

## **Biblical Motifs and Allusions in the Short Stories by Ray Bradbury**

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### **Abstract**

*The article touches upon a very interesting question: how the books of the Bible influence modern literature, namely short stories by Ray Bradbury. The authors describe nature, types and functions of Biblical allusions and connect them with five global text categories: 1. participants of the communication act, of events and situations; 2. events, processes, facts; 3. category of real and unreal literary time; 4. literary space and 5. estimation. All the examples, which reflect Biblical motifs and allusions, are accompanied by references to the books of the Bible. Data obtained are presented in the compressed form in the tables.*

**Key Words:** The books of the Bible, Biblical allusions, global text categories, Bible characters, short stories.

### **1. Introduction**

The Bible is often named a wisdom treasury, a source of eternal verities, moral and spiritual values. Some citations from the Bible have become clichés, samples of people's experience. Used in the text they create stereotype situation which is understood and shared by many people. As Johnson writes (1994, 279-280), "Countless people have turned to the Bible for comfort, hope, and guidance during times of trouble and uncertainty. Millions of people have been named after Biblical characters, and the names of many cities and other places come from the Bible. Thousands of works of art have been based on Biblical characters and stories".

We often come across many direct and indirect references to the Bible in the world literature. The writer usually expresses his/her subjective worldview, attitude to different events and situations not directly, but with the help of stylistic devices and expressive means, to which allusion belongs. Markina (Маркина, 2006) claims that the use of Biblical situations as universal and traditional device of the classical world literature and their original interpretation has been used by Bradbury in creation of his own picture of the modern world.

Biblical images are characteristic for Ray Bradbury's work and are the integral component of his literary style, which has been investigated by many scholars. At first we planned to make a short review of the publications about Ray Bradbury, his works and style of writing, but when we found out that there are 1,735 works in 5,385 publications in 42 languages and 152,393 library holdings of his books and on books about him (Bradbury, Ray 1920-) we came to understand that it is hardly possible. In the list of references we include mainly sources which we cite and which form the theoretical background of our research.

In our article we want to show the influence of the Bible on the literature in the whole and Ray Bradbury's creative work in particular; to analyze semantics of Biblical allusion through text structure and global text categories and to find out what Biblical characters and motifs were used by the author most of all. We have no doubts that the readers know very well the content of the main book of the humanity, even if they do not belong to Christian confession. But we find it reasonable to mention general structure of the Bible and some important items of its content with the purpose to have our conception more clearly expressed.

## **2. Bible, its Structure and Content**

It is the Book in the most general, highest and individual meaning which lives in consciousness of the people from time immemorial. It is the Holy Scripture which all the Christians perceive as that which was inspired by God. This book is the library itself; the library which has been composed for more than one thousand years of many verbal works created by different authors, in different languages. Bible is the most sacred book of the Jewish and Christian religions. Jews and Christians consider the Bible to be the Word of God, and they base their most important beliefs, ceremonies, and holidays on it (Johnson, 1994, 279). Many people think that Bible is only one book. In fact it consists of many books whose authors were prophets, priests, tsars, and apostles. These books include legends, commandments, historical evidences, hymns and chants, biographies, prayers, reflections, riddles, proverbs and sayings, parables, messages, lectures, and prophecies.

Much of the Bible consists of stories about both great and ordinary people. These stories tell of struggles, hopes, failures, and triumphs. The Bible is admired for its realistic view of human life, its stirring descriptions of the glories of faith, and its vivid portraits of people. Most of all, literary critics have praised the beautiful style found in many books of the Bible (Johnson, 1994, 280). The main books of Holy Scripture are the Old Testament and the New Testament. The word "testament" in the Bible has special meaning: it is not only the precept bequeathed to the followers, to the future generations, but it also may be treated as the agreement between God and people on rescue of the mankind and terrestrial life in general. The number of books accepted by different confessions (Catholicism, Orthodox Church, Protestantism, and Judaism) as canonic ones is different.

We tried to find out what Bradbury's confession of faith was and found out the following. An obit recorded two quotes of his views on God and love. According to the obit he told a *Times* reporter in 2010: "My religion encompasses all religions. I believe in God, I believe in the universe. I believe you are god, I believe I am god; I believe the earth is god and the universe is god. We're all god." (Ford, August 22, 2012). Ray Bradbury as a representative of classical American culture, which is based on Christian worldview, was not a Christian in the strict sense of this word; perhaps he was an ecumenist in the broad sense. Like a great writer he touched upon in his works eternal problems and did it skillfully, in an encoded way, with the help of Biblical allusions.

In the second volume of "The World Book Encyclopedia" (the article "Bible", Johnson, 1994, 280) there is a table, which presents the number of books in the Old Testament (Jewish version, Protestant version, and Roman Catholic version). At first we wanted to choose the version which corresponded to Bradbury's confession of faith, but as far as he didn't identify it by himself, we chose New American Bible (Roman Catholic version), because it has the largest number of books. Books of the Law or the Pentateuch (five books from Greek) have identical number in all the three versions of the Bible. Jewish version differs greatly from the other two. In the Protestant version there are 11 Historical books vs. 16 in the Roman Catholic version; five Wisdom books vs. 7 the Protestant version and 17 prophets vs. 18 in the Protestant version and only 8 in the Jewish version. It is not our task to compare these three versions of the Bible. We want to find Biblical allusions and motifs in Bradbury's short stories and we want to be sure that these allusions can be found in the Books of the Bible. The allusions are reflected in the final table (Table 4), which includes the reference to the Bible and the title of the short story. In Table 1 we present the structure of the New American Bible and the structure of the New Testament.

The Bible is considered to be the book which caused an uncountable set of other books where its ideas and images live. First of all, these are works of art, which belong to belles-lettres style: poems, drama, prose, etc.; then come numerous translations of this book and investigations. And of course all the forms of art: painting, sculpture, film and so on and so on. Taking into account the number of texts of different kinds, books in the world literature, which were inspired by the Bible, we will mention only a few names to illustrate this point. Some pictures, masterpieces of the world heritage connected with the Bible are presented in Table 4.

## 2.1. The Bible and Literature

The ideas of Christianity penetrated creativity of many outstanding writers. Bible legends, images filled works of Shakespeare, Shaw, Tolstoy, Dostoevsky, Pushkin, Lermontov, Tiutchev, Mayakovsky, Durrenmatt, Solzhenitsyn, Steinbeck and Faulkner which are "small examples of countless other great writers who have drawn heavily upon the narrative history of the Bible to provide their books with multiple layers of meaning" (The Bible and Literature). The explanation lies in the content of the Bible, which puts questions of the good and evil, of the truth and lie, fidelity and betrayal, of how to live and to die and sometimes gives the answer to them in an encoded way, in the form of a parable. In the XIX century the spiritual perspective and Biblical scenes especially strongly enter into a fabric of the Russian, European and the world culture. The scholars think that all the Russian literary classics (from the antiquity to the present) is connected with the Bible and relies on its truth and commandments, moral and literary values and its ideals; it uses its set phrases, parables and legends. This link is not always obvious, and implies reader's cultural background and ability to decode the encoded information (Бахтин, 1986; Захаренко et al., 2004; Лихачев, 1968, 1979; Лукин, 1999). Being inquisitive readers we noticed that the short stories by Ray Bradbury are filled with various symbols, associations, and allusions. The huge place among them is occupied by motives and the images borrowed from the Bible. The author uses parables and Biblical allusions in his works to warn the mankind that it is on the threshold of a global disaster, connected with the power of machines and modern technologies.

## 3. Literary Text Composition and Plot

As far as our research is based on the short stories by Ray Bradbury, we will touch upon in a nutshell the text structure, its semantics and global text categories, which in details will be discussed below. In Dorofeyev's opinion (Дорофеев, 2005, 114) the text can be studied under different points of view, that is its perception can depend on the recipient's attitude to it. In this regard he reminds us words of Lotman that the text can form a basis for consideration historical, social-economic or philosophical problems, and can be a source of data on life, legal or ethical standards of this or that era, etc. (Лотман, 1970, 7). Biblical allusion, a parable or myth are recognizable in the text thanks to their popularity or cultural wealth of the reader who can find in the text structure semantic parallel between the content and types of its development (associative, historical and cultural) (Завельская et al.).

