time travel. Science fiction's mostly-used device, that is, time machine makes both the reader and the character question the nature of the time and human's control over it.

The idea of inventing a time machine which challenges the imagination is also used in the stories of Ray Bradbury such as "A Sound of Thunder", "The Kilimanjaro Device", "Last Rites" "Forever and the Earth" and "The Fox and the Forest."

The story "A Sound of Thunder" treats the theme of time travel which causes the change of past. A company organizes trips to past to haunt animals. The trip is allowed on the condition that the person who wants to take this trip will obey all the rules determined by the ones who accompany the traveller.

Knuuttila underscores the importance of the stated rule during time travel and writes "in science fiction that depicts time travel to the past, there are many ways to express the rule that a person travelling in the past may do nothing to affect it. Nor can anything be done that would change those beings, conditions and events which exist and function in that time" (266). On the other hand, this rule does not work in some cases. Knuuttila gives the example of Bradbury's story which ends with a disastrous consequence because of the violation of the rules stated by organizers of the trip (267). The organizers of the trip warn the traveller not to act individually. The accidental killing of a butterfly by the traveller causes the alteration of the

course of the whole history. The letters of the advertisement that invites people to the safari trip changes and a dictatorial candidate is elected in 2055.

Lem remarks the causal structure of this story as a failing because hunting reptiles does not cause the change of the course of the history but an accidental killing of a butterfly is responsible for affecting the causal chains. (147) At this point, it can be argued that Bradbury does not make adequate scientific explanation. This attitude is criticized by scholar, too. On the other hand, it should be noted that Bradbury deals with the moral and symbolic aspect of his stories rather than their scientific principles. That's why he does not need to make a scientific explanation in his stories.

Time travel can be interpreted in different levels as related to the concept of reality. First, going back or forth in time might refer to different levels of reality and the symbolic assets of this travel can be regarded as the quest for constructing existential part of humans. To go backward in time can be a way of struggle to reconstruct the past in such a way that one's life and destiny, the unwanted results in particular, can be re-shaped, manipulated and converted in a desired sequence and one's fate is (re)shaped accordingly. In this regard, time travel to the past (in the form of time machines or flashbacks) can be viewed in terms of deterministic principles. Here, the most important thing is an awareness of and belief in the preconditions developing in such a way as to shape one's destiny, in which the individual mostly is helpless and just a toy in their hands. However, as the belief in the power of humans strengthen the idea that every worldly thing can be manipulated, shaped, reshaped and arranged as wanted, human beings begin to somehow regard themselves as powerful as god himself. This main belief can be the basis on which science fiction and the capability to go back in time are grounded, which shifts the position of humans from passive objects to active subjects who take on the responsibility and power to change their destinies in the face of so many powerful conditions beyond the control of ordinary man. In this sense, in Bradbury's story called "The Kilimanjero Device" the time is reshaped and the destiny of Hemingway is changed.

"The Kilimanjaro Device" deals with the death of Hemingway who killed himself with a gun. In the story Hemingway is given a chance to die in a better way

because his fans do not approve his attempt to commit suicide in real life. In the story, a time machine transports the fan of Hemingway to a time Hemingway is still alive. He looks for a man to talk to. After he finds where Hemingway is, the narrator offers him a ride in the truck that enables him to travel in time. The narrator tries to gain the trust of Hemingway and convinces him to die at an airplane crash instead of committing suicide. Loren states the reason why the narrator tries to change the way Hemingway died and argues

> By the logic of imagination, then, Bradbury needs the Kilimanjaro Device, a time machine, to correct the death that was wrong. Since Hemingway did not die at the right time, the essential mission of Bradbury is to correct the problem, which in effect is to rescue Hemingway from the ignominy of suicide and set matters right. (31)

As Hemingway committed suicide Bradbury uses time machine for the purpose of altering the course of the history in contrast to "A Sound of Thunder" which emphasizes the dangers of violating the rules of time. Logsdon also refers Bradbury's stories that deal with time travel and notes:

> A central idea found throughout Ray Bradbury's fiction is that there are serious mistakes in time that desperately need to be corrected because God or Life or Fate or Circumstance can go very wrong...In most cases these errors simply result from bad timing, and they cannot be meaningfully attributed to a deity or even to the logical principle of cause and effect. (28)

In the story, the way Hemingway dies is considered as a mistake but the crisis is solved thanks to the time machine that changes the way Hemingway dies.

Another story written by Bradbury is "Last Rites" which aims to alter the history of some authors such as such as Herman Melville, Edgar Allen Poe and Oscar Wilde using a time machine invented by Harrison Cooper. Creating a time machine, The character called Cooper wants to show his reverence to these authors. He thinks that these authors were neglected while they were alive. That's why he wants to pay a visit to them. He meets all of them before they die as he thinks that they need compassion. Bradbury makes the meetings possible using a time machine and achieves to alter the moods of the characters as well as the nature of the time.

Another story which deals with the time travel is called “Forever and the Earth.” In the story, time travel yields the fruits of meeting a writer who is believed to be one of the most talented men to narrate the space age. “Forever and the Earth” is a tribute to Thomas Wolfe. This time, time travel aims at not going back to the past but transport the writer to the future to have him written a work about space travel. Thomas Wolfe starts to write stories in the future. However, he is allowed to remain in the future for a certain time. That’s why the thought of leaving these splendid works makes the writer upset. He doesn’t want to go back to the past; however, the time machine is set in a system that doesn’t let Wolfe stay longer than the estimated time. At the end, Thomas Wolfe needs to turn back but leaving great works behind. The idea that man is capable of manipulating the future is conveyed through the time machine in the story.

Man’s capability to manipulate the time through time travel is also explicit in “The Fox and the Forest.” In this story, a couple journey back into the past to escape the war that explodes in the year of 2155. In the story, time travel enables the characters to escape the present. Paul J. Nahin also underscores the idea of escape through time travel and states “Put back the universe and give me the yesterday. Ray Bradbury’s sad story “The Fox and the Forest” makes effective use of this idea” (33). The characters’ need to escape stems from the chaotic atmosphere of the world which witnesses a lot of wars. As the husband is a bomb designer, the government forces him and his wife to return to the future. Therefore, the couple journeys back into the past secretly. However, a man follows and seizes them at the end.

Although the characters achieve to manipulate the time, existing forces in the future does not let them live in the past. The story reveals the government’s power over everything. The pressure the characters feels is made explicit as their destiny is determined by the rulers of the state. Therefore, it is made clear that individuals do not have right to live their own life.

Space travel too plays a large role in Bradbury’s stories. Most of Ray Bradbury’s stories that engage with the theme of space travel explore the adventure of the individual in a new environment.

This adventure turns into a quest in a variety of forms in the stories such as "A Little Journey", "The Man", "The Blue Bottle", "Lonely Ones", "The Golden Apples of the Sun" and it becomes clear that men try to find an answer to the emptiness of modern age.

In "A Little Journey" an old woman who tries to find any path to God decides to go to Mars to realize her dream. The man who claims that he will be able to take the passengers to Lord confesses that he deceived the passengers. Although the old woman gets disappointed, she resolves to reach Lord and get on the rocket, which is not safe enough to fly. The rocket is torn into pieces but the old woman strives for reaching "His mighty golden hand…" (Bradbury: 2 208). The travel turns into a spiritual one and the ultimate aim becomes to reach God. Mogen writes "Ultimately, the "westering" spirit that will take us to the stars utilizes our most advanced technologies to pursue our most ancient dreams" (72). Therefore, it can be argued that the dream is to reach the divine power and spiritual delight in the story. On the other hand, the woman is disillusioned as Mars "isn't quite the land of milk and honey here on Mars that they said it would be" (Bradbury: 2 204). The supposedly image of Mars reminds the Heaven described in sacred books. However, Mars does not meet Mrs Bellowes' expectations and she is disillusioned. The disillusionment represents the mood of modern period in which science and technology prove the emptiness of space which is supposed to be the realm of God. Groover writes "the final frontier of space in contemporary science fiction reflects a preoccupation with the spiritual emptiness of modern ages and the quest for meaning beyond the temporal world" (2). On the other hand, space cannot provide meaning for the passengers in the story. Although Mr Thirkell admits the hollowness of the journey to the God, the passengers does not want to believe what he says. They insist on seeing the God though the rocket is not available to fly. All of them risk their lives. Mrs Bellowes says her last words while the rocket is falling down. "*Out into space. Out and out, and the darkness like a great church, and the stars like candles, and in spite of everything, Mr Thirkell, the rocket, and the dishonesty, we are going toward the Lord*" (Bradbury:2 208). The comparison between the space and the church reinforces the theme in the story. For the passangers, the space turns into a church

where they worship to see God. On the other hand, the spiritual quest in space ends in darkness.

"The Man" is another story which revolves around the spiritual quest. Mogen underscores the spiritual aspect of the story and states: "The Man" treats the theme of spiritual quest ironically, highlighting a paradox implicit in the frontier quest – that it can easily become a frantic and self- defeating pursuit of "happiness," substituting possession of external things for development of internal qualities (76). In the story, Captain Hart is the person who tries to possess a remarkable man who is believed to appear on Mars. It is implied in the story that the man is not ordinary and everyone waits for the appearance of a man like him. At first, Captain Hart does not believe the appearance of such a man and finds this rumour ridiculous. Later, he becomes so passionate that he resolves to trace him wherever he goes. He gets mad with the idea of the existence of that man who is supposed to answer all the questions concerning the meaning of travelling. The conversation between the captain and one of the crew members reveals the fact that the captain is in need of an explanation concerning the meaning of the travel.

> 'Why do we do it, Martin? This space travel, I mean. Always on the go. Always searching.Our insides always tight, never any rest.'
>
> ' May be we're looking for peace and quiet. Certainly there's none on Earth,' said Martin.
>
> "… And so you think maybe that's why we're going out to the stars, eh, Martin?Looking for our lost souls, is that it? Trying to get away from our evil planet to a good one?
>
> 'Perhaps, sir. Certainly we're looking for something.' (Bradbury: 2 248)

It is clear that the spiritual needs of the era leads men to ask question concerning their own being. The answer to their question becomes the man in the story. By implication, he is Christ who is supposed to return and save people. On the other hand, Captain Hart who is motivated by the search of the man is doomed to be unable to find the man because Captain Hart is not aware of the fact that he bears the evil intention in his own soul which drives him to search the man wherever he goes. It can be argued that the story of Ahab who is so passionate to capture Moby Dick is retreated in space. Like Ahab, the Captain becomes the slave of his passion. While

the captain cannot meet the man, the others who believe his existence of the man from the very beginning of the story find the chance of meeting him.

