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**THE SEMANTIC ASPECT OF THE MEETING MOTIVE IN RAY
BRADBURY'S NOVEL DANDELION WINE**

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Abstract. This article raises a number of topical issues of modern literary criticism concerning motives, such as semantics, aesthetic significance, and the ontological essence of the motive. The undoubted novelty of the work is confirmed by the lack of scientific materials to determine the motive of the meeting on this work of fiction, despite a relatively large number of studies of literary and linguistic content on the work of R. Bradbury. The aim of the article is to determine the semantic aspect of the motive of the meeting in Ray Bradbury's novel "Dandelion Wine" and reveal how this motive is filled with value meanings in the work. The study's subject was the semantic aspect of the meeting motive in the work, its dominant values, and its axiological orientation. The object is the motif of the meeting in the work. The research material was Ray Bradbury's novel Dandelion Wine.

Private, scientific methods: artistic hermeneutics, intertextual analysis, and methods of holistic, conceptual, component, and contextual analysis were used, which allowed us to identify the features of Bradbury's video style to determine the features of author's worldview and worldview. The results of the study show that the semantic aspect of the meeting motive in Dandelion Wine by Ray Bradbury reflects the protagonist's evolving understanding of life, emphasizing the significance of human connections in shaping personal identity and perception of time. The work's practical significance is due to the fact that the materials presented in the article can be used in seminars and lectures on the study of contemporary foreign literature, world literature of the twentieth century, modern American literature, etc. In conclusion, the semantic aspect of the meeting motive in Dandelion Wine by Ray Bradbury reveals how encounters shape the protagonist's self-awareness, emphasizing the fleeting yet transformative nature of human connections.

Keywords: motive, story, literary text, valuable dominants, semantic load, symbolism, interpersonal encounters, narrative structure

Introduction

Ray Bradbury is one of the world literature's most widely read and popular writers. In recent years, he has continued to be listed among the top 20 most-published authors, confirming his enduring interest in his works. The phenomenon of his creative output lies in the remarkable alignment of the vast majority of

his works with the demands of popular literature while simultaneously retaining depth, artistic expressiveness, and philosophical resonance [1]. Bradbury's distinctive creative style is characterised by the absence of didacticism and moralising in most of his works [2]. He allows readers to draw their conclusions, and this intentional use of the 'ellipsis' technique reflects the freedom of the perceiving consciousness.

Given contemporary humanities' anthropocentrism, which places the human being at the centre of language, literature, history, and other disciplines, we have turned to timeless ontological questions [3]. These include exploring the meaning of human life, the secrets of happiness, and the uncovering of value-based content in Bradbury's most acclaimed work, *Dandelion Wine*. This consideration underpins the relevance of our research.

The study's subject is the semantic aspect of the motif of the encounter in the work, including its value dominants and axiological orientation. The object is the motif of the encounter itself as depicted in the work. The material for the study consists of Ray Bradbury's novella *Dandelion Wine*.

The undeniable novelty of the study is evidenced by the lack of scholarly materials that examine the semantics of the motif of the encounter in this particular work, despite a considerable number of literary and linguistic studies on Bradbury's oeuvre.

The article aims to identify the semantic aspect of the encounter motif in Ray Bradbury's *Dandelion Wine* and uncover the value-based meanings embedded within this motif in the text.

The following tasks are outlined:

- To identify the representative elements of the motif and the narrative phenomenon of the encounter as an event, from two perspectives:
- The intersection of narrative events as represented by different characters or actants;
- The relevance or significance of the encounter for the actants involved in the event.

Materials and methods

The study's material is Ray Bradbury's autobiographical novella *Dandelion Wine* [9]. The research methodology was based on the application of several approaches aimed at a comprehensive analysis of the motif of encounters in *Dandelion Wine*. The primary methods included contextual, semantic, and narrative analysis and an interpretative approach.

During the contextual analysis, the historical, cultural, and biographical background influencing the creation of the work was examined. This enabled a deeper understanding of how the motif of encounters reflects the author's worldview and the values of the era. Semantic analysis involves the study of key concepts and symbols associated with the motif of encounters, revealing hidden meanings embedded in the text. Narrative analysis focuses on the function of the

motif of encounters within the plot, exploring its influence on the development of events and the characters' portrayal. The interpretative approach was employed to analyse the symbolic and philosophical significance of the textual fragments containing the motif of encounters.

