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**USING METAPHOR FOR CONSTRUCTING SOCIAL REALITY IN THE NOVELS  
“1984” BY GEORGE ORWELL AND “BRAVE NEW WORLD” BY ALDOUS HUXLEY**

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**Аннотация**

*Аталмыш мақала әлеуметтік ақиқатты лингвистикалық құру мәселесіне арналған. Жұмыста "әлеуметтік ақиқат", "әлеуметтік ақиқатты құру" түсініктері қарастырылып, көркем шығарма мәтінінде әлеуметтік ақиқатты құру жолдары көрсетілген. Ағылшын жазушыларының туындыларындағы әлеуметтік ақиқатты құрастыру құралы ретінде метафораның салыстырмалы-сипаттамалық талдауы жасалынып, оның қолдану ерекшеліктері қарастырылды.*

**Аннотация**

*Статья посвящена проблеме лингвистического конструирования социальной реальности. В статье рассмотрены содержание понятий «социальная реальность», «конструирование социальной реальности»; рассмотрены языковые средства конструирования социальной реальности в художественном тексте; проведен сравнительно-сопоставительный анализ*

*особенностей использования метафоры как средства конструирования социальной реальности в произведениях английских писателей на материале романов Дж. Оруэлла «1984» и О.Л. Хаксли «О дивный новый мир»; определен конструирующий потенциал метафоры.*

#### **Abstract**

*The article deals with the linguistic construction of social reality. The article discusses the concepts of "social reality", "construction of social reality"; the language means of social reality construction in a literary text are considered; the comparative analysis of specific use of metaphor as a means of constructing social reality in the works of English writers is conducted on the material of the novels "1984" by George Orwell and "Brave New World" by O.L. Huxley; metaphor construction potential and fashions are determined.*

**Түйінді сөздер:** ауысп, әлеуметтік ақиқат, әлеуметтік ақиқатты құрастыру.

**Ключевые слова:** метафора, социальная реальность, конструирование социальной реальности.

**Key words:** metaphor, social reality, construction of social reality.

### **1. Introduction.**

Inexhaustible interest to metaphor in socio-humanitarian knowledge is due to its influence on the development and enrichment of linguistic world-image, therefore, on the cultural heritage of mankind. The study of metaphor exacerbates the problem of relations of language and consciousness, relation between rational and irrational sides in the process of cognition. Reflecting thinking, language and cultural processes, as the historical development of the people and the uniqueness of the national culture, the metaphor and its functioning in a modern society is one of the philosophical problems associated with the construction of knowledge and reality.

Thus, the subject area of the research includes consideration of metaphor as a means of construction of social reality, the definition of its construction potential, which requires a multidisciplinary approach and the study of the works in the philosophy of language, philosophy of culture, sociology, and cognitive science. This formulation of the problem has scientific-theoretical and practical significance for this study, which determines the choice of the topics.

Social reality in the present research is considered as distinct from biological reality or individual cognitive reality, and consists of the accepted social tenets of a community. Construction of social reality is a continuous production of specific meanings, values and symbols by people that make up the reality of ideas, concepts, meanings, norms, values, etc.

### **2. Materials and methods.**

The aim of this study is identification and systematic description of stylistic means and methods of construction of social reality in the artistic discourse.

The research was conducted on the basis of the books "1984" by George Orwell and "Brave New World" by Aldous Huxley. As literary political fiction and dystopian science-fiction, the books are classic novels in content, plot, and style. Though the stories are of great interest to the stylistic analysis, as it contains a multitude of expressive means and stylistic devices.

The following methods were used: traditional descriptive method of linguo-stylistic analysis by V.V. Vinogradov and I.R. Galperin, including observation, analysis, classification and synthesis of study units, as well as the method of contextual analysis and comparative semantic-definitional analysis. Semantic analysis of language units provided on the basis of dictionaries (Longman New Universal Dictionary, Oxford Dictionary of the English Language, Webster's Third New International Dictionary of the English Language). In the interpretation of certain stylistic devices also involved cultural data dictionaries and encyclopedias (Longman Dictionary of English Language and Culture, Britannica, etc.).