The quest for an answer to the individual's own being is retreated in "The Blue Bottle." The answer to the characters' quest becomes a bottle this time. Johnson proposes "The Blue Bottle" concerns "people searching for an answer in their lives which… the bottle comes to symbolize" (37). As Johnson states, the blue bottle serves the individual's need. The needs of the characters vary in the story. This is understood from the conversation between the characters called Beck and Craig who try to find the blue bottle. They discuss what the blue bottle might contain. Craig says "May be you never had a real woman, a woman who loved you, so, secretly, that's what you hope is in it… or maybe, in that bottle, something from your childhood (Bradbury: 2 564). Craig also point out the relationship between what the blue bottle contains and the person looks in it. Someone's perception determines what is in it. The bottle contains most probably any dream that one wishes to come true. Beck's way of looking the blue bottle calls for the death. His argument about death reveals his approach to death, as well.

> So this is what all men really want? The secret desire, deep inside, hidden all away where never guess? The subliminal urge? So this is what each men seeks, through some private guilt, to find?.. All men? No. Not Craig. Craig was perhaps, far luckier. A few men were like animals in the universe, not questioning, drinking at pools and breeding and raising their young and no doubting for a moment that life was anything but good. That was Craig… The unneurotic men in the midst of the billionfold neurotics. They would only want death, later, in a natural manner. Not now. Later (Bradbury: 2 571).

It can be argued that Heidegger's view on the death is reflected in the story by Beck. In *Being and Time*, Heidegger notes:

> In explicating everyday Being-towards-death we have clung to the idle talk of the "they" to the effect that "one dies too, sometime, but not right away." All that we have Interpreted thus far ise the 'one dies' as such. In the 'sometime, but not right away', everydayness concedes something like *certainty* of death... Death is deferred 'sometime, later.' (299-302)

As Heidegger argues, men, like Craig, adopt an indifferent attitude towards death thinking that it will come one day, but not now. However, Beck's constant feeling of death proves that he desires to get nearer to death. It is clear that what they will find in the bottle will be different. At the end, both Craig and Beck drink from the bottle. Unsurprisingly, the blue bottle produces different effects. While Beck vanishes, Craig protects his own existence.

The bottle which changes in parallel with "the emotional needs of searchers reflects, of course, the Bradbury brand of magic. As a result, the successful searchers… encounter not only what they seek, but also, and consistent with the quality of their dreams, what they deserve" (Johnson 38). At this point, then, Beck deserves death but Craig is not affected by the blue bottle. Their attitude towards the blue bottle determines their ends as well.

In "the Lonely Ones" the emotional needs of men turns into a quest as in the stories mentioned above. On the other hand, the motive for the quest is not a spiritual one. The footsteps of a woman figure become the motive for the quest in the story. The two astronauts run after the footsteps and dare even to kill each other to possess the woman. On the other hand, they see that the woman has been dead for a long time. The footsteps are fresh, as the land is not exposed to any rain wind or storm. The two men conclude that it is a "cosmic joke" which leads to make fool of themselves (Bradbury:2 444). Only when the thing that drives themselves to madness is removed, that is, the thought of an alive woman, they rebuilt their friendship.

What is experienced by the two astronauts in the story shows the selfish attitude of men. The values of people remain the same in the space. For this reason, it is clear that space does not offer a renewal. Two men's quest to meet their own needs reveals the presence of worldly interests in space, too. In this sense, their quest in the space mirrors the familiar concerns faced in the world.

"The Golden Apples of the Sun" is another quest story in which astronauts are given the task of getting a cup of sun's plasma. Their rocket is equipped with a big refrigerator which protects them from the sun. On the other hand, while they are approaching the sun, the mechanism that provides them with the ice is broken down. In spite of this, they are able to reach what they need.

Touponce draws attention to the concern of the story and describes “voyage through space as an existential situation” (46). The need that the astronauts feel for being directed by a force is clear in the story because space does not offer them a direction. The direction towards “South” is senseless to the crew. For this reason, they say “There simply aren’t any directions out here in space” (Bradbury: 1 460). It can be said that while they are travelling for a mission, they also try to understand their own position in the universe. In this voyage, the sun becomes their guide as the Captain states “When you travel on down towards the sun, then you are going in one direction only... South” (Bradbury: 1 460).

At this point, their travel to the sun also reminds of the myth of Prometheus and Icarus. It is noteworthy that the rocket that they travel by is named the Prometheus and the Icarus. Touponce observes that man’s difficulty to reach what he needs in this mission is presented in the story through the myth of the Prometheus and the Icarus and states “*Icarus* suggests its dangers, *Prometheus* its task” (46). In this sense, the integral part of science fiction, the mythmaking emerges in the story.

Myths can be considered as a tool of science fiction to have a deep insight into the origins of science. In *Myth, Ritual and Religion*, Lang confirms the relationship between science and myth and notes “myth represent the early scientific....faculty, playing freely round all objects of thought... (1) The analogy between Icarus and the rocket shows how science is rooted in early dreams of men. The imagination gains a new form in the words of science fiction writers and Bradbury is one of these writers who reshape the old myths.

Disch explains the role of myths in literature and writes “Reduce whatever tale to its atomic components and you’ll find those eternal champions and heroes of a thousand farces, Mr and Ms Mythos (21). Bradbury’s story includes mythical components which have intersections with scientific thought too. If Icarus’ wings and the rocket function in similar ways, then the task of Prometheus and the astronauts can be regarded as similar to each other. They want to steal a piece of fire from the sun. Like Prometheus, they risk their lives for the sake of humanity. At the end, they feel the happiness of serving to the needs of humanity and complete their mission travelling to the North. In doing so, the quest to find their ‘way’ is completed.

5.1.2. Technology (Machines e.t.c)

"The Veldt", "A Piece of Wood,""Night Call, Collect" and "Machineries of Joy" explore the theme of technology and machines. The way that Bradbury treats the theme of technology and machines is related to his views on technology.

According to Bradbury after the Industrial Revolution, machines invaded the lives of people (Yestermorrow 12). His thought is reflected in his stories as well. In this context, "The Veldt" is a story that criticizes the technology which has a negative impact on children. Bradbury explains the reason why he wrote this story and states:

> I have witnessed innumerable seances between television sets and rapt, transported, and oblivious children of all ages, and I have written "The Veldt," a play about a wall-to-wall television room in the very near future which becomes the center of all existence to a trapped family. (Zen In the Art of Writing 121)

In "The Veldt" a house is equipped with all the technological devices which serve to the members of family. One of the rooms in the house which is designed to serve to the pleasure of the children offers a virtual environment in which lions wander. This virtual environment in science fiction is identified by the term "cyberspace" which enables one to transcend the limits of reality. The virtual experience in the room cannot be differentiated from the reality because of the screen that provides a virtual atmosphere. In *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*, Bukatman draws attention to the function of the screen in the electronic space and states that the screen operates as the frontier between the two realities, physical and electronic... the human is lost in cyberspace, trapped within, but excluded from, the matrices of terminal field, never to emerge intact (108-109).

The children in the story are trapped in the virtual room too. As the impact of the room on children become disastrous they are forbidden to enter the room. However, the children protest the decision and at the end of the story the lock their parents in the room in which lions plot the murder of their parents. The room is fed

by the imagination of the children. That's why it turns into a monster. The cause of the violence in the room stems from also a lack of communication between the parents and the children.

Mogen points out that children are motivated to murder their parents as a result of the parental deprivation (99). It is clear in the story that the technology which is the outcome of the modern age weakens the relationship between children and their parents.

Bradbury develops the same theme in "A Piece of Wood" by criticizing the impacts of technology on human. The technology that plays a crucial role in wars is the dark side of the innovation. The protagonist in "A Piece of Wood" is a sergeant who is treated as a patient suffering from a neurotic illness because of the effects of war. The Official wants to send him to another zone to rest. On the other, the problem with the sergeant is not to have a rest but wishing a world without guns. He claims that he has invented a machine which eliminates the guns, shells, tanks, planes and battleship. Actually, the machine destroys anything made from steel. The Official thinks that he is mad but the sergeant says

> 'You think I'm lying about my machine,'…I don't know how I found this invention. It's impossible. Just as impossible as the atom bomb. I've waited a month now, trying to think it over… But now I've just about decided. My talk with you has helped clarify things. Nobody thought an aeroplane would ever fly, nobody thought an atom would ever explode, and nobody thinks that there can be ever Peace, but there *will* be.' (Bradbury: 2 558)

The sergeant leaves the room and something shocking occurs. The Official cannot find his pen and later understands that what he told was exactly true. As the pen is made from the steel, it vanishes. All the machines, tanks, hangars, trucks dust down in the story and promise for a better world for the future.

In another story, "Night Call, Collect" technology contributes both happiness and loneliness of the characters. The last man on Mars creates a phone system that enables him to talk to himself at random times. He records his own voice and the telephone which rings at unexpected times make him feel that there is somebody else on Mars. As he is in need of a social contact he does not want to confront the

reality taking a shelter under his own voice. He adopts a schizophrenic personality creating his own reality on Mars.

Stivers defines schizophrenia as "the loss of self (fragmentation of self) and the loss of a shared social world" (128). Therefore, it can be argued that Barton's falling back upon a telephone system which enables him to escape the reality and create another reality proves how he is desperate about his own being. Stivers also argues that technology gives way to fragmentation of the self creating more than one reality through television, computer and mass media (135). As a result, the technological device created by Barton leads the fragmentation of the self.

In the story "Machineries of Joy" the relationship between technology and religion is handled by Bradbury. The priests in the story try to arrive at a conclusion about the space age. The technological devices such as rockets hold the power of changing the human destiny and let the men travel in alternate worlds. On the other hand, technology which offers men to travel beyond the world contradicts with the religious assumptions. The ideas concerning technology and religion are embodied in two figures called Father Vittorini who seems to take side with man's invasion of Mars and Father Briand who is anxious about whether the moral values will fit on Mars or not. Mitcham draws attention to the conflict between theology and astronomy and states:

> When religious belief…is bound up with an Earth-centered cosmology or theology of creation and opposed by heliocentric astronomy or evolutionary biology respectively, problems readily arise... Indeed, virtually all religions seem to pose some degree of tension or conflict between alternative ways of life and to argue for one of these ways as higher or superior. In so far as technology itself can constitute a way of life, it is thus subject to religious or spiritual assessment. (466)

The argument between the two priests arises precisely because of the western religious system that constructs its premises within the boundaries of the Earth as

Mitcham argues. Father Brian's views show how religion and technology opposes each other.