The theoretical foundations of semantic analysis and motif analysis in literary texts were studied in the preparatory phase. Additionally, the context of the creation of *Dandelion Wine* was examined. During the data collection and processing phase, fragments of the text where the motif of encounters played a pivotal role were identified, and data were systematised according to key aspects: types of encounters, circumstances, participants, and symbolic meaning. Semantic, narrative, and interpretative analyses of the selected fragments were conducted in the analysis phase. Recurrent patterns and their role in plot development were identified. In the final phase of the study, conclusions were drawn regarding the significance of the motif of encounters within the thematic structure of the work and its philosophical depth.

The hypothesis of this study was that the semantic aspect of the meeting motive in Ray Bradbury's *Dandelion Wine* reflected the protagonist's process of self-discovery, as well as his evolving perception of time and values through interactions with other characters. It was assumed that the meeting motive served not only a narrative function but also acquired deep axiological significance, shaping the novel's key themes of the transience of time, the power of memories, and the importance of human connections. It was believed that through literary devices, intertextual references, and stylistic features, the author imbued this motive with symbolic meaning, allowing for the exploration of the philosophical and existential dimensions of his work.

Results and discussion

The author's emphasis on the significance of this period of personal development, highlighting the unique individuality whose origins are rooted in childhood, was crucial. The writer's attempt to "uncover" these sources of happiness that nourish the human soul throughout life and instil an understanding of true values rejected everything transient and insignificant in all who engage with the artistic world of the work.

Despite the saturation of this literary text with questions such as how to find the meaning of life, how to be happy, how to relate to childhood and old age, and how to experience life in all its manifestations – indicative of the philosophical depth of its content – the motif chosen for analysis was not happiness, life, or faith, but rather the motif of encounters. The following factors determine the significance of the motif of encounters: it serves as a unique counterpoint where human destinies intersect. The clash of opinions, views, and principles allows for a deeper immersion into various life circumstances, events, and situations, through which invaluable insights emerge, evolving into formulas of happiness. This process is akin to the work of gold prospectors, sifting through tons of sand in search of a

rare reward – golden nuggets. We believe that the motif of encounters enables the simultaneous exploration of other motifs (recalling Skaftymov's [5] view on the interconnectedness of motifs within a literary work). It acts as a method, a bridge, and a key to unlocking the meaning of other motifs in the novella.

The first encounter, identified as ordinary, introduces us to the father and the brothers Tom and Douglas. It unfolds in an established manner: the actors – Father (Actant No. 2) and the sons Tom (Actant No. 3) and Douglas (Actant No. 1) – set out to gather fox grapes.

It is worth noting that the temporal aspect of this encounter with a supernatural force (Actant No. 4) is not as significant for the author, as the importance of the event itself overshadows the relevance of time.

It seems evident that there is a direct connection between this encounter and another motif intertwined with it – the motif of self-determination and self-awareness of the protagonist's essence.

The next encounter involves Actant No. 1 meeting Mr Sanderson (Actant No. 5) in his shoe shop (the topos of the encounter motif). The relational markers are favourable and desirable. The temporal aspect is implicit, underscoring the importance of the event's realisation within the narrative.

The status of the encounter is initiated by Actant No. 1. The relational markers – anticipated – demonstrate a continuous nature, characterised by an intense longing. The desire to acquire the trainers, deemed by Actant No. 1 as much more than mere footwear – "...There's something inside the trainers, and that something is summer" – is profound. Actant No. 1's internal relationship with the trainers is so subjectively significant that it transcends the internal and becomes external, drawing readers into comprehending a deeper meaning embedded in the trainers. Yielding to the enchantment of Actant No. 1, readers engage with the symbols revealed through the detailed descriptions of the overwhelming happiness experienced during their acquisition. This event becomes equally relevant for readers, who grasp the symbolic meaning of the trainers obtained during the encounter with Actant No. 5. This meeting leaves an indelible impression of genuine happiness, where "with a new pair of shoes, he could do anything in the world." Thus, the analysis simultaneously leads to an understanding of the happiness motif.

For the author, the feelings, sensations, and emotions experienced by Actant No. 1 are pivotal. The fireworks of emotions that engulf the protagonist in the episode with the trainers grant us the right to hypothesise the multifaceted nature of happiness in both meaning and content.

Comparing the actants in this encounter, their functional and semantic roles can be described as the giver and the receiver of the gift.