## 4. Semantics of Allusions. Bibleism

### 4.1. Definition of Allusion and its Types

Allusion has been the object of research of many scholars. We can testify to the fact that the approaches are different. The allusion has been treated as a means of stylistic onomasiology, in the reference theory, literary language theory (Мамаева, 1976), pragmatics, hermeneutics (Машкова, 1989), etc. Stylicists denote allusion as a special variety of metaphor. Allusion is a brief reference to some literary or historical event commonly known (Skrebnev, 2003, 115). Other scholars treat allusion as a hint on a well known in given linguo-cultural social medium fact. They differentiate such types of allusion as literary, social-historical, mythological, and antonomasia (Никитина, Васильева, 1996, 36-37). Galperin writes, that "an allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, Biblical fact or to a fact of everyday life made in the course of speaking or writing" (Galperin, 1971, 185). Simpson (2009, 21) has another understanding of allusion and connects it with intertextuality. Allusion together with intertextuality may have comic function (Simpson, 2009, 217). Simpson names intertextuality "the discourse of allusion" (Simpson, 2010, 304). Allusion can be also treated as the precedent phenomenon.

We are interested in Biblical allusions. Among the recent serious researches we would like to mention the name of Natalia Cherkas who in her PhD paper (2004) studies linguostylistic means conveying Biblical motifs in the postwar American novel. Though Bradbury's works have not been in the focus of her attention, she has made a considerable contribution in the study of Biblical allusions, which can be referred to as a psychosemantic phenomenon and which demands a profound background knowledge on the part of the reader. The author singles out **dominant Biblical nominative allusions** and **allusive quotations** which are placed in compositionally important parts of the work such as the title, the beginning or the end of the novel and assist in revealing the gist of the whole work due to the paradigmatic increment of the allusive meaning and **localized Biblical nominative allusions** which perform the function of characterizing personages in terms of their psychological state and the motivation of their behaviour (Чепкас, 2004).

Among famous Biblical Allusions are such as *Good Samaritan*, *Judas*, *Prodigal son*, *Thirty pieces of silver*, etc. E.g., *Goliath*: Goliath was a giant warrior – more than nine feet tall – who was slain by David in I Samuel. In modern usage, both giants and very large or powerful people or things are called goliaths. *Small bookstores can't compete against national chain goliaths* (Biblical Allusions).

In Soviet linguistics and further on in Russian linguistics there exists a special term "bibleïsm" – i.e. Biblical word or Biblical phrase. Olga Akhmanova in her dictionary of linguistic terms gives the following definition of "bibleïsm": it is a Biblical word or expression, which came in general use. Bibleïsms include: 1) proper names; 2) Biblical concepts, realities; 3) words and expressions grouped by Biblical topics; 4) catchword(s) / catchphrases; 5) Biblical quotations, fixed in dictionaries of quotations (Ахманова, 1969, 74).

#### **4.2. Functions of Allusion**

As any stylistic device allusion performs in the text specific functions.

Cherkas in her research paper (2004) names the following functions of allusion:

- Biblical allusion contributes to the development of the topic and literary text structure;
- Biblical allusions serve as "building material", working together with the words and phrases;
- they have aesthetic function, enhance emotive expressivity of the utterance and help achieve pragmatic effect as well;
- some allusions are symbolic because they are based on the principle of metaphorization.

We find this classification very substantial and want in future to make a special research on functions of Biblical allusions from linguostylistic point of view.

#### **4.3. Allusions and Global Text Categories**

Our language material is rich in Biblical allusions which form specific lexico-semantic groups. Some of them are proper names (anthroponyms), some are connected with specific location (toponyms); some Biblical allusions contain different types of evaluation, etc. As far as our aim is to find Biblical allusions in Bradbury's short stories, that is in a text, we want to consider them through text categories. It will present another viewpoint on the nature and character of Biblical allusions.

#### **5. Global Text Categories (GTC)**

For our research we use GTC suggested by Ada Papina (Папина, 2002). She singles out five ones: 1. participants of the communication act, events and situations; 2. events, processes, facts; 3. category of real and unreal literary time; 4. literary space and 5. estimation.

##### **5.1. Participants of Events and Situations (GTC 1)**

To the participants of communication acts belong, as Papina claims, text subjects which are marked by the personal pronouns of the first person (I, we, my, our) (Папина, 2002, 94). To the structure of participants of events and situations, but not participants of communication acts belong objects of situations. They are animate and inanimate objects, people, reality, and the phenomena required for filling in the literary space (Папина, 2002, 94). We are interested in this category, which in the text can be treated as text characters.

##### **5.1.2. Characters in the Text**

Participants of the communication act, events and situations (GTC 1) in the literary text structure can be presented as the author's zone and the character's zone. The first includes the contextual speech forms: narrative, description, meditation, and the second – properly character's speech (direct, indirect, and improperly direct). Types of speech have an artistic quality: they create speech characterization, bring in emotionality and many other things (Арват, 1999, 111).

In literary criticism there exists a term "hero" or "character". Psychic and mental ability gives the hero the possibility to spread his point of view on a definite area of the text (Ким, 1993, 101) and indirectly expresses the author's viewworld. Such a peculiarity of thinking allows, for example, to interpret the character's behavior

(Hamlet, Onegin, Antigone, Oedipus, Little Red Riding Hood, etc.) on the basis of one's own experience and existing theories, as well as the behavior of a real individual, information about whom is available. Characters, episodes, features of text can be associated with a range of concepts, as well as be symbolic, mythological and psychological, ideological, etc. (Завельская et al.). Well known characters (Brutus, Othello, Hamlet, etc.) are sometimes used in the text for stylistic purpose performing the function of antonomasia, which has in these examples metaphoric character. As Polonskaya writes, the image of Don Quixot easily comes off the referential background and is identified in the other country, in the other epoch (Полонская, 1992, 53). We find it exactly concerning Biblical characters as well which we will consider below (e.g., Jesus Christ, Judas, Lazarus, Pontius Pilate, David and Goliath and many others).

When the proper name is used in the literary text then instead of "reconsiderations of life and the personality" as semantic components of a name the text becomes itself "life and the personality" of the proper name, especially if it belongs to the protagonist. The description of everything that occurs to the carrier of a name in the text fills "the emptiness" in its value (Лукин, 1999, 30). Images in the literary text are very important, because they are bridges, links between fiction and reality. The author may have his/ her own interpretation of the image. Now thanks to some historical documents we know that Alexander Pushkin created the image of Salieri which didn't correspond to the reality, but thanks to him we use these two names – Mozart and Salieri – like symbols of a genius poisoned by a less talented rival. Pushkin's interpretation of the legend became widespread also thanks to the opera "Mozart and Salieri" (which libretto is based on Pushkin's verse drama) written in 1897 by a Russian composer Nikolay Rimsky-Korsakov.

Thus, proper names are characterized by semiotic instability, being different signs on various parts of text space. Due to acquiring by them some connotations in the text proper names can concentrate in their values the content of a major part of the text (separate subtheme, subject matters of the whole text, ideological motive, etc.). It makes a name a sign so important that it is impossible to replace it with any other one in an arbitrary way (Лукин, 1999, 31). We may illustrate this thesis by such world known characters as Othello, Don Juan, Carmen, Pontius Pilate and many others whose behaviour is predictable. But in literary texts sometimes the author uses them in a larger sense, connecting them with events and problems of nowadays. Kutcher (2002, 46) analyzes the short story "Pilate" by F. Dürrenmatt. The plot is based on the Biblical story of the legend of the crucifixion of Jesus Christ. The author recreates well known myth of the Gospel, but mixes the accents when creating images, leading to the destruction of the traditional stereotype of a canonized material perception. First of all, attention in the story is focused on the image of Pilate and concentrated on the issue of choice and responsibility for one's own actions.

### **5.1.3. Biblical Characters**

Biblical names have often been the object of research and among them the most popular (in ABC order) are: the Antichrist, Archangel Gabriel, Archangel Michael, the Dutiful Son, Lilith, the Messiah, Samson, Satan and many others (Biblical Motifs). Names of the Saints from the Bible and those which appeared later are collected in a special dictionary (Живов 1994). Some authors connect Biblical names with people, myths and history (Altmann, 1966; Buttrick & Crim (eds.), 1962-1976; Harper's Bible Dictionary, 1985; Лоцева et al., 1997); other authors show connection between ideas and images from the Bible with world literature (Frye, 1982; Нюстрем, 2001; Нямцу, 1999;) and show the influence of the Bible on the creative work of some authors (Черкас, 2002; 2004; Шалков, 2009; Cherkas, 2000; Habiňák, 2010).