> ... That most of the things we've taught in the past on Earth don't fit out there on Mars or Venus or wherever in hell Vittorini would push us? Drive Adam and Eve out of some new Garden, on Jupiter, with our very own rocket fires? Or worse, find there's no Eden, Adam, no Eve, no damned Apple nor Serpent, no Fall, no Original Sin, no Annunciation, no Birth, no Son, you go on with the list, no nothing at all! On one blasted world tailing another? Is that what we must learn, Pastor? (Bradbury: 2 695)

It is understood from the debate that the possibility of living in another planet can shatter the beliefs of people. On the other hand, the need to reconcile with technology is also emphasized in the story ironically. At the end, Father Vittorini's conversation with Father Brian point out that all humans are God's machineries of joys. Likewise the rockets are machineries of joys used by people. Thus, religion and technology reach a consensus in an ironic way in the story.

In short, in the stories that deal with technology and machines, it is clear that Bradbury emphasizes the negative impacts of technology on humanity when it is misused. The position of humans among the machines in an era of so-called progress is also explored in his stories.

5. 2 Science Fictional Characters (Robots, Marionettes, Aliens, Astronauts)

Science fiction offers imaginary characters equipped with technological devices or robots which become replicates of men. On the other hand, it is easy to observe that the characters in science fiction are colourless and they are not treated in a detailed way. Sandner calls attention to this issue and calls the characters in science fiction "invisible" and states "science fiction is the home of invisible men and women" (14). The underlying reason for the existence of invisible characters is the dominance of social or ideological concerns in science fiction. The character disappears as the idea he or she represents gains importance. Bradbury's concern to uncover the ideas embodied by the science fictional characters is explicit in his science fiction stories.

In this context, the characters Bradbury uses in his stories mostly represent an idea. For instance, the robots and marionettes play a large role in his stories to examine what it means to be human or not. Bearing in the mind that Bradbury prioritizes the humanized aspect of his robots and marionettes is important to deal with the characters he includes in his stories such as " I Sing the Body Electric", "Punishment without Crime", "G.B.S – Mark V", "The Long Years", "Marionettes, Inc."

In this context, "I Sing the body Electric" is a story which questions a robot's role in the lives of children who lost their mother for a short time ago. The robot Grandmother has the ability of anticipating with the children. As the children lose their mother, the robot replaces the role of the mother serves to meet the emotional needs of the children.

The robot's similarity to humans is emphasized in the story. It is important to note that robots are the subject of intense scrutiny of science fiction literature. Science and technology which constitute the premises of science fiction make use of robots to indicate their relationship with humans. The relationship between robots and humans are made clear by Klass who describes robots as "manufactured equivalents" and maintains that science fiction literature tries to find answer to human-like appearances of robots, their ability to think or communicating (172). In his stories, Bradbury raises concern to get answer to the similarity between humans and robots as Klass observes in much science fiction. The comparison between humans and robots and humanized version of machines in his stories enable one to question the role of a robot in men's lives.

In the story, it is obvious that the robot gains an important role in the life of whole family. It also serves to a good purpose. It is made clear that the purpose of the robot parallels with the intention of its creator. This fact is revealed by the robot Grandmother in her dialogue with children's father.

> You ask what I am?' Why, a machine. But even in that answer we know, don't we, more than a machine. I am all the people who thought of me and planned me and built me set me running. So I am people. I am all the things they wanted to be and perhaps could not be,

> so they built a great child, a wondrous toy to represent those things. (Bradbury: 2 445)

It is clear that the robot represents its creator's thought. The robot reflects good or evil side of his/her creator. Robot grandmother explains the intention of its own creator named Guido Fantoccini and states:

> He knew most machines are amoral, neither bad nor good. But by the way you built and shaped them you in turn shaped men, women, and children to be bad or good. A car, for instance, dead brute, unthinking, an unprogrammed bulk, is the greatest destroyer of souls in history. It makes boy-men greedy for power, destruction, and more destruction. It was never intended to do that. But that's how it turned out. (Bradbury: 2 446)

It can be argued that Bradbury gives voice to Guido Fantoccini to express his own thoughts. In his essay entitled "Day After Tomorrow" Bradbury manifests his ideas on the role of machines and states:

> It is both exciting and disconcerting for a writer to discover that man's machines are indeed symbols of his own most secret cravings and desires, extra hands put out to touch and reinterpret the world. The machines themselves are empty gloves into which a hand, either cold and excessively bony, or warm, full-fleshed, and gentle, can be inserted. The hand is always the hand of man, and the hand of man can be good or evil, while the gloves themselves remain amoral. (96)

It is clear that the robot grandmother is used to criticize how technology can turn out to be something evil in the hands of man. On the other hand, the robot grandmother who is shaped in the hands of a good natured man offers no more than love. It meets the needs of the children even when they get older and becomes the focus of their lives. In this sense, the robot grandmother serves a good purpose as parallel to the motive behind its production.

In contrast to the robot which is made with good intentions, the marionette in "Punishment Without a Crime" is shaped in the hands of evil men who build

marionettes to be the replica of someone to kill. A man who is betrayed by his wife hires a marionette to kill. The marionette is designed for an evil purpose rather than offering love as in "I Sing the Body Electric." The man wants to satisfy himself to take his revenge from his wife although he does not kill his real wife. The function of the marionettes is explained in the story. "The marionettes' function was primarily to prevent actual crime. If you wanted to kill, hit, or torture someone, you took it out on one of those unstringed automatons" (Bradbury: 2 552).

The man kills the marionette of his wife but he is arrested. The reason why he is arrested is that the society gets uneasy because of the moral side of these killings. Therefore, a law concerning robots passes. The spiritual side of the robots is also made clear in the story arguing that "There's the spiritual side of it, too, where does life begin or end? Are the robots alive or dead? More than one church has been split up the seams on the question. If they aren't alive, they're the next thing to it; they react, they even think"(Bradbury: 2 553).

The moral aspect of killing something which resembles human considerably is emphasized in the story. Lem notes in Sf: The Other Side of Realism "The production of robots leaves us with a fatal dilemma. A being so similar to psychically to a human is, considered ethically, a human being" (320). That's why the society takes measure considering the similarity between human and machines. This issue also gives way to a dispute among religious authorities in the story because making machines in the image of man causes distaste. The position of human in the world is threatened by the robots. Although they are considered as servants of men, they go over the top and this gives way to a crisis in the society.

In "The Long Years" marionettes extend the role of the servant as in "Punishment Without a Crime." Hathaway, an archaeologist from the Fourth Expedition starts to live on Mars with his family. He creates the replicates of his family who die long years ago. He tries to ease his loneliness on Mars. This truth reveals when Captain Wilder and his crew land on Mars and suspect that something is wrong with the family as the wife and the children are not old enough after years. After that, the crew learns the fact that Hathaway's family died long years ago and Hathaway used these marionettes as replicates of his family.

It is obvious that the marionettes become the servants of Hathaway and make an alternative life possible for Hathaway in the story.

In the story "G.B.S.-Mark V" the role of robots and marionettes as servants recurs. This time, Bradbury chooses to deal with a writer in the form of an android. An astronaut who travels in the rocket feels lonely and needs the companionship of someone so the robot replica of George Bernard Shaw becomes his companion. All the members of the crew ridicule the intimate relationship between the android and the astronaut. Other members of crew prefer to satisfy their sexual desires with robots.

Klass observes that most science fictions assign robots the servant role (175). What Klass observes holds truth for Bradbury's stories too. On the other hand, Bradbury criticizes the misuse of robots. Android of Bernard Shaw indicates that a person can build an intimate relationship with a machine. The android becomes a genius machine which represents the spirit of Bernard Shaw. The android satisfies the spiritual side of the protagonist whereas the robots which are used by the other members of crew satisfy the flesh.

"Marionettes, Inc" is another story including marionettes. Can marionettes really replace human? Are they indistinguishable from men? Can they act on their own way? These are the questions explored in the story through the marionette. A company offers its customers the duplicate of themselves for a certain time. A man called Brailing buys a duplicate of himself to fulfil his responsibilities as a husband. He doesn't inform his wife about the marionette. He plans to travel to Rio without his wife. Surprisingly, the marionette behaves like a human. He disobeys the orders of Brailing. At the end, the husband and the marionette exchange their roles. The marionette becomes the 'real' husband. It can be argued that distinct boundaries between humans and marionettes are dissolved. Selinger refers to Haraway's observation about the boundaries between humans and machines and states:

> ...the boundary between humans and machines has become "leaky." Countless examples ranging from the use of prosthetics to advances in artificial intelligence and artificial life attest that it is becoming increasingly

> difficult to demarcate human possibilities, desires and identities from technological dependencies and machine-generated outputs. (155)

In the story, Brailing and his marionette become undistinguishable too. Moreover, the roles assigned to them changes. Bradbury reverses the roles of the marionettes which are generally assumed as servants of men. The marionette revolts against Brailing. Although the man buys the marionette to serve his own ends, he is now in a prison and the marionette is free to act on his own. Although the obedience is one of the essentials of becoming a marionette, it violates the rules. In this sense, the demarcation between humans and robots becomes unclear.

In his stories, Bradbury aims to question robots and marionettes' ability to replicate humans in every sense. This ability makes people consider robots as perfect servants. On the other hand, Bradbury does not aim to show the superiority of humans to robots. The motive behind producing the robots and marionettes and the way people treat them become the focus of his stories. It can be argued that the moral aspect of the robots and marionettes is notable in his stories.

Aliens are also among the characters Bradbury uses. The presence of aliens in science fiction problematizes issues such as identity and race. They appear especially in the context of invasion. Their existence is threatened by Earth men or they plan to invade the world.

They are given different capabilities such as telepathy or metamorphosis to accomplish their aims. They sometimes represent a colonized race or a minority who strive to keep their identity. Rieder emphasizes the role of the alien in science fiction in his essay titled "Embracing the Alien: Science Fiction in Mass Culture" and writes "My basic supposition is that the SF alien is first of all a projection of the other. But the SF alien is not, in most cases, a representation of metaphysical mystery. Instead, the SF alien is usually an estranged or alienated figure" (26). What Rieder argues holds truth for Bradbury's stories dealing with the aliens. In his stories, invasion becomes an important tool to map out the power structure between the self and the other. Aliens either confront the invasion or invade the Earth. In both cases, the attitude towards aliens does not change.

Bradbury's stories such as "The Off Season" "Mars is Heaven," and "Fire Ballons," deal with the aliens on Mars who confront invasion. Stories like "Zero Hour" and "Boys! Raise Giant Mushrooms in Your Cellar!" deal with the aliens who plan to invade the world.

In Bradbury' stories, the encounter with an alien on Mars projects the colonial encounter with Indians. Colonization which constitutes the harsh reality of American frontier myth is retold in most of Bradbury's stories which treat the encounter with the aliens or space exploration on Mars. For Bradbury's stories which deal with Mars and encountering with the alien, Pfitzer notes "Preserving the conventional language of the frontier myth, Bradbury turns its tropes and metaphors in on themselves to reveal the shallow and mercurial properties of America's predominant cultural construct" (58). The colonial experience of Americans who aimed at exploitation of the New England recurs on Mars.