The motif's representative is defined by the encounter between Actant No. 6 – Leo Auffmann – and the grandfather and grandchildren in front of the tobacco shop, where dirigibles were being burned and dynamite was being detonated. The spatiotemporal characteristics of this meeting are significant: the noise,

deadly clouds, and cigar smoke during the late hours when darkness symbolically represents evil. The space can thus be identified as hostile, with the topos of this encounter holding undeniable relevance.

Leo aptly described the destructive atmosphere as a “graveyard,” and the participants in this event proposed inventing something to counteract the apocalypse – a Happiness Machine. This introduces a semantic opposition between “death, destruction” and “happiness, well-being, life” within the spatial scheme, providing a more precise understanding of the event’s meaning within the plot’s framework.

It is worth noting that the topos of this meeting, embedded in the motif’s semantics, is directly connected to the category of artistic time, forming the chronotype of the journey. This is where movement is revealed – in this case, a forward movement towards one’s dream, towards the “happiness machine.”

At the semantic level, this meeting can be defined as random, uninitiated by anyone, and unexpected for the participants. Considering the participants’ perspectives, the relational feature can be characterised as internal, holding significance for all involved. From the standpoint of its narrative construction, the meeting is brief and fleeting. Despite its relevance to the participants, it can even be described as momentary. For the author, what mattered most was the remarkable consequences this meeting would lead to—the creation of the “happiness machine”.

The author masterfully unveils the psychological state of an individual consumed by a fantastical idea of a new world order. The illusory nature of this idea becomes evident in subsequent chapters, as Leo Auffmann undergoes a series of tests of its validity, the disillusionment of the concept, and its logical redirection – according to the author – towards eternal values: family, children, home, and loved ones. The concluding scene, where he looks through the window and sees his family, epitomises this notion of the happiness machine:

“Everything in this house, down to the smallest detail, was mixing, shaking, calming, coming to equilibrium, and once again – into perpetual motion” [9].

An essential role in revealing the ideological intent of the novella is played by the children’s meeting with Mrs Bentley, which can be framed as an event juxtaposing “childhood–old age”. This meeting can be compared with another encounter – with Colonel Freeleigh, who becomes a kind of Time Machine in the children’s understanding. The functional-semantic characteristics are disclosed in the context of encounters with these two participants (Mrs Bentley and Colonel Freeleigh). Let us designate them collectively as Number 7. Retaining all the “attributes and symbols of existence” [9] is futile when it comes to halting or slowing time:

“Time passes without a trace. A person always lives in the present” [9].

The meeting with Mrs Bentley allows us to comprehend certain immutable truths that become evident in old age. Thus, the author establishes dominant values: nothing is eternal, the present contains no past, and “*nothing ever belongs*

to anyone” [9].

The consistent semantic attributes of the participants include the “mentor–pupil” relationship, wherein the children assume the role of mentors, while Mrs Bentley becomes the pupil. Through their naive worldview, the children dismantle the entrenched dogmas of the “elderly” regarding the futility of attempts to preserve or halt time and to cling to the paraphernalia of a bygone life. According to the children, the past does not exist, and the present cannot correspond to the past. Upon learning of Mrs Bentley’s (Helen’s) name or the comb and ring that once belonged to a little girl, one can recall their bewilderment. Such things cannot exist, the children believe, because the current reality is different. “*We cannot help them in any way*”, the children conclude, referring to older people [9].

Let us analyse, within the framework of this “childhood–old age” opposition, the character of Colonel Freeleigh, whom the children perceive as a Time Machine. Through the technique of depersonalisation, the author evokes in the reader a profound emotional reaction of bewilderment: in the room, “*there were only two pieces of furniture – the old man and the chair. They resembled each other – both had grown so thin that their inner structure, their limbs and joints, veins and tendons, were visible*” [9]. “*One of the pieces of aged furniture stirred, and it turned out to be the Colonel*” [9].

The participants/characters intersect in this event – visiting the Colonel’s house. The meeting is relevant to the participants and holds undeniable importance in addressing philosophical questions about the meaning and essence of existence. The event’s status includes its initiation by one of the participants (Charlie). The relational features describe the meeting as anticipated by the children, with a continuous nature marked by intense expectations. Considering the connection between the relational features and the concept of perspective, it seems that the primary viewpoint is that of the participant Charlie, which qualifies the relation as internal. When comparing the participants in this encounter, their semantic relationship can be defined as investigative (Charlie, Douglas, John) and informational source (Colonel Freeleigh).