Now we will show how Ray Bradbury used Biblical names and characters in his short stories.

#### **5.1.3.1. Biblical Allusions to the Characters from the Old Testament**

Here we will present results of analysis according to the structure of the Books of the Bible, reflected in Table 1.

#### **5.1.3.2. Pentateuch**

In the short story *The Visitor* Mark said to Saul: "Put that thing back in your pocket before I turn it into a rattlesnake." In the Bible Moses standing before Pharaoh threw stick to the ground and it turned into a snake (Exodus 4:1-5). In *The Visitor* sick people are sent to Mars. In the Bible, people who have plague of leprosy are sent to desert places outside of the camp (Leviticus 13:45-46). In the *Fly Away Home* two rockets, Relief Rocket and Second Rocket, can be also compared to Egyptians and Israelites during Exodus.

These two rockets were following each other. In the Bible, Egyptians were chasing the Israelites, but they could not reach them (Exodus 14:9, 19-20). *A Blade of Grass* is a short story about robots that destroyed all the human creatures and now sentenced to rust one robot that created protoplasm. Here it is written in detail how exactly he did it. In comparison to the Bible it looks like the creation of man and the whole world (Genesis 1-2).

### 5.1.3.3. Prophets

In *The Visitor*, the only thing people talked about was Earth. In the Bible Jews were awaiting and were talking about Messiah and His coming (Micah 5:1-2). In *The Scythe* there started a fire in the house. Inside there were people – man's wife Molly and their two children. They were sleeping and when the man rescued them from the house, nothing bad happened to them. This episode can be compared to an episode which we can find in the Old Testament in the book of Prophet Daniel. It is the story of three men – Shadrach, Meshach and Abednego. These men did not want to bow and worship golden image that king Nebuchadnezzar built and wanted people to worship it. These men rejected to do so because they believed in One and True God. King Nebuchadnezzar got angry, ordered the furnace to be heated seven times hotter than usual and ordered to put Shadrach, Meshach and Abednego into the furnace. But nothing bad happened to them, because they trusted in God (Daniel 3:1-90).

### 5.1.3.4. Historical Books

The Bible includes 16 Historical books (see Table 1). We have come across several examples which are connected with them. The first one is Comparison to Biblical David and Goliath (1 Samuel 17) in the short story *The Miracles of Jamie*: “*What matter if Billiard loomed four inches taller and some several broader?*”

In the same short story we see the first reference to Jesus raising Lazarus from dead (John 11:38-44) and the second one is to the fall of walls of Jericho (Joshua 6): “*Inside the walls of Jericho that was Jamie's mind, a thought went screaming about in one last drive of power: Yes, she's dead all right, so she is dead, so what if she is dead? Bring her back to life again, yes, make her live again, Lazarus, come forth, Lazarus, come forth from the tomb, Lazarus, come forth. (...) Jamie sank against the bed, mouthing into the cold blankets, and the walls of Jericho crumbled and fell down about him.*” We see in this example that sometimes it is difficult to divide Biblical allusions according to their source, because in the same text extract we have the sources from the book of Joshua and from the New Testament by John.

Saul is the main character in the story *The Visitor*; in Historical books he is the first king of Israel who disobeyed God. Saul and Mark were hiding in a cave. In the Bible Saul was chasing David; David was hiding in a cave. Saul went to cave to relieve himself. David had chance to kill Saul but he did not do it (1 Samuel 24:1-16). Saul is the symbol of treachery, dishonesty and in this story he acts according to his name, which may be considered as metaphoric antonomasia.

### 5.1.3.5. Biblical allusions to the characters from the New Testament

If we speak about the New Testament, we must admit that there are many characters there, either positive or negative. Among the most well known we want to mention the name of Jesus Christ, St. Virgin Mary, apostles, evangelists, Maria Magdalena, Pontius Pilate, Judas and some others. They are represented in Bradbury's stories in a different way.

#### *Jesus Christ*

In the short story *The Visitor* Mark may be compared to Jesus:

- both had “special abilities” – Mark made illusions, Jesus made miracles (Matthew 8:3-17; 8:23-9:8);
- both were not doing it for pay;
- few of their close friends knew about their real ability (Matthew 17:1-3);
- most people thought they were charlatans (Matthew 12:23-24).

In *The Visitor* there are many references to Jesus. When other men were coming, Saul wanted Mark to go away, to hide. Mark said: “*Let them come.*” In the Bible, people did not want children to come to Jesus and he told them: “*Let them come*” (Matthew 19, 14). Saul told Mark that he should hide because men would kill him. In the Bible, some time before Jesus walked to Jerusalem, he told his apostles that he would be killed and Peter told Him that it should not happen to Him (Mark 8:31-33). Saul was thinking about leaping from the cliff.

In the Bible, when Satan tempted Jesus in wilderness he told Jesus to leap from a temple if he were Messiah (Matthew 4:5-6). Mark said to other men in the cave that one of them had a gun. Everybody jumped up and they were searching. In the Bible, Jesus said to apostles that one of them would betray him and they immediately started to ask: "Am I that one, Mister?" (Matthew 26:20-22). When they killed Mark they said: "The only one we didn't want to kill, we killed." In the Bible, when Jesus is dead they also say that *He was innocent, that He was really Son of God* (Matthew 27:54).

### **Pontius Pilate**

In *The Visitor*, after Mark was killed, Saul said that he had nothing to do with him. In the Bible, Pontius Pilate after Jesus was convinced, washed his hands and said: "I am innocent of this man's blood" (Matthew 27:24). Pilate's famous phrase "I wash my hands" has become very popular. This example can be referred to events (GTC 1) described in the Bible.

### **Lazarus**

Lazarus from the Bible was a man who died, was four days in a tomb and Jesus raised him from the Dead (John 11:38-44). In the short story *Some Live Like Lazarus* there was a man, Roger Harrison, who lived with his mother. He was "alive dead". He lived like Lazarus – in tomb. He did not have his own life. He did only what his mother wanted, and he was just waiting for her death. Finally when she died, he was raised from death to life. Biblical allusion is also reflected in the story's title.

### **5.1.3.6. Apostles and Evangelists**

As it is known Jesus is stated in the Gospels to have selected twelve apostles. They were: Simon, who is called Peter, Andrew, his brother, James the son of Zebedee, John, his brother, Philip, Bartholomew, Thomas, Matthew, the tax collector, James the son of Alphaeus, Thaddaeus, Simon the Zealot, Judas Iscariot. After his resurrection, Jesus sent eleven of them (minus Judas Iscariot) by the Great Commission to spread his teachings to all nations. There is also an Eastern Christian tradition derived from the Gospel of Luke of seventy apostles (Apostles). Two of 12 apostles, John and Matthew, are known as Evangelists. The other two evangelists, Luke and Mark belong to the group of 70 seventy apostles. In *the Visitor* the three male characters have reference to the Bible: Saul (see 5.1.3.4.), Mark, the last one who came to Mars (one of 4 evangelists) and Peter – one of the men in the cave (one of 12 apostles). In the story *The Fire Balloons* there is such a character as a priest, Father Stone by name. It looks like a comparison to Apostle Peter, because he acted like an apostle and Peter means Rock (Matthew 16:18).

### **5.2. Events, Processes, Facts (GTC 2)**

One of the major global text categories that form its structure and semantic content, is the category Events which describes different sort of actions of the subject and the object, proceeding in space and time (Папина 2002: 134). Tropes dealing with specific Biblical events or conventions are numerous, we will mention only some of them (in ABC order): the Ark, Belly of the Whale, Cain and Abel, Curse of Babel, Crucified Hero Shot, David Versus Goliath, Flaming Sword, Forbidden Fruit, the Great Flood, Jesus Saves, Second Coming, Signs of the End Times, Tower of Babel, Turn the Other Cheek (Biblical Motifs). GTC 2 is vividly presented in the Bible, because "Bible refers to many events in the history of ancient Israel and the early church. Such events include the deeds of kings and the journeys of apostles. But authors of the Bible did not write it as a history book. They intended it to be a statement of faith about the meaning of life that God revealed through His actions. However, there are many historical events covered in the Bible, which represent the only or best information about a particular period" (Johnson 1994: 287).