Pfitzer points out that this frontier myth also becomes the subject matter of much science fiction which focuses on "aliens as metaphoric Indians victimized by an ethic of conquest extended into new arenas of discovery and suspense" (55). Indians who are treated as 'the other' become the aliens this time. "The complex Self/Other power relationship created by the colonial encounter" can be investigated in his stories (Michelle Reid 257). As Reid argues the power relationship reveals via the colonization.

Colonization is a process which includes settlement of the land, exploration of the new land and its resources. The colonization process on Mars shows how the material interests of Americans victimize the Martians in the story "The Off Season." The colonization is made explicit through the financial interest of men coming from Earth.

Sam Parkhill opens a hot dog stand on Mars thinking that new travellers will arrive on Mars and he will gain a lot of money. It should be noted that opening a hot dog on Mars in a season the Earth witnesses a nuclear war proves the absurdity of this idea. While he is discussing the benefits of opening the hot dog stand, Sam Parkhill and his wife meet a Martian who wants to inform them that a nuclear war exploded on Earth.

The first contact with the aliens causes disturbance. Parrinder explains the meaning of first contact with imaginary beings and states:

> Stories depicting men's " first contact" with imaginary beings touch a whole range of human concerns, from would-be realistic problems of space exploration to the historical guilts left behind by Western man's dealing with other races and cultures (e.g., the Native Americans)... These considerations, much wide to go into here, suggest the many layers of response which may be activated by the alien creatures of science fiction. (46)

Sam Parkhill's intention to kill the Martian who represents another race projects the Americans' first encounter with the Native Americans. In this context, the man who tries to strengthen his power on Mars sees the Martian, the other, as a threat and wants to prove his own power over the Martians. The story reveals the relationship between 'the self' and 'the other' on the basis of colonization. The Martians are considered as a treat for Earthmen's property. On the other hand, Martians do not intend to kill him but want to make a peace giving their own territory to Parkhill. It can be argued that Sam Parkhill who gives priority to his personal and financial interests embodies the downfall of civilization on Mars.

In "Mars is Heaven," Martians resist the colonization using their mental powers. Telepathic Martians plot against the Earthmen preparing them an illusion. The Earthmen lands on Mars and gets surprised, as Mars looks like Earth a lot. Later, one of the members of crew discovers that his grandparents are living on Mars although they were supposed to die a long time ago. Others also meet their relatives who died a long time ago. In the story, Martians trick the Earthmen by creating an illusion. Only Captain Black discovers the truth but he cannot prevent to be killed by Martians. It can be said that Martians try to keep away colonization by making their identity invisible. Becoming 'the other' which is always equated with being an enemy can only be eradicated in the mind of Earth men disguising in human form.

In "The Fire Ballons" the colonization is carried out by means of religion. Americans are portrayed as the ones who carry the mission of bringing religion to Mars just like they tried converting Indians. On the other hand, meeting a race, which is free of sin, makes the priests surprised. The Martians who took the shape of fire

balloons freeing themselves from their fleshes prove the absurdity of a religious mission on Mars. The idea of bringing religion, which is one of the tools of colonization, fails because of Martians' supremacy over the priests who try to convert them.

All in all, in the stories mentioned above the relationship between men and the Martians who are treated as 'the other' mirrors the relationship between Americans and Indians who were forced to transform their way of lives in many respects. On the other hand, men from Earth fail to accomplish their aim on Mars.

Not only men but also aliens are described as the beings who bears the intention of invasion. An alien who is believed to exist outside of the world attacks humans in many works of science fiction. It should be noted that rather than suggesting the possible presence of other species, science fiction literature uses the presence of aliens to indicate being 'the other.' Rutheford builds a relationship between aliens and the other and notes "in the hierarchical language of the West, what is alien represents otherness, the site of difference and the repository of our fears and anxieties" (10). It can be argued that the fear and anxiety stem from living in a multiracial country like America. The alien invasion in science fiction can be interpreted in this context. The aliens in Bradbury's stories uncover the hidden fear of being invaded by 'the other.'

In the stories named "Boys! Raise Giant Mushrooms in Your Cellar!"and "Zero Hour" the characters are threatened by an invasion aliens try to operate using their power of telepathy. Their strongest tool to invade the earth is the use of telepathy. In "Boys! Raise Giant Mushrooms in Your Cellar!" the children are 'inspired' by growing mushrooms that transform the one who eats it into the alien. In the story, the mushrooms are used as a tool by the aliens to penetrate into the minds of people. Even before the aliens arrive in the world, what they will cause is felt.

The sense of "something bad will happen" which is mostly associated with an external threat coming from outside of the world is expressed by a woman who claims that she has seen flying saucers in the air. It seems that being unable to describe the feeling of fear in the story results from the fear of encountering with an alien who is unknowable. On the other hand, Malmgren refers to Benford's argument on impossibility of imagining something "which is utterly alien" to men (17).

Depicting an alien is impossible as one should have familiarity with it. Zoe Sofia points out Americans' familiarity with the aliens and notes "From the U.S perspective, the aliens in the creature features look like aliens, nazis, or communists" (97). That's why, they are generally regarded as beings which create pressure on the Americans. Although there is not a bloody assault from the aliens in the story, even the thought of being invaded by the aliens projects the fear of being threatened by any other race especially in a country like America which houses a lot of people from any race.

In "Zero Hour" alien invasion is supported by children. Children who believe what they are told and use their imagination to a great extent are chosen by Martians purposefully. Martians pass through the minds of children and they implement their care plan for achieving their aim. The children who play a game called "Invasion" are ridiculed by their parents. The Martians penetrate into the minds of children so that each becomes the Martian, that is, the 'other.' While children are able to familiarize themselves with Martians, the adults do not favour their presence because children are the ones who are accustomed to meet 'imaginary beings' in their mind. They are not unknowable to the children. That's why, it easy for them to follow their directions. At the end, it is understood that what is called "Invasion" is more than a game. The parents are afraid of their own children as the game turns out to be the real one.

In short, the aliens who are frequently used in the canon of science fiction appear in the stories of Bradbury as the ones who confront the invasion or invading the world. While aliens' confrontation with invasion mirrors the colonial experiences of Americans with Indians, the aliens who invade the world reflect the fear of being invaded by an external force. In both cases, aliens are regarded as the 'other' Americans are so much acquainted with.

Astronauts are also among the essential characters in science fiction literature. Astronauts who are given the task of space exploration are generally treated as heroes who risk their lives. Especially in early space operas which circle around the adventures of astronauts and spaceships, an idealized hero challenges the evil forces he meets. On the other hand, Bradbury emphasizes the role assigned to the astronauts in accordance with the requirements of their job. They experience the difficulty of

survival in another planet and share their inner anxieties. The psychology of the astronaut in the infinite emptiness as parallel to their task in space is probed by Bradbury.

The stories which explore the astronauts' roles are "The Rocket Man,""The End of the Beginning" "The Long Rain" deal with the men who set out on a voyage in space. The Rocket Man" is a story which focuses on an astronaut who is uncertain about giving up or continuing his job. Mogen notes "he is caught between two worlds, unable to reconcile their opposing claims (67). On the one hand, the astronaut in the "The Rocket Man" longs for his house when he is in the rocket on the other hand when he is at home he longs for the rocket. That's why he alienates himself from his family during the time he spends at home.

Norman Mailer draws attention to a series of conflicts the astronauts experience in the article entitled "The Psychology of Astronauts" and underscores the difficulty of living with opposites and states:

> ...they had come to live with adventures in space so vast one thought of the infinities of a dream, yet their time on the ground was conventional, practical, technical, hardworking, and in the center of the suburban middle class...yet the century was now attached to the idea that man must take his conception of life out to the stars. It was the most soul- destroying and apocalyptic of centuries. So in their turn the astronauts had personalities of unequalled banality and apocalyptic dignity. (46)

The rocket man in the story is in a state of mood like this. His reluctance to look at the sky reveals that he is tired of his job. When he arrives at home, he gets obsessed with gardening. On the other hand, he cannot prevent himself looking at the sky and the stars after a while. The opposing forces in his soul is made clear in the story."The first day and night when he got home he wouldn't look at the sky much. I thought about him gardening and gardening so furiously, his face almost driven into the earth. But the second night he looked at the stars a little more" (Bradbury: 1 258). It is clear that, the conflict the rocket man experiences in his mind reflects his attitude toward two opposing poles: the earth and the space. On the one hand, he

misses the gravity, on the other hand, he is lured by the space which offers him a lot of adventures and provides him with a heroic feeling.

In the end, the father needs to leave the home and a message is received by the boy and the mother. They are informed his ship had fallen into the sun. From that moment on, the mother and the boy chose the days without sun to go out.

The anxiety that a family feels because of this risk-taking job is recurrent in the story "The End of the Beginning" too. The parent of an astronaut who is about to leave the earth is worried because they don't want their son to set out on a space voyage. On the other hand, as there is nothing to prevent this voyage, the father tries to see it as a mission. He argues the struggle of the men to overcome the Gravity and states:

> Millions of years we fought gravity... A billion years Gravity kept us home, mocked us with wind and clouds, cabbage moths and locusts. That's what's so Dod-awful big about tonight... It's the end of old man Gravity and the age we'll remember him by, once and for all. (Bradbury: 2 682)

No doubt, the person who will realize this dream is the astronaut. Hersch argues that assigning the astronauts a role which is highly heroic in public starts in America in the 1960s. According to Hersch, the image of the spaceman changes "over subsequent decades, as the geopolitics of superpower competition, Cold War-era science, and the tastes of a clever and cynical public collided in the making of America's newest kind of popular hero" (75). This popular hero is depicted as a man "bravely confronting new worlds, loneliness, and the death" (78). In this sense, it is not surprising that the father tries to motivate himself considering his son as a hero who will shape the future and states "Man will be endless and infinite, even as space is endless and infinite. Man will go on, as space goes on, for ever" (Bradbury: 2 683).

It should be noted that the role assigned to the astronauts challenges them in the space. The story called "The Long Rain" is a good example in which astronauts' endurance under the difficult conditions is tested. The astronauts in "The Long Rain" need to reach the Sun Domes to be protected by the constant rain which is one of the typical topographical features of Venus. The constant rain increases the nausea felt

by the astronauts and shows how it draws them to madness. The lieutenant confesses how it is difficult to keep the task they are assigned. “We weren’t made for this; no Earth man was or ever will be able to take it. Your nerves, your nerves” (Bradbury: 1 356). The eternal rains’ impact on the psyche of the astronauts is so disturbing that one of the astronauts called Simon goes insane and commits suicide. The lieutenant goes on to walk. Fortunately, he achieves to reach a Sun Dome. However, it is suggested that the shelter may be a hallucination.