Examining this event, we note that its status is highly significant as it occupies a leading functional and semantic position in revealing the novella’s ideological content—an unsettling truth about life, woven from moments of joy and sorrow, our inability to preserve the most vivid of these moments, and the impossibility of resisting the passage of time, old age, and the ultimate end – death.

The entire series of meetings between Participant No. 1 and all the other participants, who fill the novella with their existence, worldview, and universe, enabled the author to reveal life in its most miniature manifestations. Through meticulous details, emotions, and thoughts, the author intertwined the motif of the meeting with other motifs – life, death, love, disappointment, the thirst for an ideal, and so forth – creating a profound and layered narrative.

It is worth noting the scholarly interest in the works of Ray Bradbury, one of the most widely read authors of the 20th century. Specifically, in relation to *Dandelion Wine*, a study by Pashkeeva examines metaphorical words in the text, where the author developed a classification of metaphors expressed through compound words. Pashkeeva considered the placement of the boundary of metaphorical transfer in determining the criteria for this classification.

Golovnya [10], in her work on *Dandelion Wine*, defined the worldview concept as the primary factor influencing the recipient's perception of a translated text, emphasising the importance of the concept of the world and humanity for adequate understanding.

Certain aspects of Bradbury's work have been explored in academic articles. These include the philosophical and aesthetic significance of the theme of childhood in *Dandelion Wine* [11]; the functional features of artistic expressive means in Bradbury's works [12]; the artistic worldview of the text, with an analysis of the concept of "friendship" and the principles of its structuring [10].

A separate study addresses the problem of the author's image in various types of epic narration (narrator, storyteller), identifying its mediating function between the author and the reader.

In this article, we also examine the artistic text's figurative means and stylistic features. In this regard, Pelevina's research on stylistic analysis of literary texts is of interest. Pelevina highlighted a peculiar aspect of metaphor perception in the recipient's mind: two images arise – the tenor (subject of the metaphor) and the vehicle (image of the metaphor). The synthesis of these two components determines the dual structure of the metaphor as "subject" and "image".

A wide range of foreign researchers have also studied Bradbury's work. Among them is C. L. Gale, who analysed *Dandelion Wine* chapter by chapter, noting that it differs from most canonical works of Bradbury due to its autobiographical nature [13]. Mengeling [14] explored the main themes and ideas in *Dandelion Wine*, addressing some misconceptions that have led to Bradbury's works being misunderstood and undervalued. Mengeling [14] also analysed Bradbury's style and literary techniques.

Tom Bradford examined the work from two perspectives: the human journey and the journey of the "natural world" [9]. In Bradbury's works [9], Nichols focused on questions of time and the relationship between different ages. He identified themes such as good and evil, boundary expansionism, censorship, and the decline of civilisation. As a literary category and a "phenomenon of narrative poetics" [4], the motif has always been a subject of interest for scholars in philology. Scholars such as A.N. Veselovsky, and V.Y. Propp have made notable contributions to the study of motifs. Yarkho, V.B. Tomashevsky, and B.V. Shklovsky. Their works provide interpretations of motifs from various perspectives, including semantic, morphological, dichotomous, and others.

Contemporary literary studies are interdisciplinary, which connects many research questions to diverse fields of knowledge, particularly linguistics. For

instance, studies such as “*The Motif as a Problem of Narratology*” and “*The Dichotomous Theory of the Motif*” by I. V. Silantyev [4], a leading expert in this area, explore these connections. Skaftymov [5], on the other hand, emphasises the holistic structure of a literary text, in which the motif is closely tied to the author’s personality and worldview, revealing hidden meanings and underlying currents. In their article “*Linhvometria of Inversion and Detachment in Ray Bradbury’s Dandelion Wine*”, Karp et al. [6] investigate the use of inversion and parcelling in Bradbury’s novel. They quantitatively analyse these stylistic devices using a clinometric approach to identify their frequency and functional role within the text.