We may sort the events described in the Bible in the chronological order. In short stories we have found references to the following events: a) Massacre of the Innocents; b) Jesus birth; c) Jesus saves and heals; d) ceremonial washing, baptism; e) Jesus before his death; f) the death of Jesus Christ (Crucifixion); g) the resurrection of Jesus. Let us illustrate them with some examples.

#### **a) Massacre of the Innocents**

The short story *The Flying Machine* is about a king who was afraid of many things, e.g., that some other country would attack his country. There was also a man who invented wings.

It was something new, what no one before him had tried. The King was very afraid of this man. The King can be compared to a King Herod, who was afraid of a new-born king and also of other people even of his own family (Matthew 2:3-8).

### **b) The Birth of Jesus**

In *Fly Away Home* the Relief Rocket can be compared to the star which appeared when Jesus was born in Bethlehem. The Relief Rocket at first appeared just as small light and then it grew larger and larger. Men in the short story were happy when seeing it, because it was something what they awaited. Also in the Bible there were three Magi or Wise Men, who when seeing the star, were happy and also curious what would happen, because they were awaiting Messiah (Matthew 2:1-12).

The paragraph below from the short story *Bless me, Father, for I have sinned* can be compared to the birth of Jesus. Jesus was born on Christmas Eve, at night and he was a gift for all the people (Matthew 1:18-25): “*And then, oh, then, that Christmas Eve at two in the morning, with sleet on the pavements and icicles on roofs and snow falling, I heard a sound in my sleep and woke to hear him scratching the door! I bounded from bed so fast I almost killed myself! I yanked the door open and there was my miserable dog, shivering, excited, covered with dirty slush. I yelled, pulled him in, slammed the door, fell to my knees, grabbed him and wept. What a gift, what a gift! I called his name over and over, and he wept with me, all whines and agonies of joy.*”

### **c) Jesus Saves and Heals**

In *The Beggar on O'Connell Bridge* all the beggars when seeing a man, came to him and asked for money. This man can be compared to Jesus, because when all the ill people saw Jesus, they came to him and asked him to heal them (Matthew 14:35-36). *The Man*. This short story is about a man who travelled from planet to planet and made many good things to other people. In the short story he was described in such a way: “*yesterday, in that city, a remarkable man appeared – good, intelligent, compassionate, and infinitely wise! ... He was a man for whom they'd waited for a long time – a million years maybe.*” Later on there it is also written: “*He healed the sick and comforted the poor. He fought hypocrisy and dirty politics and sat among the people, talking, through the day.*” This description is very close to that of Jesus. When Jesus started to teach people, they were curious who the man who could do so many things was, because he healed others and made miracles. There in the story the protagonist is a man who made a lot of good things for other people: there was a blind man restored to vision, a leper cured. These miracles also made Jesus when He was on the Earth (Mark 1:40-42; 8:22-25).

### **d) Ceremonial Washing, Baptism**

As an example we may take the story *Pater Caninus* in which a dog visited ill people in the hospital and behaved like a priest. Father Gilman got angry when the dog was giving confession; it is the comparison to the Bible when John the apostle and a Jew were arguing over the matter of ceremonial washing: who is the right one to do that, Jesus or John (John 3:22-26). *The Miracles of Jamie*. This short story is full of references to Jesus, because the main character Jamie compared himself to Jesus. He thought that he was Jesus: *But in the past month he had felt his power flow over him like cool, certain water; he bathed in it, basked in it, had come from the shower of it beaded with glory water and with a halo of wonder about his dark-haired head.*” It is the comparison to the baptism.

### **e) Jesus before His Death**

In *The Miracles of Jamie* we find a lot of comparisons to Jesus: “*After all, Jesus was pounded nail through palm and ankle to a Calvary Hill cross because he told on himself. (...) At least until he was sixteen and grew a beard, thus establishing once and for all the incredible proof of his identity!*” “*The principal concluded his brief address and the parade began, Jamie heading it with his hundreds of following disciples.*” (Mark 15:24-25; Acts 4:33). When Jesus was praying in Gethsemane his sweat was like drops of blood (Luke 22:44) – in the story: “*It was hot. Holy sweat poured out of Jamie, and the world sagged from side to side.*”

### **f) The Death of Jesus Christ (Crucifixion)**

In *The Beggar on O'Connell Bridge* the death of a beggar is a comparison to the death of Jesus: “*gave up the ghost and went over*”. In the Bible it is written: “*With that, he bowed his head and gave up his spirit.*” (John 19:30).



In the Bible, when Jesus is dead they say that He was innocent, that He was really Son of God (Matthew 27:54) – in the story *The Miracles of Jamie*: “They did not know what they had lost.” When we compare the man who invented wings in the short story *The Flying Machine* to Jesus we will find out that both of them were innocent but both of them had to die: “What is the life of one man against those of a million others?” *A Blade of Grass* is a story about robots. One of them, Ultar, was proclaimed guilty. When robots discussed whether to sentence him or not, this situation can be compared to the Bible when Sanhedrin wanted to put Jesus to death and they sent Jesus to Caiaphas and Pilate and King Herod, but no one found him guilty, but Sanhedrin stated that he was guilty and he had to die (Mark 15).

The paragraph below taken from Bradbury's story *Bless me, Father, for I have sinned* can be compared to the death of Jesus, when soldiers were mocking him (Luke 23:36). Or it can be also comparison to our lives, Jesus died for us on the cross, he did it because he loves us and he rescued us from the death. But many times we do not realize, what Jesus did for us and we blame him for many things, we are angry with him and we do not trust him. And then when we realize how great He is, we cry for forgiveness: “I beat him. Yes, beat him. With my fists, my hands, my palms, and my fists again, crying: how dare you leave, how dare you run off, how dare you do that to me, how dare you, how dare!? And I beat and beat until I was weak and sobbed and had to stop for I saw what I'd done, and he just stood and took it all as if he knew he deserved it, he had failed my love and now I was failing his, and I pulled off and tears streamed from my eyes, my breath strangled, and I grabbed him again and crushed him to me but this time cried: forgive, oh please, Bo, forgive. I didn't mean it. Oh, Bo, forgive...”

### g) *The Resurrection of Jesus*

A reference to the Bible we can find at the very beginning of the story *The Flying Machine*. There it is described that servant who came to king Yuan tried to describe him what he has already seen, that there was a man flying and the king did not believe him. King told his servant that he was just waking up from the dream. He was just sleeping. This episode is very similar to the situation when Jesus has risen. There came women to look at the tomb but they found no one. There was an Angel who told them that Jesus was not there, that he had risen. When women found disciples and told them what they have seen and heard, disciples did not believe them and though that the women were drunk (Mark 16:9-13; Luke 24:8-11).

### 5.3. *Literary Time (GTC 3) and the Notion of Chronotope*

The 3<sup>d</sup> text global category is time. Russian scholar Bakhtin has not only made a detailed analysis of literary time in texts belonging to different genres, but has introduced the term "chronotope", which he understands as a formal-substantial category of literature. In literary chronotope there takes place confluence of spatial and temporal features into the intelligent and definite whole. Thanks to Bakhtin (1986, 121-122) there appeared notions of "chronotope" and "topofone". The first term points to the merging of temporal and spatial features in an intelligent and definite whole, the second one characterizes space. According to Bakhtin, the **chronotope** constitutes the matrix where the principal temporal and spatial sequences of a work of art meet, where dialogues, encounters, events occur. It expresses the inseparability of space and time (time as the fourth dimension of space). It refers to the manner in which time thickens, becomes artistically visible while space becomes charged and responsive to the movements of time, plot and history. It is literally translated as "time-space".

Chronotopes are often genre specific, forming Chronotope fields, which make Chronotope not only a feature of language but a cognitive concept as well. Within the Chronotope the time is allowed to either compress or extend, whereas the space responds to the flow of time and plot. Each Chronotope can include within it an unlimited number of minor chronotopes. Each comprising element of a major chronotope can actually have a chronotope of its own. Elements of chronotope are seen as four-dimensional mental images, combining the three spatial dimensions with the time structure of temporal action (Bemong et al., 2010). As far as we have already touched upon category of literary time in other publications (Panassenko, 2002; 2004; 2009) and because literary time is not directly connected with Biblical allusions in this article we will omit it and proceed to the category of space.