Man’s adventure in a desert on the Earth can be compared to the astronauts’ adventure on the space. However, what they escape and wish to come true make their journeys different. While a man in a desert tries to escape the sun and wishes water, the man in space tries to escape the water and wishes sun. It is also possible that what they need becomes hallucination in both cases.

Bradbury’s success to explore the role of the astronauts who work under difficulties makes his stories unique and enables the reader to have an insight into their jobs.

5.3. Time & Space

Concepts like gravity and energy has undergone a change with the appearance of terms such as relativity and quantum which has provided men with a different approach to science. These concepts also enable men to overcome the limits imposed on by the earlier assumptions. One of the tools that science fiction uses to change the perspective concerning time and space is time machines.

For instance, In “A Sound of Thunder” the characters journey into the past. It is the same case with the stories “The Kilimanjaro Device” and “Last Rites.” Panasenko argues that stories that deal with a time machine which enable the character to journey into the past should be considered within “one time axis model”(77). She also states “left-side movement on the time axis one can do with the help of a magic tool” and also includes “The Kilimanjaro Device” in this classification arguing that Fench does not go ahead, but back to meet Ernest Hemingway (77).

It can be easily observed that time is inverted in Bradbury's stories. The present can turn into the past or the future suddenly. About time inversion, Boris Eizykman notes:

> ...It is specifically this temporal inversion that permits the unlimited narrative openness on which SF may justly pride itself: all times and all places become accessible predisposed to discovery, thanks to the shifting and generally undetermined whereabouts of the "fictitious" narrator. (68)

As Eizykman argues, science fiction allows both the characters and the reader to have an access into all times and places. Not only the past but also the future is among the concerns of Bradbury's stories. Especially the ones set on Mars deals with the future. It should be noted that time and space created in a literary work cannot be evaluated on their own. Kneale emphasizes the need to consider the space in relation to other elements and states "space is relational – it is not anything in itself but drives its apparently natural characteristics from its relations with other places, people and things" (424). In this sense, in Bradbury's stories Mars' relation with its settlers and the Earth cannot be ignored because mars functions as the mirror of the world. For instance, in one of the stories "Naming of the Names" Mars becomes so much like the Earth. Men's exploitation of the land is obvious from changing names that were once given by Martians. The places are renamed by the earthmen in the story. Mars becomes a tool to reflect the men's desire to realize American Dream. Also, distant planets forces characters to feel a sense of nostalgia as they are far away from their homeland. For instance, Venus, a world of constant rainstorms, lets earthmen see the sun just for a few hours every seven years in "All Summer in a Day" or a family who settle down on Mars miss the Earth so much that tries to suit the environment to their own need in "The Strawberry Window." As the men are too much concentrated on the lure of the past, they try to change the environment in the way they lived on the Earth.

The way Bradbury treats distant places also makes him different from other science fiction authors. Especially, the reader is introduced a different topography, that is, a surrealistic one. It can be argued that there is a dreamy atmosphere in the distant worlds he treats in his stories. For instance, Mars is transformed into the Earth by the Martians to create an illusion in the minds of earthmen in "Mars is Heaven" or

a planet in the story called “The City” can act as a lively creature which calls itself Revenge and plots against the Earthmen who brought about the death of an old race living once upon a time there.

Existence of alternative worlds can also be explored within the term space. Kneala notes “alternative universes and parallel worlds give life to spaces that seem closed and finished, just as time travel gives places new histories and futures” (425). New temporal dimensions are explored in science fiction. One of Ray Bradbury’s stories “Tomorrow’s Child” also deals with another dimension which stands beyond the three spatial axes.

In this story, a woman gives birth to blue pyramid as a result of a birth-machine which helps women during pregnancy. But this machine brings a baby from another dimension as it malfunctions during the operation. It is emphasized by the doctor that the baby is perceived as a blue pyramid as they view it from a three-dimensional world. On the other hand, travelling into the dimension the baby lives allows the characters to see the baby in its own shape. It is clear that the existence of the parallel worlds in the story discredits the Newtonian physics. Nahin explains how the ideas concerning absolute time and space are opposed by new ideas.

In his work *Time Travel in Physics* Nahin includes ideas concerning fourth dimension put forward by Minkowski who was Einstein’s mathematics professor and he notes “For Minkowski space and time are relatively separable, and the separation is different for observers in relative motion. For Newton space and time are the background in which physical processes evolve. For Minkowski, spacetime is the world” (105).

Minkowski’s thought on time and space as something relative demolishes the views on absolute time and space. Time and space is no longer regarded as stable but dynamic and the role the role of perception increases. In the story, as the couple is only familiar with the three dimensional world , the baby is perceived as something strange and the doctor states this fact.

> ‘Your child is alive,well, and happy. It’s lying there, on the table. But because it was born into another dimension it has a shape alien to us. Our eyes, adjusted to three-dimensional concept, cannot recognize it as a baby.

> But it *is*. Underneath that camouflage, the strange pyramidal shape and appendages, it is your child.'(Bradbury: 2 401)

In its own world, the baby would be certainly viewed as something normal. That's why the couple make up their mind to travel to the dimension the baby lives in with the assistance of the doctor. In this way, they see the baby not in a pyramidal shape but as a normal baby. They enjoy being the same with their baby although the wife and the husband look like a white rectangle and oblong to anybody in the world.

Overall, it can be argued that the traditional approach concerning time and space is shattered in Bradbury's stories. Shift in time, encountering different dimensions or the existence of alternative worlds allow the reader to see how Bradbury overcomes the constraints of time and place in his stories.

CHAPTER 6.

DYSTOPIAN ELEMENTS IN BRADBURY'S STORIES

6.1 Dystopian Themes (The Totalitarian Terror& Censorship)

As a sub-genre of science fiction, dystopias are characterized by an imaginary society existing in the future. This imaginary society stands at the core of the dystopian works. Although dystopias are set in the future, the imaginary society mirrors the existing society which is manipulated by the totalitarian forces. Stillman emphasizes the role of dystopias in bringing contemporary problems to consciousness and imagination" (35). What is observed by Stillman holds for truth in Bradbury's stories such as "The Pedestrian", "The Fox and the Forest," "Time in Thy Flight" and "The Smile."

A totalitarian regime which oppresses and manipulates the individuals instilling herd-mentality is the focus of the story "The Pedestrian." In the story, a society which is governed by a police state in 2053 is portrayed by Bradbury. While Mead is walking the streets just for pleasure, a police car approaches and interrogates him. The reason why the policeman interrogates him increases the tension in the story. It becomes clear that Leonard Mead is charged with walking the streets. Although it can be considered something impossible Bradbury had an experience like this. In his essay entitled "The Joy of Writing", he writes his experience which inspires him to write this story. He states:

> When was the last time you were stopped by the police in your neighbourhood and because you like to walk, and perhaps think, at night? It happened to me just often enough that, irritated, and I wrote "Pedestrian" a story of time, fifty years from now, when a man is arrested and taken off for clinical study because he insists on looking at un-televised reality, and breathing un-air- conditioned air. (6)

As Bradbury states, Leonard Mead does not follow the conventions of the society. If Leonard Mead is walking the streets, so what are the others busy with?

In the story, the streets are empty because the others stay at home and watch TV. One of the most important tools of totalitarian forces, that is, TV is criticized because TV manipulates people in a way that they cannot differentiate what the fact and fiction are. In his book *The Origins of Totalitarianism* Hannah Arendt states "the ideal subject of totalitarian rule is not convinced Nazi or Communist, but people for whom the distinction between fact and fiction... and the distinction between true and false... no longer exist" (474). In the story, there are people who can not differentiate the distinction between fact and fiction either. People are entrapped within the darkness. The dark aspect of the world in 2053 is emphasized in the story.

> And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where the only faintest glimmers of firefly light appeared in flickers behind the windows. Sudden gray phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against night, or there were whisperings and murmurs where a window in tomb-like building was still open. (Bradbury: 2 569)

It is clear that people are so much like dead people in their gravestones. The portrayal of the time in which people's mind are made passive shows the story's relation with present rather than future. In this sense, Bradbury uses the existing problems as a material to construct his story.

Bradbury's thought on the function of science fiction which deals with the future is helpful to understand what he aims to show in his dystopias. In an essay entitled "Beyond 1984: The People Machines" Bradbury notes "People ask me to predict the Future, when all I want to do is prevent it. Better yet, build it" (155). In doing so, Bradbury portrays a world which is different from ours. On the other hand, possible dangers waiting for our world is recognizable.

As it is stated before, the dystopian works derive their concerns from the existing social problems. The TV which is used even today to control the minds of masses by 'democratic' governments is the indicator of the process of modern enslavement. People are enslaved by totalitarian forces. People like Leonard Maid are regarded as threat to the existence of these forces. Therefore, Maid is treated as

insane person at the end of the story and taken to an institution called the "Psychiatrist Center for Research on Regressive Tendencies" (Bradbury: 2 572).

In another story "The Fox and Forest" the freedom of people are restricted in another way. A couple flees the world of 2155, "a world that was like a great black ship pulling away from the shore of sanity and civilization, roaring its black horn in the night, taking two billion people with it, whether they wanted to go or not, to death..." to escape the governmental forces that demand them to contribute to the war as the husband is a bomb designer and the wife deals with disease-culture units (Bradbury: 1 227).

The couple travels in time with a time machine and they turn 1938 in Mexico. On the other hand, as they fear of being sized by an agent, they need to camouflage themselves. They always feel anxious to live their privacy. In "The Constitution of Totalitarianism" Bernholz mentions the characteristics of totalitarian regime and argues that individuals are free as long as their behaviours do not contradict with the demands of totalitarian powers (427). In the story, the couple try to maintain their freedom opposing the values imposed by totalitarian powers. But they cannot escape from the agent of the dystopian world and they are forced to turn to the nightmarish future at the end.

Like "The Fox and Forest" the story "Time in Thy Flight" circles around the time travel. This time, the past is like a laboratory to observe the behaviours of ancient people who spend their time enjoying the life. A group of children are accompanied by a teacher called Mr Field. They journey into back to analyze the life patterns of people who live in the past. Children come across people who celebrate the Halloween Day in their journey. On the other hand, the world they come from is very different from the one they observe. The teacher tells the difference between two worlds.