Excerpts from Skaftymov’s article “*Thematic Composition of Dostoevsky’s The Idiot*” [7] illustrate the range of motifs explored. These include motifs such as “consciousness of guilt and insufficiency”, “the thirst for ideals and forgiveness”, “pride”, “self-justification”, and “disregard for condemnation” (as embodied by Nastasya Filippovna) [7]. Additionally, Skaftymov [7] examines other “contrasting melodies”, such as moral sensitivity, purity, aspiration for the ideal, the thirst for forgiveness and atonement, and proud secrecy intertwined with fears concerning personal dignity. He further employs metaphorical descriptions to define motifs such as “awareness of one’s impurity and reverence for the light of ideal aspirations”, “feelings and consciousness of true inadequacy, and fear for one’s sacred treasure” [7]. This analysis reveals the extensive array of motifs tied exclusively to one character—Nastasya Filippovna.

To appreciate the author’s crucial role, it is essential to underline that the narrative is marked by the presence of an author who anticipates and orchestrates the seemingly enigmatic inner struggles of the characters. Skaftymov observes that “the author has no mysteries regarding his characters; he clearly perceives the motives and impulses behind their actions. Their behaviour’s apparent mystery and irrationality are always deliberate on the author’s part and thematically justified” [7].

The characters often remain unaware of their actions or the reasons behind them, but the author consistently points to the subterranean forces of the soul, where human reason and will hold no power. The author foresees these hidden causes and, through specific techniques, invariably reveals them to the reader [7].

One of A.N. Veselovsky’s fundamental works, *Historical Poetics*, offers an influential perspective on the motif as the simplest narrative unit. Veselovsky [8] defines a motif as “a formula initially addressing societal questions posed by nature to humanity or crystallising particularly vivid, seemingly significant, or recurring impressions of reality”. The idea of plot development is crucial here, as Veselovsky [8] posits that “plots are complex schemas that generalise human life and psychological acts within alternating forms of everyday reality”. These broad generalisations guide the analysis undertaken in this study.

Another noteworthy study by Abdullah Kurraz [15] integrates scientific knowledge. Kurraz [15] discussed the inevitable convergence of linguistic theory

and literary-critical interpretation. His research devoted significant attention to Bradbury's narrative discourse, listing narrative tools that characters use to convey ideas, thoughts, and emotions, creating aesthetic effects appealing to readers.

Since the purpose of this study is to determine the semantics of the motif of the meeting, we will focus in greater detail on several theoretical positions related to the concept of the motif and its definition.

The novella is distinguished by its composition, which integrates several of the author's earlier short stories into a unified work, supplemented with new narratives about the protagonists. The philosophical resonance of the novella, primarily dedicated to unveiling the ineffable charm of childhood, its mysteries, and discoveries, stems from its depiction of the world of childhood through the eyes of a 37-year-old adult – Ray Bradbury himself. Enriched by life experience, a deep understanding of actual values, and the trials of complex life situations, Bradbury offers an unparalleled perspective: "*Dandelion Wine isn't worth a damn unless it's a boy hidden inside a man, playing on God's green August grass, as he grows up, grows older, and feels the darkness waiting under the trees, ready to sow blood*" [5]. The novella's autobiographical nature lends authenticity, emotional depth, and a nostalgic sentimentality, for which the author was often criticised. Through the protagonist, Douglas Spaulding – a child's persona crafted by the mature Bradbury (Ray Douglas) – we uncover the secrets of existence. The autobiographical element enables readers to grasp the protagonists' innermost emotions and, alongside the author, to derive a unique formula for happiness. Bradbury admits in the preface: "... *This book grew out of all the Junes of my life*" [5].

The author delineates the setting with a direct gradation—Waukegan/Green Town/Byzantium – imbued with all its joy and sorrow, "*with gods and pygmies*" [9], in a world where "*uncles and aunts, cousins, mums and dads*" [9] reveal their individuality through encounters with the protagonist, Douglas Spaulding, unveiling the delicate and inexplicable mystery of existence.

Employing the terminology of I.V. Silantyev [4] and the language of analytical motif description, we identify the representative of the motif and the narrative phenomenon – namely, the event of the encounter – defined by two key elements:

- (a) the intersection of narrative event sequences represented by different actors or actants;
- (b) the relevance or significance of the encounter for the actants involved in the event* [4].

Following Silantyev [4], we adopt the term "actant" to signify a narrative element: "*By motivational actant, we mean a potential acting entity embedded within the semantic structure of the motif, naturally considered outside the framework of plot and storyline opposition*" [4]. We identify Douglas Spaulding, the novella's protagonist, as Actant No. 1.