### 5.4. *Literary Space (GTC 4)*

Рарина (Папина, 2002, 221) in details describes the notion of space in philosophy, physics, mathematics, astronomy, etc. We are more interested in literary space. As far as we concentrate our attention on Bradbury's works we want to mention that some topofones in Ray Bradbury's stories are incorporated by a cycle of stories.

It is possible to specify the following cycles: Venus cycle, action of stories in which occurs on Venus where it is constantly raining, and heroes of stories constantly are exposed to various tests (*A Medicine for Melancholy, The Long Rain*); Dublin tales, in which Bradbury shares with the reader his vision of the country and its culture (*McGillahee's Brat, Banshee*); "Martian" stories and Martian chronicles (*Dark They Were, and Golden Eyed, The Lost City of Mars*) – this toponym is very specific and serves as "a scenery to wonderful tragedies of the great master"; the Latin American cycle, in which Bradbury "concentrates his attention on social problems of Mexico and on destiny of its residents in America" (*En la Noche, El Dia de Muerte*) (Bradbury's short stories cycles).

It is possible to consider another principle of the literary space in Bradbury's short stories. There is a number of toponyms, which are connected with the certain situation, tradition, and are often used in ordinary life (a museum, a porch, an attic, a cemetery, a bridge, a field, a children's playground, school and so forth) or used by science fiction writers for creation the certain images (rocket launch site, a spacecraft, planets of the solar system and distant galaxies and so forth) (Panasenko, 2013). We try to find any connection with the Bible and toponyms in Bradbury's short stories. Some geographic places are mentioned in the Bible. Some of them are definite (Egypt, Assyria and Babylon, etc.), others are of general character, like northern and southern kingdoms, but they are important and belong to principal Bible motifs, like the Promised Land, for "the journey with Moses to the Promised Land defines Israel's religion, laws, and customs" (Themes, Motifs & Symbols). Constant yearning for the Promised Land has found its reflection in the world literature and now has a symbolic character. Though Bradbury places his characters in rockets their final aim is the same – to find the place which will surpass their expectations (*Fly Away Home*). Among all the toponyms mentioned in the Bible we would like to touch upon only two of them: Promised Land and Jerusalem.

The first story we will start with, *Fly Away Home*, is based on Biblical motifs. Captain and 30 men from the rocket can be compared to Biblical prophet Moses and the Israelites. These men flew to Mars, to the waste land. They did not know what would be there. When they reached Mars where the most part of it was desert, these men became angry and wanted to go home, to go back to the Earth. In the Bible Moses led the Exodus of the Israelites out of Egypt through the desert into the Promised Land (Exodus 12:1-18, 27). When Moses took Israelites to desert, people grumbled against Moses and against God. They did not believe him, that they would survive and they also wanted to come back to Egypt, where they had everything they wanted (Exodus 16:2-3). The Relief Rocket can be compared to Promised Land. Men in the short story found there everything they needed or they longed for. There were familiar buildings or shops to remind the men their home. In the Bible it is said that it should be the land, which is flowing with milk and honey. So there will be many good things. When Israelites came to the Promised Land they were happy and so were the men in the short story, when they stepped into the Relief Rocket (Joshua 1).

An extract from *Bless me, Father, for I have Sinned* can be considered as a comparison to twelve-year old Jesus, when he and his whole family went to Jerusalem and on the way back home Jesus got lost. He stayed in the temple and nobody knew about it (Luke 2:41-52): "Sixty years this week, when I was twelve," said the gray voice, "I Christmas-shopped with my grandmother in a small town back East. We walked both ways. In those days, who had a car? We walked, and coming home with the wrapped gifts, my grandma said something. I've long since forgotten what, and I got mad and ran away from her."

### 5.5. Estimation (GTC 5)

The category of estimation (or assessment, or evaluation) is an important text forming category. The assessment is direct or indirect reaction of the speaker (subject) on observable, imagined actions and signs, on real object's features, on the objects of internal and external speaker's world perceived by one's organs of sense. The assessment is socially caused. Its interpretation depends on the norms accepted in this or that society (Папина, 2002, 267).

In linguistics different terms are used to describe this important text category. The problem of estimation and evaluation is analyzed in details by Ludmila Usyk (2009). Having studied the definitions of the terms "estimation" and "evaluation" in Collins Cobuild Essential English Dictionary (Collins, 1989, 262-263) and in the works by famous scholars (Арутюнова, 1999; Вольф, 2002; Платонов, 1981; Селиванова, 2006 and some others) she has come to the following conclusion: "The qualitative estimation stands close to the notion of **evaluation** which is defined as a decision about how significant or valuable something is, based on a careful study of its good and bad features.

From the point of view of linguistic terminology the term **estimation** stands closer to the general notion of this phenomenon and its linguistic understanding" (2009, 225). Usyk (2009) claims that there are three approaches to the study of this category and uses the classification of language estimation done by Nina Arutiunova, who distinguishes **general estimation**, realized by adjectives "good" and "bad" and their synonyms and **particular estimation**, which includes 7 types (Арутюнова, 1999, 198). As far as we discuss Biblical allusion, which has an evaluative character, we think that **ethic estimation** (moral – immoral, kind – unkind) is of great interest to us. Cherkas (2004, 8-9) has the same opinion: an important feature of Biblical allusions is a function of comprehension of the moral ideal that plays a definite role in the ideological understanding of the text and appeals to the conscience of a person, his/her outlook, and allows one to move away from specific historical, national and universal things and to address oneself to general things, which are represented by the spirituality of each person and go beyond the plot of the work.

Among the problems of the Old Testament we can mention those that have moral estimation. They are: the Problem of Evil, the Possibility of Redemption, the Virtue of Faith and some others. E.g., from Adam and Eve's first disobedient act in the garden, each Biblical book affirms that human evil is the inevitable result of human disobedience, not of God's malice or neglect. The first chapters of Genesis depict God as disappointed or "grieved" by human wickedness, suggesting that the humans, rather than God, are responsible for human evil (Genesis 6:6). Speaking about the Virtue of Faith, it is also a well-known Biblical motif. Each demonstrates his faith in God by performing seemingly irrational tasks after God has been absent from humankind for an extended period of time. A lot of examples, which are based on binary oppositions, like day and night, work and rest are found in Genesis. Good and evil is probably the most explored binary opposition in the Old Testament. The most famous example is that of Cain and Abel (Themes, Motifs & Symbols).

If you open a concise book of the Bible or the Bible for children (Bach & Exum 1991; Best-Loved Bible Stories 1981), there you will see stories that explain how evil and separate nations entered the world, why women must live in a society characterized by male standards, why we as humans must work to survive, and why our daily labor is always so hard (Themes, Motifs & Symbols), i.e., those stories, which have moral estimation. Evil for Bradbury is technology and globalization. In an encoded way he warns the humanity about the consequences of total computerization, arms race, nuclear weapon test and many other things (*There Will Come Soft Rains*, *Tomorrow's Child*, *The Smile*, *Embroidery*, *A Blade of Grass* and many others).

## 6. Symbols in the Bible

The Bible abounds in different symbols like the Fertile Ground, the Ark of the Covenant, the Golden Calf, the Apple, which Eve tasted and many others (Themes, Motifs & Symbols). Biblical symbols have been used by many authors and Ray Bradbury is not the exception. The symbol is characterized by a set of such properties, as associativity, anthropocentricity, emotivity, cultural determinativeness and stability, polysemy, and contextual conditionality. Because of this, reading of the text through symbols it has, gives an opportunity for deeper understanding of text context on any level of linguostylistic analysis. Symbolism essentially clears up system of text characters, chronotope, compositions, plot, etc. (Шама, 2000, 364).

There exists an opinion (Завельская et al.) that the researcher should take into account the nature of a symbol and find out why it was used by the author and what it indicates. In *The Scythe* the wheat represents living people and when the man cuts it, people are dying. In the Bible we can find many symbols and many passages where wheat is mentioned as symbol of something. The wheat in the Bible is connected with the end of the world (Matthew 3:12) or it is used as a parable for faith (John 12:24).