> 'Halloween,' said Mr Fields. The acme of horror. This was the age of superstition, you know. Later, they banned the Grimm Brothers, ghosts, skeletons, and all that claptrap. You children, thank God, were raised in an antiseptic world of no shadows or ghosts. You had decent holidays like William C. Chatterton's Birthday, Work Day, and Machine Day. (Bradbury: 2 503)

As the teacher states, the world the children come from is an antiseptic one and machines pervade their world. In a society like this, people are reduced to mere tools of a system which is built on machines. It should be noted that dystopian societies elevate the technology and machines. In "Technology and Its Discontents" O'Har states that in dystopian fiction, science is an elixir of repression, and technology has become synonymous with death. The machine enslaves; it does not liberate. Knowledge is the hangman's rope (482).

In the story, it is clear that machines are elevated and misused. People become the slaves of machines. People are also forbidden to have an access to the knowledge. That's why children are restricted to understand what life was like in the past.

In this journey, children are given right to observe the past. On the other hand, the teacher controls very acts of the children and he represents the mentality of the society he comes from. It can be argued that the teacher represents the "surveillance" which is one of the goals of a totalitarian state. Giddens notes "Totalitarianism is...an extreme focusing of surveillance" (303). In this context, the teacher stands for the "surveillance" that totalitarian government demands. The role of the teacher complies with the mentality of the totalitarianism.

At the end of the story, children are tempted by the traditions the past provides them with and the two children called Janet and Bob escape the future refusing to turn back to the society that they come from in spite of the threats of their teacher.

Another story "The Smile" deals with an imaginary society in which the totalitarian powers cause members of society to forget anything related to the past as in "Time in Thy Flight." In the story the date is unclear and even people cannot clarify the date. People argue that it is said 2061. However, they guess that may be it is more than it. The people in the story have a grudge against all the remnants of civilization they have lost. They gather ritually to destroy anything related to the past. One of the things reminiscent of the past is a painting which smiles (Bradbury: 2 662). It is the painting of Mona Lisa which is associated with civilization in the story. While people wait for tearing down all the things, a little boy called Tom

questions the reason why there is such a ritual. A man called Grisby explains the reason

> 'Tom, it has to do with hate. Hate for everything in the past. I ask you, Tom, how did we get in such a state, cities all junk, roads like jigsaws from bombs, and half the cornfields glowing with radioactivity at night? Ain't that a lousy stew, I ask you?'
>
> Yes, sir, I guess so.' (Bradbury: 2 662)

In the story, hate of civilization is instilled in people. The ritual is controlled by the policemen who stand as the authority among the crowd. People assume that they are destroying the things that responsible for creating chaos in the world. On the other hand, the cause of the chaos still exists there. The herd-mentality takes another form. People are deceived by giving a chance to destroy the things which belong to the past. In this world order, books are burned and the festival of science is celebrated. In this festival, people smash the machines just for pleasure. It can be argued that totalitarian power appears wearing a different mask.

All in all, the dominance of totalitarian regime proves its existence especially in dystopian stories mentioned above and the totalitarian terror that may come true in the near future is notable.

Another theme of Bradbury's dystopian stories is censorship which puts pressure on the individual not to express himself or herself. In that totalitarian world man is not free to express his own ideas. Intellectual freedom is also restricted.One way to restrict intellectual freedom is censorship. Censorship is a tool that does not allow people to confront the reality behind the system. In *Futurescapes*, Dunja Mohr calls attention to totalitarian state's role in censorship and writes "anything expressed in writing – history in general – or any everydayverbal exchange is censored or standardised by the dystopian system" (229). In this kind of dystopian world, the individual is not given right to express his or her own thoughts.

Bradbury's stories such "Bright Phoenix," "The Exiles," "April 2005: Usher II" are good examples of dystopian worlds in which censorship becomes one of the mostly applied tools by the totalitarian forces. These stories deal with the theme of censorship that appears as a result of the existence of a totalitarian regime.

Bradbury's story "Bright Phoenix" is an example of how any kinds of books which can trigger creativity in the minds of people are banished in the society. People are prevented to read books that might change their worldview. In the story, a librarian is threatened by Jonathan Barnes, the Chief Censor, in regard to the dozens of books to be burned. The date is 2022 and the books are considered dangerous instead of the men who are ready to burn the books. The dialogue between Barnes and the librarian shows the attitude of the agents of the government towards books.

> 'My men are ... waiting outside for the books. They are dangerous.
>
> 'Men like that are always are.'
>
> 'No, no, I mean the books, idiot. The *books* are dangerous.' (Bradbury: 2 700)

Although all the books are burned as they are considered to be dangerous in the world of 2022, the censorship is an existing problem in today's world also. Mundt remarks this problem in modern totalitarian states and suggests that all kinds of sources of information are controlled and people are seduced (26). In the story, it is clear that the government finds a solution to control the sources of information by banishing books. On the other hand, the librarian and his fellows memorize the books they read. Bradbury promises a good future remarking the existence of people who hide all the information in their minds. Said otherwise, as long as humans continue their lives, they keep the information with themselves although the books are burned.

Book-burning mentality which is forced by totalitarian government recurs in the story "The Exiles." In 2020, the books of writers such as Edgar Allen Poe, Shakespeare, Charles Dickens, Cabell, Dunsany, Blackwood, Lewis Carroll are outlawed.

The story is set on Mars and the witches of *Macbeth* meet a group of astronauts who carry with them old books and do not know what is written inside them. The writers are exiled to Mars. The witches inform the writers about the astronaut's arrival and they kill the crew one by one although the crew cannot figure out the reason why some of their friends died. Then, the story turns out to be a battle between the exiles and the Earth men. The Captain rips pages from the books and both the books and the writers are lost eternally.

The books which involve supernatural elements and contradict with the realities are chosen deliberately to be censored in the story. It can be argued that imagination, especially the superstitions are denied by the totalitarian regime. It is considered as a threat to its consistency. A totalitarian state which tries to constitute a single reality has the risk of being shattered by anything that may lead to the questioning of fact and fiction. That's why especially fiction is tried to be removed from the world. The totalitarian forces make people believe that what they create is the fact.

Intolerance to the books that contradicts with the reality recurs in "April 2005: Usher II." On the other hand, what the books includes, that is, the power of imagination, defeats the ones who banishes the books. They are defeated in a house called the house of Usher built by a man called Stendhal who is inspired from one of Edgar Allen Poe's story "The Fall of the House of Usher" to give this name to the house.

Stendhal saves all his money to build "a mechanical sanctuary" (Bradbury: 2 636). This house is full of machines and robot skeletons which serve to create a horrifying environment. Stendhal thinks Mr. Poe will be delighted thanks to this building. On the other hand, a man called Garret who is the Investigator of Moral Climates informs Stendhal that the castle will be tore down because a castle like this which harbours anything related to superstition is against the laws. Stendhal asks just for some time to enjoy his 'toy' and invite people who represent government. Although they hesitate to enter the house at the beginning, Stendhal persuades them to come. He kills the guests one by one and convinces the others who witness the death of some quests that the castle is just carrying on its task creating a horrible atmosphere. The story can be considered as the revenge of Edgar Allan Poe because it is stated in the story that all the books belong to Poe were burned in 1975. The horror stories written by Poe are regarded as a threat as the power of imagination is elevated in his stories. That's why anything related to the activation of the imagination is removed in the society. On the other hand, the death of Garret and others in the house which embodies values opposite to the ones adopted by the government is a glimpse of hope for the future in the story.

All in all, the common feature of all the stories mentioned above is that the dystopian world portrayed in the stories has a strong relationship with the present and warns against a potential danger waiting for the people in the future.

6.2. Dystopian Characters (Resistant & Isolated Characters)

In dystopian works, characters appear as either resistant to the existing social order in a particular society or isolated from the world they live in. In the stories "April 2005: Usher II" and "Bright Phoenix" the characters come to the fore ground as resistant to the existing system while in "The Pedestrian" the protagonist prefers to isolate himself from his environment rather than resisting to the system.

The presence of these characters in a dystopian society enables the reader to see the conflict between society and the individual. The role of the character in a society which requires subordination to the existing system gains importance in dystopian works in regard to the character's struggle to change the order imposed on him or her.

In the story "April 2005: Usher II" Stendhal resists against those who fight against the very idea of imagination. It is considered as a threat to the society because the society itself is built on a "reason" that is determined by the rulers of the society. In a society like this, anything that may remind of the past is considered as a danger and excluded from the society. In the story, the reminiscent of the past is Edgar Allen Poe's stories which make use of "unreal" things that threaten the unity of the self. On the other hand, a totalitarian state favours totalitarian mobilization that requires people to assemble under the same roof. That's why the individuals are kept distant from the values that may remind the past.

In a society which is controlled by the supreme powers, the protagonist needs to keep his silence. For instance, Stendhal acts as if he will obey the rules that forbid any creation of horror or superstition in the society. On the other hand, when he is able to defeat the authority, he doesn't hesitate to say what he feels. Moylan underscores the importance of language and states that with the past suppressed and the present reduced to the empirica of daily life, dystopian subjects usually lose all recollection of the way things were before the new order, but by regaining language

they also recover the ability to draw on the alternative truths of the past and "speak back" to hegemonic power" (149).

As Moylan remarks, the dystopian character gains his power from his memory. In the story, the books enliven the memory so they are forbidden. But, Stendhal, the spokesman of the past, fights against people who represent the totalitarian regime. Gottlieb draws attention to the dystopian protagonists' courage to confront the rulers of society and notes "In dystopian fiction...the central character with whom we identify is an individual courageous enough to stand up against an elite ruling although a semi-divine leader, who is responsible for the enslavement of population, for a deliberate conspiracy against the welfare of his own people" (31). In the story, as a dystopian character Stendhal acts bravely as Gottlieb argues.

In "Bright Phoenix" although the protagonist does not seem to participate actively in the process of resistance against the existing social order unlike Stendhal, it is later understood that he achieves his plan in a long term. The books that are doomed to be burned are memorized by people. This can be regarded as a silent resistance. Hence, as long as people who do not possess herd-mentality exist, the resistance continues.

The central character of Bright Phoenix" is a librarian who challenges the authority keeping books that are not approved in the society. This character is courageous enough to endure the oppression imposed by the government. Although the ruling class create fear in the society by burning the books, the resistant character overcomes the horror. Rob McAlear remarks the relationship between fear and resistance and states "By representing tactics and of resistance, and depicting their interaction with the dystopian world, the dystopian text models possible ways to overcome its horrors" (29). The dystopian character adopts this role and challenges the authority. In doing so, the librarian tries to eliminate the horror fighting against Barnes who represents the ideology of the future.

In a world which is governed by totalitarian rules, it is not surprising that the individual whose values do not comply with the values adopted by the dystopian society feels lonely and isolates himself from the society.

In "The Pedestrian" the isolation of the character is evident in his lifestyle that makes him different from other people and causes him to be alone both

physically and psychologically. Description of Leonard Maid in the empty street reinforces the idea that he is alone in this world.