### 3. Discussion.

The analysis of stylistic devices used by the authors for the construction of social reality has shown that the authors employ allusion and metaphor to transmit the stories entire meaning and purpose. These devices are the backbone and theme of both stories and help to better describe the society, to give a better understanding of the mood and feelings of people, to make both the great literary works.

Thus, **Bottles** are introduced in Chapter One of "Brave New World" as the new way in which humans are created and grown. Right off the bat, this just seems very, very wrong. But far more disturbing than the notion of little zygotes inside bottles is the notion of full-grown humans being similarly trapped. Now we're in the realm of the metaphor. Of course, we're told directly that this is what he's going for in *Brave New World*. Look at Mustapha's words in Chapter Sixteen: *"Even after decanting, [man is] still inside a bottle – an invisible bottle of infantile and embryonic fixations. Each one of us, of course, [...] goes through life inside a bottle."* Let's go back to some earlier mentions of bottles. Take a look at Lenina and Henry's date: *"Bottled, they crossed the street; bottled, they took the lift up to Henry's room on the twenty-eighth floor. And yet, bottled as she was [...], Lenina did not forget to take all the contraceptive precautions."* Lenina and Henry are trapped inside a bottle. But what is it that traps them? Let's look at some more text: *"Lenina and Henry had what they wanted [...] they might have been twin embryos gently rocking together on the waves of a bottled ocean of blood-surrogate"*, so when the text talks about them being bottled, what it really means is that they're *infantile*. Pre-infants are grown inside bottles, so infantile imagery should go hand in hand with bottle imagery.

Now look at one more passage, this time the Orgy-porgy scene with Bernard: *"And as they sang, the lights began slowly to fade – to fade and at the same time to grow warmer, richer, redder. [...] In their blood-coloured and foetal darkness the dancers continued [...] in the red twilight."* Hop back to Chapter One and listen to Henry Foster: *"Embryos are like photograph film [...]. They can only stand red light."* If the twelve people at the solidarity service are bathed in red light, it must have something to do with them being embryos, with them being bottled, and with them being infantile – just like Henry and Lenina on their date.

These two scenes show the adults who are bathed in red light and trapped inside metaphorical bottles are made infantile when they have sex. Why? Think about babies. When they want something, they cry. When they're hungry, they eat. They basically have no restraint. They're servants to their impulses. There's no length of time for them between a desire and the consummation of their desire. If this language also sounds familiar, it's because we took it from Mustapha Mond in Chapter Three: *"Feeling lurks in that interval of time between desire and its consummation. Shorten that interval; break down all those old unnecessary barriers"*.

Because the adults of the World State have been trained to give into their every desire, especially sexual impulses, they have also been trained to be infantile, to be bottled, to be just like those embryos bathed in the red light. The idea is directly proved by Bernard, who very famously said to Lenina in Chapter Six: *"[We're] infants where feeling and desire are concerned. [...] That's why we went to bed together yesterday – like infants –instead of being adults and waiting."* The tragedy lies in the results of such infantile behavior. Mustapha claims that the indulgence of all impulses is freeing – the citizens of the World State are freed from the pain of waiting and waiting. In fact, however, it is this sort of indulgence that imprisons the citizens and bottles them up just like infants. They aren't free to act on impulses; they are instead slaves to their basest desires.

In art there is always an emotional basis; expressiveness affecting perceptibility is always saved. Any "symbolic means" being artistic means, has expressive value. Expressive and aesthetic characteristics manifested in the fact that the metaphorical perception defines emotional and sensory perception of images. In such process of metaphorization, which is often formed by associations, there appears not only a new semantic meaning, but also symbolic innovation.

In this regard George Orwell uses metaphor in the novel very tastefully. It expresses the inner world of characters and wonderfully characterizes them, makes the story more vivid and imaginative. Let's consider several examples.

**Proles** - The Proles represent the lowest working classes of society (the proletariat) and they also serve as a metaphor for hopelessness. Winston hopes, as did many real thinkers such as Marx, that the Proles could rise up against the Party and restore freedom for all citizens. But the history of Oceania written by Emmanuel Goldstein argues that Proles throughout history have rebelled against the state only to regenerate the same class structure and oppress new generations of Proles. Thus, the Proles in 1984 represent hopelessness. While they live free and "savage" lives, they do not understand or choose not to understand, the nature of their oppression. While they far out number Party members, they remain powerless against their own ignorance.