## 7. Citation or Direct References to the Books of the Bible in the Short Stories by Ray Bradbury

Biblical allusions in the text can be represented by units of different language levels. Allusive process, in Cherkas' opinion (Черкас, 2004, 9), is being realized in the text in the form of designation and citation. In a nominative Biblical allusion the denotate is a Biblical fact or a person; the denotate is represented by lexemes or word combinations. Biblical allusive citation very often is a sentence. The scholar identifies the Biblical quote as an extract of the text from the Bible passage in compliance with all the features of someone else's speech. Any quote consists of three components: 1) something, which identifies the citation, i.e., reproduction of any text, in our case, Biblical text and of something, which makes the citation concrete; 2) literalness; and 3) reference to the source. The quotation is multifunctional by nature.

It has not only allusive function, but also provides double-dimensional information lay-out and performs the following stylistic functions: it creates implication, comic effect and estimation, enhances the context, and creates expressivity (Черкас, 2004).

Quotations in an unmodified form are included in the author's speech and in the language of the characters and are accompanied in the text by the following means of the lexical level (metaphor, hyperbole, epithet, oxymoron) and of the lexico-syntactic level (antithesis, simile) and of the syntactic level (different types of repetition, parallel constructions, and inversion). Some of citations are modified; they are mostly used in the characters' language and their function is that of deepening contextual situation and emotional state of characters. Citations can be shortened, expended and deformed (Черкас, 2004, 12). We also single out direct reference to the Bible.

Direct reference to the Bible. In *The Fire Balloons* the two Fathers (Peregrine and Stone) who were sent to Mars to evangelize people, can be compared to Jesus' disciples. Jesus sent his disciples two by two to the whole world to preach the gospel. Fathers went to a new place, to Mars, also to preach gospel and to put people back on right way (Matthew 9:5-10). Another reference in the story *The Fire Balloons* is citation “*No Adam and Eve on Mars. No Ordinal Sin.*” Adam and Eve were the first parents of the whole world. And they were also the first to sin (Genesis 3). In the same story we come across the citation “*to separate like chaff from wheat*”; this citation can be found in the Bible in the book of Mathew (Matthew 3:12). In *The Fire Balloons* the citation “*Only waiting for our arrival before it burst into **brimstone and fire.***” is a comparison to Biblical cities of Sodom and Gomorrah. They were cities of sin, which God destroyed by raining down burning sulphur (Genesis 19:21-28).

In the short story *The Flying Machine* there is a reference to the Bible and it is the fact, that when the man created wings, he needed to try them, so he leaped from the cliff and he flew. In the Bible there are many passages where leaping from the cliff or some other building are mentioned. One of the occasions is when Satan tempted Jesus in wilderness, he told Jesus to leap from a temple when he is Messiah (Matthew 4:5-6). In this short story the king said that: “*I have seen what I have seen.*” In comparison to the Bible, Pontius Pilate when he sentenced Jesus to death prepared a notice and fastened it to the cross. There was written *Jesus of Nazareth, the King of the Jews*. When priests protested, Pilate answered them “*What I have written, I have written.*” (John 19:22).

The use of shortened citations is usually accompanied by means of syntactic level, such as repetition that makes the context of the situation more dramatic (Черкас, 2004). In *The Fire Balloons* the citation “*furthest chances were in Nineveh*” is a reference to the Bible where Nineveh was a city, which God wanted to destroy because they did not want to obey God's orders. At the end God sent Prophet Jonas to Nineveh to tell the people they should change their way of life, so they did and God saved the whole city (Book of Jonah). In the short story *The Man* we can find one more citation, which is very similar to citation from the Bible: “*A little simple faith and they'll move mountains with it.*” In the Bible, in the book of evangelist Mathew is written: “*If you have faith as small as a mustard seed, you can say to this mountain, “Move from here to there” and it will move. Nothing will be impossible for you.*” (Matthew 17:21).

The expansion of the Biblical quotation is characterized by rethinking of its value; it facilitates intertextual connections and is accompanied by a variety of linguostylistic means: the use of lexemes from different semantic areas, irony, antithesis, etc. (Черкас, 2004). We haven't found any example of the quotations of such a kind in our language material.

Deformation of citations leads to its complete transition into the Biblical allusion and is accompanied by the antithesis, paronomasia and repetitions (Черкас 2004: 12-13), like, e.g., in the short story *The Scythe* the citation “*Who wields me – wields the world*” can be compared or is very similar to a citation which can be found in the Bible. This citation is: “*Anyone who has seen me has seen the Father.*” (John 14:9). Another reference (*The Flying Machine*) is not exactly about leaping off the cliff, but about throwing off the cliff when Jesus came to Nazareth to preach people, he taught them in the synagogue. When he was speaking, people became angry, “*they drove Jesus out of the town and took him to the brow of the hill on which the town was built, in order to throw him off the cliff. But he walked right through the crowd and went on his way.*” (Luke 4:29-30). In the story *The Coffin* there is one citation: “*Ashes to ashes, dust to dust*”, which is very similar to Biblical “*for dust you are and to dust you will return*” (Genesis 3:19).

*The Messiah* abounds in references to the Bible, mainly because the main characters are the priests (Bishop Kelly, Father Niven, Reverend Smith, Rabbi Nittler and others) who belong to different confessions and who being on Mars discuss different religious problems, books of the Bible, its events (the First Coming of the Messiah, the Second Coming of Christ, the Crucifixion and Burial of Christ, fishing in the Sea of Galilee, the miracle of fish, Last Supper, resurrection of Christ – “*For the long time until the rock was rolled back and the tomb found empty again.*”) and characters (Christ and his Disciples, Simon-called-Peter, the Messiah), Four Gospels, Spirit Presence, etc. Bradbury puts his characters in the unusual topofone (though very familiar to him) – Mars, where among “*the Martian hills, the ancient Martian towns*” people found a small new American-Martian colony and have their dream come true: ‘*Did we ever in our wildest dreams,*’ said the Reverend Smith, ‘*imagine that one day each of us would have a Baptist Church, a St. Mary’s Chapel, a Mount Sinai Synagogue here, on Mars?*’ A man in the church on Mars seems to be Jesus, but he is not. Father Niven wants to see Him, so the ghost transforms to look like Jesus.

### 8. Discussion and conclusion

The reference of the authors to the Bible almost always expresses the idea of times connection, continuity of cultures. Such a tendency looks like preparation of spiritual defense against impending breaks and failures in human memory, against danger of becoming running wild among the achievements of civilization, success of science and technique. Biblical allusion integrates text elements and reflects moral problems of the evil and the good, like fratricide, betrayal, revenge, family values and creates a vertical context, which is a semantic-functional category of a literary text. Biblical allusions accumulate in their structure extralinguistic information, which has cultural, historical and moral values. That is why, on one hand, it was very interesting for us to combine GTC with Biblical allusion; on the other hand it revealed some difficulties. Any literary text (and the text of the Bible is not the exception) describes some events, which took place in a definite place in a definite time. These events took place thanks to some circumstances, but they definitely included some participants, i.e., text characters. Because of this it was difficult in some cases to sort Biblical motifs and allusion according to the method we have chosen. When King Herod the Great (73/74 BC – 4 BC – **time**), an appointed by Romans King of the Jews (**character**) of Judea (**place**), who lived in Jericho (**place**), ordered to kill all the boys in the vicinity of Bethlehem (**place**), it took place after the birth of Jesus Christ (**time**) and later on it became the **event** in the Bible.

We tried somehow to make our analysis systematic, to follow the Books of the Bible, but in the same story modern characters act like their predecessors from different Books. In a compressed form this information is given in Table 2. We were also interested what books of the Bible in an indirect way Bradbury cited or used most of all (see Table 3).

The problems touched upon by an American writer in his works are urgent not only in the American society; they belong to cultural wealth of mankind. Thus, we, living in the Central and East Europe, together with students discussed not only literary texts at our seminars, but different pressing problems. The list is long, we’ll mention only some of them: love (*The Great Fire, The April Witch*), art (*The Smile*), self-sacrifice (*En la Noche, Embroidery, Tomorrow’s Child, The Playground*), organs’ transplanted (*The Visit*), loneliness (*The Visitor*), life and death (*Death and the Maiden, Calling Mexico, There Will Come Soft Rains, The Leave-taking, The Scythe*), family relations (*February 1999: Ylla, Powerhouse, Remember Sacha?*), illnesses and their treatment (*The Visitor*), women and home work (*Embroidery, The Leave-Taking*), friendship (*The Wind*), parents and children (*Zero Hour, The Veldt, Invisible Boy, Hail and Farewell*) and many others. Though the roots of these eternal topics are in the Holy Scripture, the hero created by Ray Bradbury, as Markina writes, is close to the ideal and possesses American activity, efficiency, enterprise, skill to make a decision in the most critical situations. Because of such qualities Bradbury’s heroes are able to hold any stroke of bad luck and consequently the writer is assured, that behind them is the future (Маркина 2006). All these problems are connected with **GTC 1** – Participants of events and situations and **GTC 5** – Estimation.