> The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in midcountry. If he closed his eyes and stood very still, frozen, he could imagine himself, upon the center of a plain, a wintry, windless American desert with no house in thousand miles, and only dry riverbeds, the streets, for company. (Bradbury 570)

The portrayal of the land as barren and the man's loneliness complement each other. Just the streets accompany him. Others stand at home and watch TV.

It is noticeable that totalitarian forces have a considerable impact on the individual. Roviello draws attention to how totalitarianism achieves its goal and notes "the objective is to pervert human plurality into a mass of fragmented individuals, to suppress the common world and substitute it with alienation from the world, from others, and from oneself" (925). It is clear in the story that the totalitarian forces reach their aim. There is not a healthy communication between individuals. On the other hand, it important to note that Maid's isolation is different from the others. His isolates himself from the oppressive environment equipped with devices that aims at mind control. He desires walking the streets instead of staying at home and of being hypnotized by the TV. Although he is lonely in the streets, he enjoys taking a walk outside. On the other hand, his enjoyment is interrupted by the policemen who charge him with taking a walk outside. Leonard Mead lives in a world where the mere pleasure contradicts with the ideology of the time. The oppressive condition of the world surrounds Leonard Maid as he tries to keep a life different from the others. That's why the loneliness of the character is noticeable in the in the story.

6. 3. Dystopian Time and Space

Although the construction of an alarming world in dystopian works may seem to be an imaginary one, it should be noted that dystopian time and space are shaped in a way that serves to criticize the current social and political problems especially

after Great War that shattered the beliefs of people. Booker and Thomas argue the function of dystopias and state "... dystopian fiction tends to have a strong satirical that is designed to warn against the possible consequences of certain tendencies in the real world of the present" (65).

As Booker and Thomas argue dystopias warn against a future that may create hard conditions to live in and give rise to the problems such as the growth of totalitarian tendencies in the stories like "The Pedestrian" "Time in Thy Flight" and "The Smile", violation of privacy and freedom in "The Fox and the Forest", and censorship in "Bright Phoenix," "The Exiles" and "April 2005: Usher II." In this sense, Bradbury's stories that feature dystopian characteristics generate a time and space that warns against potential disaster in the world.

Bradbury makes use of both the world and the faraway places as mirrors of the present time and world. While "The Pedestrian," "The Fox and the Forest", "Bright Phoenix,""The Smile" are set on earth, "The Exiles," and "April 2005: Usher II" are set on Mars. For instance, in "The Exiles," the astronauts wage war against the writers whose books were burned in the world. In "April 2005: Usher II" a man builds a house on Mars to recreate the spirit of old times where pleasure out of imagination and horror is elevated. Although these two stories do not engage with Mars as representative of a dystopian place, the period that the world pass through is made explicit there.

In Bradbury's other stories, Mars provides a fertile ground for viewing the dystopian world. For instance, in "The Silent Towns" Mars is treated as a telescope to view the dystopian world. People get a vision of the world from outer space. The conditions that prevail in the world are stated in the story. "If you dropped a dime in the telescope and pointed it at Earth, perhaps you could see the big war happening there. Perhaps you could see New York explode. Maybe London could be seen, covered with a new kind of fog" (Bradbury: 1 168).

In these stories, the use of Mars enables the reader to see the dystopian space better. The dystopian world which is ruled by totalitarian powers is visible through Mars too. It can be observed easily from Mars that the world rides for a fall.

In short, Bradbury offers a vision of future in his stories that enable the reader to foresee the dangers waiting for themselves. Construction of possible time and

space “by amplifying and even hyperbolising the ailing imaginary of the present” serves to the criticism of existing problems today (Conkan 219). Therefore, the scenarios that are set in the future functions as a mirror of current problems in Bradbury’s stories.

6.4 Apocalyptic and post-Apocalyptic Themes

The themes of apocalyptic and post-apocalyptic fiction center around the alteration of the world by the threat of something unexplainable, natural disasters or wars. Bradbury’s stories “The Last Night of the World”, “There Will Come Soft Rains”, “Frost and Fire”, and “Almost the End of the World” are good examples of apocalyptic and post-apocalyptic tradition that utilize these themes.

An unexplainable sense concerning the end of the world dominates the story “The Last Night of the World.” It can be considered as a doomsday signal. A couple argues on a dream about the end of the world in the story.

“A dream I had. I dreamed that it was all going to be over, and a voice said it was; not any kind of voice I can remember, but a voice anyway, and it said things would stop here on Earth” (Bradbury: 1 320). The man believes that world will end at night. He cannot explain the reason. He just says that it is a feeling. He tries to make a sense of the date. On the other hand, the date that the story is set does not make any sense. It seems an ordinary day. On the other hand, the wife’s speech helps the reader understand why the date is not ordinary. It is 5 October 1969. In those days, Bombers attack the lands across the oceans. The war becomes a routine in the lives of the people so it does not make any difference. The irony in the story is explicit because the wife tells that even the bombs will not reach the land as it will be the end of the world at night. Although it is not stated, the war that prevailed in the 1960s was Vietnam War which “caused “turbulent emotions” and “disordered thoughts” not only for the individual, but for American society as a whole” (Tomes 2). As Tomes argues,Vietnam War had affected the psyche of the people. A lack of consensus among the countries caused the emergence of apocalyptic scenarios. Therefore, it can be said that apocalyptic scenarios are rooted in the “events that have actually taken place... We don’t need to speculate. We know what the end of the world looks like

(Berger 388). As Berger argues, apocalyptic imagination is rooted in the real events. It only exaggerates the catastrophe that is predicated to come true in the future.

The same thing holds true for the story "There Will Come Soft Rains."It can be considered within the post-apocalyptic imagination which mirrors an actual catastrophe in Hiroshima. In one of his interview, Bradbury explains where he got the idea for writing this story and he states:

> After Hiroshima was bombed I saw a photograph of the side of a house with the shadows of the people who had lived there burned into the wall from the intensity of the bomb. The people were gone, but their shadows remained. That affected me so much, I wrote the story. (Weller Sam, *Listen to the Echoes*)

As Bradbury states, he is affected by the picture he saw. Therefore, it can be suggested that he aims at showing the impact of Hiroshima catastrophe on people in the story.

The story circles around a house after a catastrophic event which is not stated. A house which is equipped with technological devices is illustrated by Bradbury. In the year of 2026, the house represents the technological progress. Everything is operated by the house. On the other hand, something gives damage to this house. Bradbury reflects what he saw in the photograph. There are just the silhouettes of the family members who do yard work and play ball. In the house just an automated voice which points to the emptiness of the house is heard. The emptiness in the house is narrated in the story.

> Until this day, how well the house had kept its peace. How carefully it had inquired, 'Who goes there? What's the password?' and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawnshades in an old-maidenly preoccupation with preoccupation with self-protection which bordered on mechanical paranoia. (Bradbury 142)

After the catastrophic event, the house is empty. Not only the house but also the world is deserted. There is no trace of human in the story.

The effect of the war on the world is clearly illustrated in the story. On the other hand, the nature gets its revenge by firing the house. The mechanical voice is silenced. It only repeats the date.

It can be argued that the collapse of the mechanic house by the nature's force shows the relationship between technology and nature. Technology's impact on nature is one of the concerns of post-apocalyptic literature. Atomic bomb which is the product of so called technological process and its disastrous impact on nature pave way for the post-apocalyptic event. Although the Hiroshima catastrophe provide a basis for the story, the warning concerning what may become in the future is also treated in the story as the time the story is set refers to the future.

Another post-apocalyptic story which treats the conflict between technology and nature is "Frost and Fire."

In "Frost and Fire" the post-apocalyptic scenario is treated as a result of a lack of consensus between the nature and men. This lack of consensus is one of the concerns of post-apocalyptic literature. Garforth draws attention to ecological disaster treated in science fiction and states "the figure of apocalypse in the form of a catastrophic of collapse ecological and social systems has loomed large over both green discourse and science fiction futures in the mid to late Twentieth Century... The imagining of large-scale ecological disaster became a marked trope in science fiction..." (398). What Garforth argues constitutes the concern of the story "Frost and Fire."The ecological system falls down. People can just live for eight days because of the solar radiation that quickens their pulse. Living in a planet which does not let people satisfy even their basic needs is very challenging. In the story, it is implied that the nature plots against humankind. There is no trace of civilization. People keep a primitive life.

The catastrophe can be considered as a revenge of nature which has been tortured for centuries in disguise of so called progress and technology. The misuse of science is emphasized in the story referring to the scientists as responsible for the catastrophe on the planet. The relationship between ecological disaster and apocalyptic vision is made explicit in the story. Ecological system is ruined and people try to survive the hard condition imposed by the nature. On the other hand, at the end of the story people are able to escape the planet by means of a metal ship that

scientists achieve to operate. One of the men called Sam who narrates the story from the very beginning of his life devises a plan to fix the ship. It helps them escape the nightmarish planet. It becomes the turning point of the events. The catastrophe in the planet is viewed by the characters as a nightmare. Sim tells Lyte: " 'People couldn't possibly live in such a nightmare. Forget it. You're awake now'" (Bradbury: 2 207).

The story deals with the calamity as a nightmare which is regarded impossible even by the characters in the story after escaping it. The characters try to estrange themselves from the post-apocalyptic event immediately after escaping it. In this sense, it can be argued that the method of "estrangement" is used in the story to emphasize the unreal conditions in that world. On the other hand, the story warns about potential future waiting for the people. This warning shows the didactic function of post-apocalyptic genre. Curtis draws attention to the didactic role of the post-apocalyptic genre and notes that whether the warning is about environmental degradation, nuclear weapons or plague, post-apocalyptic fiction points out the caution zones we should realize now and how we should act in order to both keep this event from happening and improve our chances of survival if it does happen (17-18).

In this sense, it can be argued that the story has a didactic role too. Survival under hard conditions is emphasized in case of a natural catastrophe and the readers are warned about the dangers of it.

While the people in "The Frost and Fire" achieve to escape the catastrophe, there is no exit from the world which is ruled by the robots in "A Blade of Grass". In this world, robots replace humans and do not let any species grow up. All the things that show sign of life are exterminated by them.

A scientist called Ultar creates "protoplasm" and tries to create a human. On the other hand, Obot State cannot bear even the thought of a living creature. They deny how they are created. The robots put forward a dogmatic idea on the beginning of the universe. And one of them states "There was a Begining. The book of Meal says that all the Universe was turned out on one Lathe of one Huge Machine. And we the small Obots of that Lathe and that Machine" (Bradbury: 2 423). When the scientist questions the builder of that Machine, the reply is another machine.

Therefore, the robots cannot reason the Original Being. The truth is that they are created by man but they make up a story about their creation.