The relevance of this encounter is underscored by its spatiotemporal attributes. The action takes place deep within the “hushed forest,” which the author intentionally portrays as a fantastical, fairy-tale-like realm: “Here dwell the gentle summer winds, disappearing into green thickets, invisible like ghostly whales” [9]. This significant event, crucial to three actors, underscores the unity and kinship of souls.

In the same enigmatic space, a second unexpected encounter occurs with “Him” (Actant No. 4). The relational attribute here is marked by extreme surprise: “*It was near, very near.*” Within this realistically defined space emerges an entity representing a supernatural force: “*Like the vast iris of a colossal eye that had just opened and widened to encompass everything in existence, the Universe stared at him (Actant No. 1)*” [9].

The relational attribute in this context is determined from Actant No. 1’s perspective. Here, we observe narratively and structurally significant interactions between Actant No. 1 and this extraordinary encounter: “*And he understood: what had overwhelmed him would stay with him forever and never leave*” [9]. The shock experienced by Actant No. 1 leads to a profound revelation: “*I – am alive*” [9].

It is challenging to definitively determine the semantic relationship between the actants in this scenario. However, we propose that this encounter between Actant No. 1 and Actant No. 4 is of paramount relevance and significance—an essential moment for understanding one’s essence and recognising existence in the real world. It may be interpreted as a mentor-mentee dynamic.

Discussing the spatiotemporal attributes of this encounter, it is essential to highlight the motif’s topos as being “*on the boundary*” (reality/unreality), i.e., familiar and native space juxtaposed with the unknown, the unreal, or the “other,” from which danger might emanate. We consider that “*only one relationship, oriented towards the leading actant of the encounter, is relevant for the semantics of the encounter event*” [4]. Thus, for Douglas – Actant No. 1 the encounter unveils its pertinent meaning to us as readers.

Conclusion

The article presents the results of analytical work aimed at identifying the semantic aspect of the motif of the encounter in Ray Bradbury’s *Dandelion Wine*. Drawing on textual material, we have revealed how this motif is imbued with value-laden meanings in the work. Despite the author’s specific perspective on disclosing the value dominants in the novella, readers are provided with the opportunity to draw their conclusions, as the eternal questions remain unresolved and open-ended.

Douglas’s notebook contains several summarising reflections, concluding with the encounters of Actant № 1 with Actants № 2, № 3, № 4, № 5, and others. While these reflections, dictated by the circumstances of the encounters, may seem weighty and significant, Chapter XXVII points to their ephemerality: nothing

can offer any guarantees, nothing can be relied upon, and nothing withstands the test of time. Neither machines, tennis shoes, trams, nor people – nothing and no one in this world can be relied upon because everything has an end. In the final paragraphs of the novella, the author emphasises this thought: “June mornings, July noons, August evenings – all had gone, drained away, retreated forever, leaving... only impressions of themselves”, and, “With these thoughts, he fell asleep. And in his dream, the Summer of 1928 came to an end” [9]. These concluding lines, filled with profound philosophical meaning, symbolise the transience of human life and its temporal limitation or finitude. This is the primary semantic content of the motif of encounters between the various actants in the novella.

The study has accomplished the following tasks: identifying the intersection of narrative event sequences in *Dandelion Wine* represented by different characters or actants and determining the relevance/significance of the encounters for the actants involved in these events.

The material presented in the article represents an attempt at our interpretation and analytical description of the semantics of the motif of the encounter in Bradbury's [9] work.

We consider questions related to a semiotic approach to defining this motif, its connection with the narrative and plot structure of Ray Bradbury's [9] novella, and other related aspects to be promising areas for further research.

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РЭЙ БРЭДБЕРИДІҢ «САРЫШӨП ШАРАБЫ» РОМАНЫНДАҒЫ КЕЗДЕСУ МОТИВІНІҢ СЕМАНТИКАЛЫҚ АСПЕКТІСІ

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Аңдатпа. Бұл мақалада қазіргі әдебиеттанудағы мотивтерге қатысты өзекті мәселелер, атап айтқанда семантикасы, эстетикалық маңызы мен онтологиялық мәні қарастырылады. Жұмыстың жаңашылдығы – Р. Брэдберидің шығармашылығына арналған әдеби-тілдік зерттеулер саны біршама көп болғанына қарамастан, дәл осы көркем шығармадағы кездесу