The events described in the Books of the Bible (**GTC 2**) are encoded by the author with the help of numerous stylistic devices. Notwithstanding the location of them, e.g., on Mars, the reader can easily reconstruct them.

Literary time (**GTC 3**) is represented by the author in a specific way. When R. Bradbury wrote his book “*The Martian Chronicles*” the dates were too remote (January 1999, March 2000, October 2002, October 2026, etc.). Now some of the stories describe events which proved to be in the past, the rest preserved nature of the future;

features of literary time are vividly displayed in this phenomenon (Panasenko, 2009, 78). In his interview to "Chicago Tribune Magazine" the writer expressed his hope that in 200 years "The Martian Chronicles" would be read on Mars. Some events in Bradbury's works take place in the future, but the author plays with time to attract the readers' attention to the problems of today (*The Visitor, There Will Come Soft Rains, The Veldt*).

Bradbury has created his own literary space (GTC 4). He persistently and consistently enters into the Space not to create fascinating phantasmagorias of interplanetary contacts, but to embody human thirst of knowledge of the boundless world and self-knowledge. In this sense his Space is a metaphor of the soul, which has been directed to active transformation of the Universe (Маркина 2006). Bradbury's heroes thanks to the opportunities of literary time and space categories, have no restrictions in their actions either in time or in space. In one of his works a hero lives in 2056, in another he comes 60 million years back. In the other short story we can fly to Mars and Venus or to see our planet in hundreds years in future. Real and hypothetical Bradbury's text worlds can exist concurrently or be united into certain moment of time.

Ray Bradbury, a classic of modern American literature has created his own literary world in which he highlights human relations, eternal moral values, problems of globalization and many others in the light of science fiction and of city fantasy.

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**Table 1: The Books of The Bible (After Johnson, 1994, 280)**

<b>Roman catholic version (New American Bible)</b>		
<b>Pentateuch</b>	<b>Historical books</b>	<b>Wisdom books</b>
Genesis	Joshua Judges Ruth	Job Psalms
Exodus	1 Samuel 2 Samuel	Proverbs
Leviticus	1 Kings 2 Kings	Ecclesiastes
Numbers	1 Chronicles	Song of Songs
Deuteronomy	2 Chronicles	Wisdom
	Ezra Nehemiah Tobit	Sirach
	Judith Esther	(Ecclesiastus)
	1 Maccabees	
	2 Maccabees	
<b>Prophets</b> Isaiah Jeremiah Lamentations Baruch Ezekiel Daniel Hosea Joel Amos Obadiah Jonah Micah Nahum Habakkuk Zephaniah Haggai Zechariah Malachi		
<b>The New Testament</b>		
<b>Gospels</b>	<b>Acts of Apostles</b>	
Mathew	<b>Letters</b> Romans 1 Corinthians	
Mark	2 Corinthians Galatians Ephesians Philippians	
Luke	Colossians 1 Thessalonians	
John	2 Thessalonians 1 Timothy 2 Timothy Titus	
	Philemon Hebrews James 1 Peter 2 Peter 1	
	John 2 John 3 John Jude	
	<b>Revelation</b>	



**Table 2: Correlation between story's and Biblical characters (The Visitor by Ray Bradbury)**

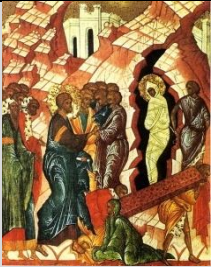




Characters	<i>The Visitor</i>	The Bible
Saul	lived on Mars, felt alone, wanted someone who could he talk to	first king of Israel who disobeyed God
Mark	last one who came to Mars	one of 4 evangelists
Peter	one of the men in the cave	one of 12 apostles



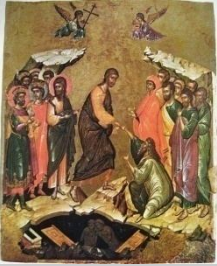

**Table 3: The number of references to the Bible in the short stories by Ray Bradbury**


<b>Roman catholic version (New American Bible)</b>		
<b>Pentateuch</b>	<b>Historical books</b>	<b>Wisdom books</b>
Genesis (8)	Joshua (4)	–
Exodus (8)	1 Samuel (4)	
Leviticus 2)		
<b>Prophets</b> Daniel (2) Jonah (2) Micah (2)		
<b>The New Testament</b>		
<b>Gospels</b>	<b>Acts of Apostles</b>	
Mathew 38)	<b>Letters</b>	
Mark (5)	Romans	
Luke (9)	1 Peter (1)	
John (12)	<b>Revelation</b>	

**Table 4: Text categories with references to the Bible in the short stories by Ray Bradbury and some illustrations to them**

GTC 1. Participants of events and situations		
Biblical character	Reference to the Bible	Bradbury's short stories
Jesus Christ	(Matthew 8:3-17; 8:23-9:8) (Matthew 17:1-3) (Matthew 12:23-24) (Matthew 19, 14); (John 19:30); (Matthew 14:35-36) (Matthew 4:5-6)	<i>The Visitor, The Flying Machine, The Fire Balloons, The Beggar on O'Connell Bridge, The Man, Bless me, Father, for I have sinned, The Miracles of Jamie</i>
Moses	(Exodus 4:1-5)	<i>The Visitor, Fly Away Home</i>
Saul	(1 Samuel 24:1-16)	<i>The Visitor</i>
David	(1 Samuel 24:1-16)	<i>The Visitor, The Miracles of Jamie</i>
Pontius Pilate	(Matthew 27:24)	<i>The Visitor, The Flying Machine, A Blade of Grass</i>
Egyptians and Israelites	(Exodus 14)	<i>Fly Away Home</i>
Magi	(Matthew 2:1-12)	<i>Fly Away Home</i>
		Three Magi or Wise Men, when seeing the star, were happy and also curious what will happen, because they were awaiting Messiah.
Picture available at: <a href="http://catholicexchange.com/the-magi-men-of-international-intrigue/">http://catholicexchange.com/the-magi-men-of-international-intrigue/</a>		
Shadrach Meshach and Abednego	(Daniel 3:1-90)	<i>The Scythe</i>
		Shadrach, Meshach and Abednego rejected to worship golden image that king Nebuchadnezzar built and were put into the furnace, but nothing bad happened to them.
Picture available at: <a href="http://upload.wikimedia.org/wikipedia/commons/thumb/e/e2/Roslin5.jpg/368px-Roslin5.jpg">http://upload.wikimedia.org/wikipedia/commons/thumb/e/e2/Roslin5.jpg/368px-Roslin5.jpg</a>		
Nebuchadnezzar	(Daniel 3:1-90)	<i>The Scythe</i>
Apostles (in general)	(Matthew 26:20-22) (Matthew 9:5-10)	<i>The Visitor</i> <i>The Fire Balloons</i>
John	(John 3:22-26)	<i>Pater Caninus</i>
Peter	(Mark 8:31-33) (Matthew 16:18)	<i>The Visitor,</i> <i>The Fire Balloons</i>
Adam and Eve	(Genesis 3)	<i>The Fire Balloons</i>
King Herod	(Matthew 2:3-8) (Luke 23:7-15)	<i>The Flying Machine</i> <i>A Blade of Grass</i>
Satan	(Matthew 4:5-6) (Matthew 4:5-6)	<i>The Flying Machine,</i> <i>The Visitor</i>
Sanhedrin (people)	(Mark 15:1)	<i>A Blade of Grass</i>
Caiaphas	(John 18:24-28)	<i>A Blade of Grass</i>
Lazarus	(John 11:38-44) (1 Samuel 17)	<i>Some Live Like Lazarus</i> <i>The Miracles of Jamie</i>