This post-apocalyptic world can be considered as a criticism of the present world which is ruled by an authority that tries to falsify facts. Ketterer draws attention to the aim of the apocalyptic writer and notes "It is the intention of the apocalyptic writer to create a world which exists in a credible relationship with the putative real world" (65).

The herd- mentality keeps its existence in this world too. Men are given no right to question the truth. Like men, these Machines cannot decide individually because of the existence of an authority. A Machine called Krontis is the supreme power and sentences Ultar to death as what he argues doesn't comply with the rules of the Obot State.

The experiment of the scientist Ultar signals a potential start-over for men but this possibility is eradicated by the ruler of Obot State. Contrary to the stories mentioned above, in the story "Almost the End of the World" the catastrophe marks a positive change and it has a strong impact on the lives of people. In the story, two miners meet a different kind of world after working for a long time underground. They are informed by a barber named Antonelli that sunspots on the sun have caused electronic devices to stop working. All the radios and televisions get broken down. On the other hand, people turn over a new leaf in their lives. All the people in the town call this change Great Oblivion. The world is geared toward an old-fashioned life style. The change in town is argued by two miners called Willy and Samuel.

> 'The town,' said Willy, watching them run, has gone mad. Mystery.Mystery everywhere. Samuel, what kind of tyrant's come to power? What law was passed that keeps boys clean, drives people to paint every toothpick, every geranium pot? Smell that smell? There's fresh wallpaper in all those houses! Doom in some horrible shape has tried and tested these people...I'll bet you a real Thing fell on this town. (Bradbury: 2 726)

The thing that responsible for the change in the town is called Great Oblivion. It is portrayed as a utopian transformation which promises for a better world. On the other hand, the two miners who are dirty and messy represent the world before the

post-apocalyptic event. While people awake to a new world and experience a transformation spiritually, the two miners wander unaware of the transformation. They do not feel themselves belong to the world which has undergone change. Their unawareness reflects the mood of the previous world. The TVs control and corrupt the minds of people. However, after The TVs and radios are broken down, people start to develop and strengthen communication.

Natural disaster which causes technological breakdown seems to change the world in a negative way. However, people understand that this disaster made a positive change both in the world and in their mind. Hence, the post-apocalyptic event paves way to utopian imagination in the town.

CONCLUSION

In conclusion, analysis of Bradbury's chosen stories shows clearly that his stories borrow elements from fantasy and science fiction. The way Bradbury handles themes, characters, time and space in his stories complies with the characteristics of the genres, fantasy and science fiction.

As was pointed out, the unrealistic atmosphere in his stories merges with the elements of everyday reality. Fluctuation between the real and the unreal is explicit in his stories. The themes he employs in his stories are also built upon this fluctuation.

In his fantastic stories, Bradbury gives rise to themes such as metamorphosis which questions the transformation of the character in various aspects. In fact, the transformation the character undergoes works at a metaphorical level. The process of self-change in relation to the otherness or alienation from the outer world is examined via the metemorphosis of the character.

The duplication of the body is a related theme of metamorphosis which is included by Bradbury in his stories too. The Double is a fertile theme that explores the relationship between the self and the other. The presence of double gives way to the fragmentation of the individual either physically or psychologically. It has a close relationship with the subconscious. One's fears or what is hidden in his or her subconscious reveal in the double.

Another theme treated in Bradbury's stories is the problem of vision. Bradbury problematizes the concept of reality by showing the interplay between real and unreal which gives way to an uncertainty. Therefore, what is real and unreal cannot be determined by the characters.

The concern of the genre, fantasy dealing with the unreal is also explicit in its use of characters. The characters employed in Bradbury's stories are supernatural characters. The imaginative characters in different shapes pervade his stories.

The way Bradbury deals with time and space in his stories is in line with the characteristics of fantasy. The well-documented world as parallel to the concept of

reality is not favoured in fantasy. The interplay between real and unreal contributes to the structuration of time and space. The shift in time and space can be experienced by the characters and this is achieved especially in spaces located downstairs or upstairs to create wonder.

Bradbury borrows not only fantastic elements from the genre of fantasy but also science fictional elements from the genre of science fiction. As a writer who is attracted by the works of famous science fiction writers such as Robert Heinlein and Arthur Clarke, Ray Bradbury uses conventions of science fiction in his stories. Especially, time and space travel are among the issues he employs in his stories. Turning what is impossible into possible and manipulating the course of time are achieved by time travel in science fiction. The ideology generated by time travel theme in his stories focuses on the alteration of the history. "What if" becomes the central question of Bradbury's stories which revolve around time travel.

In his stories that deal with space travel, man's adventure in space is foregrounded. Men take his dreams and earthly values to space and set off a voyage in space looking for something. Especially the space travel is equated with the quest for a dream that men want to realize in his stories.

The role of technology and its impact on people's lives are also clear in Bradbury's science fiction stories. Bradbury reflects his thoughts on technology and machines and adopts the role of a moralist while dealing with the negative effects of technology.

In an era which is dominated by technology, it is not coincidental that robots and marionettes play an important role as science fictional characters. The proximity of robots to people is made clear by Bradbury. The roles of robots and marionettes which are designed to meet the needs of people are also emphasized in his stories and the hierarchical relationship between humans and robots are underscored.

Aliens are mostly included in science fiction. The presence of aliens also problematizes the relationship between humans and aliens in Bradbury's science fiction stories. The otherness is explored through the presence of aliens. Exploration of the aliens in science fiction also reflects the fear of being invaded. Not only the

aliens but also men attempt to invade the places. The aliens who confront invasion can be likened to Indians who had to endure the colonization by Americans. The American frontier's experience with Indians recurs on Mars with Martians this time.

Bradbury's science fiction stories are also populated by the astronauts whose role in the space-age is explored. It is observed in his stories that astronauts shoulder a mission which requires being healthy both psychologically and physically. Unlike space operas which revolve around a heroic figure who fights an evil creature, the heroic status of astronauts stems from coping with the hard conditions in another planet.

Other planets are widely used by science fiction. Bradbury invents alternative worlds in his science fiction too. The presence of alternative worlds in science fiction shatters the accepted notions of time and space in our world. The characters can travel in time and start to live in past or future.

Bradbury's stories that deal with the future bear the conventions of one of the sub-genres of science fiction, that is, dystopia. In its most basic sense, an imagined universe in the future is controlled by oppressive forces in dystopias. The dystopian character is aware of the problems in the society and either takes an action or feels trapped and isolated within the chaotic atmosphere of the world. Although Bradbury's dystopian stories are set in the future, they function to show what might become in the future.

Bradbury's stories are also characterized by apocalyptic and post-apocalyptic fictions which are subgenres of science fiction. Apocalyptic and post-apocalyptic fictions are concerned with the end of the world. Like dystopia, apocalyptic and post-apocalyptic fictions have hints of the present. Especially, the wars and natural disasters in the world contribute to the emergence of apocalyptic and post-apocalyptic scenarios in science fiction. In this sense, Bradbury aims to show how the problems in today's world are related to the scenarios that might come true in the future.

Overall, it is clear that Bradbury's fantasy and science fiction stories employ an extensive thematic variation to expand the boundaries of possibility. Thus

Bradbury's fantasy and science fiction stories can be seen as a response to the need of eliminating the border between real and imaginary.

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ABSTRACT

The purpose of this thesis is to examine Ray Bradbury's chosen stories thematically determining the elements of fantasy and science fiction in his stories.

Ray Bradbury is an American writer who has an international reputation especially with his stories. Among his best-known books are *Martian Chronicles*, *The Illustrated Man* and *Fahrenheit 451*. His stories mainly indicate the features of fantasy and science fiction genres. What makes him a prominent writer is that he is one of the writers who brought respect to fantasy and science fiction which have been underestimated for a long time but have become recently popular due to their role in altering our perspective on reality.

Fantasy and science fiction are two related genres, which offer a unique view of reality. To this end, the role of fantasy and science fiction in dealing with the concept of reality is examined via a postmodern approach and the conventions of these two genres are emphasized in this thesis.

The development of these two genres in American literature is presented as well. How fantasy and science fiction are shaped during the history of the USA in a series of context is explored to have an insight into to the thematic concerns of these genres in American literature.

The analysis of fantasy and science fiction stories of Bradbury allows a different view of reality which contradicts with that of our world. Bradbury's life and works are also included in this thesis to map out his status as a fantasy and science fiction writer and how his views are formed in his stories. Especially, it is emphasized that his experiences in his life enabled him to be regarded as an important fantasy and science fiction writer in American literature.

ÖZET

Bu tezin amacı Ray Bradbury'nin seçilmiş öykülerinde bulunan fantastik ve bilim kurgusal unsurları saptayarak öykülerinin tematik analizini yapmaktır.

Ray Bradbury özellikle öyküleriyle uluslararası üne sahip Amerikan bir yazardır. En çok bilinen eserleri arasında *Mars Günlükleri*, *Resimli Adam* ve *Fahrenheit 451* adlı eserleri bulunmaktadır. Öykülerinin ana unsurunu fantastik ve bilim kurgu türlerinin özellikleri oluşturmaktadır. Ray Bradbury'yi önemli kılan, fantastik ve bilim kurgu türlerinin saygı görmesini sağlayan yazarlardan biri olmasıdır. Bu iki tür uzun süre değer görmemiş fakat gerçeklik algımızın değişmesi göz önünde bulundurulduğunda son zamanlarda popüler hale gelmiştir.

Fantastik ve bilim kurgu gerçeklik algısını özgün bir şekilde sunan iki yakın türdür. Bu doğrultuda, tezde fantastik ve bilim kurgunun gerçeklik kavramanı nasıl ele aldığı postmodern bir yaklaşımla incelenmiş ve bu iki türün özellikleri belirgin hale getirilmiştir. Bradbury'nin fantastik ve bilim kurgu öyküleri yaşadığımız dünyanınkiyle pek de örtüşmeyen farklı bir gerçeklik algısı sunmaktadır.

Bu iki türün Amerikan Edebiyatındaki gelişim süreci ayrıca tezde sunulmuştur. Fantastik ve Bilim Kurgunun Amerika tarihi boyunca birçok bağlamda nasıl şekillendiği bu türlerin tematik eğilimlerini anlamak açısından incelenmiştir.

Bradbury'nin fantastik ve bilim kurgu öyküleri yaşadığımız dünyanınkiyle pek de örtüşmeyen farklı bir gerçeklik algısı sunmaktadır. Bradbury'nin hayatı ve eserleri de fantastik ve bilim kurgu edebiyatındaki yerini incelemek ve görüşlerinin hikayelerine nasıl yansıdığı tespit etmek adına, teze dahil edilmiştir. Özellikle yaşamındaki birikimlerin onun Amerikan Edebiyatında önemli bir yazar olarak görülmesini sağladığı vurgulanmıştır.