**Rats** - Winston learns the meaning of Room 101 when O'Brien tortures him with rats. Room 101 represents a person's worst fear and Winston's worst fear is rats. So on one level rats represent fear. On another level, however, rats represent depravity. Throughout history, humans have associated rats with squalor and pestilence. Rats carry disease and thrive on human garbage. Rats rank among the world's most "beastlike" (as opposed to "humanlike") creatures. Winston's universe is filled with humans who act like and are treated like beasts. Outer Party members and Proles all eventually become drones-meaningless, inhuman cogs in the Party's machine. In essence, Winston and his fellow citizens become rats, trapped in Big Brother's cage. If people allow forces such as those represented by Big Brother to rule, then they will become no better than mindless, multiplying rats.

**Song/Music** - Orwell inserts verses of music and poetry throughout 1984. Winston hears propaganda music created by the Party and sung by a Prole and finds it oddly beautiful. He also hears a bird singing in a meadow and finds himself awake and hopeful for the first time. Songs play an important role in this book. Not only do songs foreshadow events and reveal details about the past, they represent culture. When chanted by crazed, Big Brother fanatics, propaganda music sounds to Winston like war cries. But when carelessly hummed by a Prole woman (who has no affiliation with the Party) as she works, the same music sounds sweet and uplifting to Winston. Winston longs for a time when music and culture belonged to people and nature rather than to the state.

**Dreams** - Winston's dreams reveal critical information about his past and foretell his future. Winston dreams about meeting O'Brien in a place "where there is no darkness" foreshadow his torture at O'Brien's hands. Winston's dreams of the Golden Country foreshadow his love affair with Julia. But dreams also represent history, and the freedom associated with history. The Thought Police can see everything except Winston's inner beliefs so Winston may go anywhere and think anything while dreaming as long as his outward behavior remains neutral. Through brainwashing and shock treatment, the Party ultimately controls Winston's dreams. Only then do they truly control Winston.

**Winston's Mother** - Winston often dreams about his mother. His mother and sister sacrificed themselves to save Winston. He remembers a time when war broke out and his mother protected him and gave him her food rations despite his ingratitude and selfishness. Winston's mother represents loss and human contact. As a child he did not understand or appreciate his mother's love but as an adult, Winston feels deep loneliness created by the loss of his mother and of natural human contact. Alienation and loss characterize Winston's entire existence.

#### **The Place Where There Is No Darkness**

This phrase first comes to Winston in a dream, when he imagines that this is where O'Brien wants to meet him. He does indeed get here eventually – at the Ministry of Love, where the lights never go out. This symbolizes Winston's ultimate, doomed fate. It's also more of Oceania's ironic use of language. The place of NO darkness is metaphorically the darkest and gloomiest location. Unless you think rats and torture are all sunshiny and happy.

#### 4. Conclusions.

The conducted research proved that metaphor as a language phenomenon creates not a fragment of linguistic world-image, but fills all its space. Therefore linguistic world-image inherently metaphorical, as it is a product of consciousness, which results from the interaction of thinking, reality and language as a means of expressing thoughts about the world in acts of communication. In this aspect a metaphor, creating a symbolic reality of contemporary culture, reveals its constructive potential.

Selected novels, despite their differences have much in common. Mainly, it is the presence of heroes who decide to fight the regime, who do not accept totalitarianism, who do not want and cannot live in such a world. They are not part of the society of the future, so they seek to destroy. Also ending novels – they are somewhat similar. Winston Smith and Bernard Marx are defeated savages. But at the same time, there is a hope that these people like "first signs" – just those who represent the imminent collapse of regimes. Others will come and continue the job. And win this struggle for freedom can only be developed in the state of humans' inner freedom: starting to love, to feel, to think.

The analysis of stylistic devices used by the authors for the construction of social reality has shown that the authors employ metaphor to transmit the stories entire meaning and purpose. This device is the backbone and theme of both stories and help to better describe the society, to give a better understanding of the mood and feelings of people, to make both the great literary works.

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