 <p>a) <i>The Resurrection of Lazarus</i>, Russian icon, 15<sup>th</sup> century, Novgorod school (State Russian Museum, Saint Petersburg, Russia)</p>	 <p>b) <i>The Raising of Lazarus</i> Carl Heinrich Bloch, 1609 (Museo Regionale, Messina, Italy)</p>	<p>Lazarus was for four days in a tomb and Jesus raised him from the Death.</p>
<p>Pictures available at: a) <a href="http://en.wikipedia.org/wiki/Lazarus_of_Bethany">http://en.wikipedia.org/wiki/Lazarus_of_Bethany</a>                  b) <a href="http://www.oceansbridge.com/oil-paintings/product/60736/theraisingoflazarus">http://www.oceansbridge.com/oil-paintings/product/60736/theraisingoflazarus</a></p>		
<p>Goliath</p>	<p>(Matthew 4:1)</p>	<p><i>The Miracles of Jamie</i></p>
<p><b>GTC 2. Events, processes, facts</b></p>		
<p>Creation of the world</p>	<p>(Genesis 1-2)</p>	<p><i>A Blade of Grass</i></p>
 <p><i>Creation of the World</i>. Pieter Bruegel the Elder. 16<sup>th</sup> c.</p>		<p>God created world in 7 days. Light, darkness, Heaven, Earth and Seas, plants, trees, Moon, Sun and Stars, animals, man.</p>
<p>Picture available at: <a href="http://img.wikinut.com/img/yb-i00kj46l10aff/jpeg/0/Creation-of-the-World.-Painting-by-Brueghel.jpeg">http://img.wikinut.com/img/yb-i00kj46l10aff/jpeg/0/Creation-of-the-World.-Painting-by-Brueghel.jpeg</a></p>		
<p>Exodus from Egypt, Red sea</p>	<p>(Exodus 12:1-18:27)</p>	<p><i>Fly Away Home</i></p>
		<p>Moses led the Exodus of the Israelites out of Egypt through the desert and through the Red sea into the Promised Land.</p>
<p>Picture available at: <a href="http://www.heraldsun.com.au/news/the-other-side/red-sea-may-have-parted-for-moses-like-in-the-bible-just-not-by-his-hand-says-study/story-e6frfhk6-1225927906255">http://www.heraldsun.com.au/news/the-other-side/red-sea-may-have-parted-for-moses-like-in-the-bible-just-not-by-his-hand-says-study/story-e6frfhk6-1225927906255</a></p>		
<p>David versus Goliath</p>	<p>(Matthew 4:1), (1 Samuel 17)</p>	<p><i>The Miracles of Jamie</i></p>
		<p>Although David was small and weak, he was able to kill tall and strong Goliath, because God was with David and He helped him.</p>
<p>Picture available at: <a href="http://www.admavericks.com/wp-content/uploads/full_davidgoliath.jpeg">http://www.admavericks.com/wp-content/uploads/full_davidgoliath.jpeg</a></p>		
<p>Massacre of the Innocents</p>	<p>(Matthew 2:3-8)</p>	<p><i>The Flying Machine</i></p>
<p>Jesus' birth</p>	<p>(Matthew 2:1-12) (Matthew 1:18-25)</p>	<p><i>Fly Away Home; Bless me, Father, for I have sinned</i></p>
<p>Jesus saves and heals</p>	<p>(Mark 1:40-42; 8:22-25)</p>	<p><i>The Man</i></p>
<p>Ceremonial washing, baptism</p>	<p>(John 3:22-26)</p>	<p><i>Pater Caninus</i></p>

	(Matthew 3:13-17)	<i>The Miracles of Jamie</i>
		Jesus was baptised in the Jordan River by John. Heavens were opened and a dove (Spirit of God) came down and rested on Jesus. There was also a voice from heaven saying, "You are my beloved Son".
Picture available at: <a href="http://www.ebibleteacher.com/node/415">http://www.ebibleteacher.com/node/415</a>		
Jesus before his death	(Luke 22:44)	<i>The Miracles of Jamie</i>
		When Jesus was praying in Gethsemane his sweat was like drops of blood.
Picture available at: <a href="http://www.biblestudyspace.com/profiles/blogs/overcoming-our-gethsemane-sunday-may-27-2012-message">http://www.biblestudyspace.com/profiles/blogs/overcoming-our-gethsemane-sunday-may-27-2012-message</a>		
The Crucifixion of Jesus Christ	(Matthew 27:54) (Matthew 27:24) (John 19:30) (Luke 23:36) (Matthew 27:54)	<i>The Visitor</i>  <i>The Beggar on O'Connell Bridge</i> <i>Bless me, Father, for I have sinned</i> <i>The Miracles of Jamie</i>
Resurrection of Jesus	(Mark 16:9-13; Luke 24:8-11)	<i>The Flying Machine</i>
 a) <i>Resurrection of Jesus</i> Russian icon, 15th century. (Hermitage).	 b) <i>Resurrection of Christ</i> Pietro Perugino, 1500. (Perugia, Florence, Rome, Orvieto).	Women came to look at the tomb but they found no one. There was just Angel who told them that Jesus was not there, that he had risen.
Pictures available at: a) <a href="http://commons.wikimedia.org/wiki/File:Har_hell_Hermitage2.jpg">http://commons.wikimedia.org/wiki/File:Har_hell_Hermitage2.jpg</a> b) <a href="http://commons.wikimedia.org/wiki/File:Resurrection-of-christ-3929-mid.jpg">http://commons.wikimedia.org/wiki/File:Resurrection-of-christ-3929-mid.jpg</a>		
Second Coming	(Micah 5:1-2)	<i>The Visitor</i>
<b>GTC 3. Literary time</b>		
<b>GTC 4. Literary space</b>		
Sodom and Gomorrah	(Genesis 19:21-28)	<i>The Fire Balloons</i>
Nineveh	(Book of Jonah)	<i>The Fire Balloons</i>
Promised Land	(Exodus 12:1 – 18, 27) (Exodus 16:2-3) (Joshua 1)	<i>Fly Away Home</i>
Bethlehem	(Matthew 2:1-12)	<i>Fly Away Home</i>
Nazareth	(John 19:22) (Luke 4:29-30)	<i>The Flying Machine</i>
Jerusalem	(Luke 2:41-52)	<i>Bless me, Father, for I have sinned</i>
Jericho	(Joshua 6)	<i>The Miracles of Jamie</i>


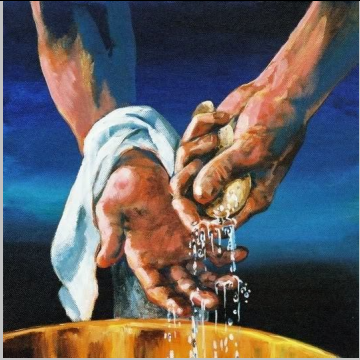
		<p>Israelites marched around the city walls for seven days with priests who blew to horns. On the seventh day the walls of the city collapsed.</p>
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Prise de Jéricho Jean Fouquet. 1470-1475. (Paris, BnF, département des Manuscrits)

Picture available at: <http://expositions.bnf.fr/fouquet/grand/f057.htm>


**GTC 5. Estimation**

Original sin (Adam and Eve)	(Genesis 3)	<i>The Fire Balloons</i>
Treachery, disobedience (Saul)	(1 Samuel 24:1-16)	<i>The Visitor</i>
Pontius Pilate	(Matthew 27:24)	<i>The Visitor, The Flying Machine, A Blade of Grass</i>

<p>a) </p> <p>a) Juan Correa de Vivar <i>Pontius Pilate washing his Hands</i> 16 c. (Bridgeman Art Library / Museo de Santa Cruz, Toledo, Spain)</p>	<p>b) </p> <p>b)</p>	<p>Pontius Pilate, after Jesus was convinced, washed his hands and said: "I am innocent of this man's blood"</p>
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Pictures available at: a) <http://www.art-prints-on-demand.com/a/correa-de-vivar-juan/pontius-pilate-washing-hi.html>; b) <http://seventhtype.wordpress.com/author/oborysm/>

Massacre of the Innocents	(Matthew 2:3-8)	<i>The Flying Machine</i>
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		<p>King Herod was so afraid of the new King, that he let kill all the born boys who were under two years old.</p>
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*Massacre of the Innocents*. Altar in the Basilica of the Bavarian place of pilgrimage in Altötting

Picture available at: [http://de.wikipedia.org/wiki/Kindermord\\_in\\_Betlehem](http://de.wikipedia.org/wiki/Kindermord_in_Betlehem)