мотивін анықтауға бағытталған ғылыми еңбектердің болмауы арқылы дәлелденеді. Мақала мақсаты – Рэй Брэдберидің «Сарышөп шарабы» романындағы кездесу мотивінің семантикалық аспектісін анықтау және бұл мотивтің шығармадағы құндылықтық мәнге қалай ие болатынын көрсету. Зерттеудің пәні – шығарманың кездесу мотивінің семантикалық аспектісі, оның негізгі құндылықтары мен аксиологиялық бағдарлануы. Зерттеу нысаны – шығармадағы кездесу мотиві. Зерттеу материалы ретінде Рэй Брэдберидің «Сарышөп шарабы» романы алынды. Жеке ғылыми әдістер қатарында көркем герменевтика, интертекстуалдық талдау, сондай-ақ тұтас, концептуалдық, компоненттік және контекстуалдық талдау әдістері қолданылды. Бұл әдістер Брэдберидің авторлық бейнелеу стилінің ерекшеліктерін және оның дүниетанымдық бағыттарын анықтауға мүмкіндік берді. Зерттеу нәтижелері көрсеткендей, «Сарышөп шарабындағы» кездесу мотивінің семантикалық аспектісі басты кейіпкердің өмірді түсінуінің дамуын бейнелейді, адамның жеке тұлғасының қалыптасуында және уақытты қабылдауында адамаралық байланыстардың маңызын айқындайды. Жұмыстың практикалық маңызы – мақалада келтірілген материалдар заманауи шетел әдебиетін, XX ғасыр әлем әдебиетін, қазіргі америкалық әдебиетті оқытуға арналған семинарлар мен дәрістерде пайдалануға болады. Қорытындылай келе, Рэй Брэдберидің «Сарышөп шарабы» романындағы кездесу мотивінің семантикалық аспектісі адамның өзін-өзі тануын қалыптастырудағы кездесулердің рөлін ашып көрсетеді, бұл өз кезегінде адамаралық байланыстардың өткінші, бірақ өзгеріске толы табиғатын айқындайды.

Тірек сөздер: мотив, әңгіме, әдеби мәтін, құндылықтық доминанттар, семантикалық жүктеме, символизм, адамдар арасындағы кездесулер, баяндау құрылымы

СЕМАНТИЧЕСКИЙ АСПЕКТ МОТИВА ВСТРЕЧИ В РОМАНЕ РЭЯ БРЭДБЕРИ «ВИНО ИЗ ОДУВАНЧИКОВ»

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Аннотация. В статье поднимается ряд актуальных вопросов современной литературной критики, касающихся мотивов, таких как семантика, эстетическая значимость и онтологическая сущность мотива. Несомненная новизна работы подтверждается отсутствием научных материалов, позволяющих определить мотив встречи в данном художественном произведении, несмотря на достаточно большое количество исследований литературного и лингвистического содержания творчества Р. Брэдбери. Целью статьи является определение семантического аспекта мотива встречи в романе Рэя Брэдбери «Вино из одуванчиков» и раскрытие того, как этот мотив наполняется ценностными значениями в произведении.

Предметом исследования является семантический аспект мотива встречи в произведении, его доминантные ценности и аксиологическая направленность. Объектом — мотив встречи в произведении. Материалом исследования послужил роман Рэя Брэдбери «Вино из одуванчиков». Использованы частные научные методы: художественная герменевтика, интертекстуальный анализ, а также методы целостного, концептуального, компонентного и контекстуального анализа, что позволило выявить особенности визуального стиля Брэдбери, определить особенности авторского мировоззрения и картины мира. Результаты исследования показывают, что семантический аспект мотива встречи в романе «Вино из одуванчиков» Рэя Брэдбери отражает развивающееся понимание жизни главным героем, подчеркивая значимость человеческих связей в формировании личной идентичности и восприятия времени. Практическая значимость работы обусловлена тем, что представленные в статье материалы могут быть использованы на семинарах и лекциях по изучению современной зарубежной литературы, мировой литературы XX века, современной американской литературы и др. В заключение, семантический аспект мотива встречи в романе «Вино из одуванчиков» Рэя Брэдбери раскрывает, как встречи формируют самосознание главного героя, подчеркивая мимолетный, но преобразующий характер человеческих связей.

Ключевые слова: мотив, рассказ, литературный текст, ценностные доминанты, семантическая нагрузка, символизм, межличностные встречи, повествовательная структура

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