

The Epic Battle Between Nature and Technology in Ray Bradbury's Dystopian Novel, *Fahrenheit 451*

Khadeeja Saeed Ismail

Department of English/ College of Education/ University of Salahaddin -Erbil

Khadeeja.ismail@su.edu.krd

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Abstract

In Bradbury's dystopian novel, *Fahrenheit 451*, written in 1953, there is an influential conflict between nature and technology. The story is about a future world in which people can access different sources of entertainment via technology. Regrettably, during the course of the tale, nature and its inspiring glory is overlooked and substituted by technology in the life of the majority of the characters. Guy Montag, the protagonist of the story, undertakes a voyage of liberation from oppressive authority to the fulfillment of forbidden knowledge. Nature in the book is the haven he resorts to both spiritually and physically to achieve his aim. This study explores the struggle between nature and technology by portraying instances of the state's ill use of technology and its negligence of nature in an oppressive society. The paper argues that though technology might seem appealing in this age, the construction of the protagonist's personality would not be possible without the restoration of the function of nature in the future man's life. The paper concludes with a brief account stating that nature reigns supreme at the end of the conflict.

Keywords: dystopia, nature, technology, books, *Fahrenheit 451*.

المعركة الملحمية بين الطبيعة والتكنولوجيا في رواية راي برادبري البائسة ،

فهرنهايت ٤٥١

خديجة سعيد اسماعيل

قسم اللغة الانكليزية / كلية التربية / جامعة صلاح الدين / أربيل

المستخلص

في رواية راي برادبري البائسة فهرنهايت ٤٥١ ، التي عام ١٩٥٣ ، هناك صراع مثير بين الطبيعة والتكنولوجيا. القصة عالم مقمق حيث يمكن للناس الوصول إلى مصادر مختلفة للترفيه عبر التكنولوجيا. للأسف ، خلال سيرة القصة ، الطبيعة وجمالها يتم تجاهلهما واستبدلتهما بالتكنولوجيا في حياة الغالبية العظمى من الشخصيات. جاي مونتاج ، الشخصية الرئيسية في القصة ، يتخذ رحلة تحرر من السلطة القمعية إلى تحقيق المعرفة المحظورة. الطبيعة في الكتاب هي الملاذ الذي يلجأ إليه روحياً وجسدياً لتحقيق هدفه. تدرس هذه الدراسة الصراع بين الطبيعة والتكنولوجيا من خلال تصوير سوء استخدام التكنولوجيا وإهمال الطبيعة في المجتمع القمعي. تدعي الدراسة أنه على الرغم من أن التكنولوجيا قد تبدو جذابة في هذا العصر ، إلا أن بناء شخصية الشخصية الرئيسية لن يكون ممكناً بدون استعادة وظيفة الطبيعة في حياة الإنسان في المستقبل. وتنتهي الدراسة بإزفاء أن الطبيعة تهيمن في نهاية المطاف.

الكلمات الدالة: دystopia ، الطبيعة ، التكنولوجيا ، Fahrenheit 451.

1. Introduction

Fahrenheit 451 is a widely acknowledged depiction of dystopian fiction. It portrays a world where unintelligence is delight, battle is constantly expected, and education is under persistent threat; the mythical tale of enlightenment and rebellion of the book burning fireman, Guy Montag. The themes and concerns are still relevant nowadays. Bradbury obtained the thought of writing the book from Adolf Hitler's burning of books in Berlin as the author was an adolescent.

The story takes place in a world where the United States has been triumphant in nuclear wars, and in fact, the fear of the wars is threatening the United States with the heating up of the cold war with the United Socialist Soviet Republic. The novel also discusses McCarthyism; the process of overtly charging the regime employees of betrayal and rebellious performances and manipulating repulsive mechanisms to oppress them. It is a dystopian story happening in a reversed world. One is frequently led by a dictatorial state that uses technology and establishments to bring about people's downfall rather than uplifting them [1:p826].

Bradbury's novel is set in what seems to be the United States in the twenty-first century [2:p16]. It exposes a society's intent to pursue happiness, where happiness arises from consumption rather than thought. Family homes are dark or faintly lit at night. Social gatherings comprise mainly of watching television together on huge screens on three or four panels of the parlors. The same jokes are played repeatedly by joke boxes in bars and cafés. Adverts on roadsides are some hundred feet long, to permit beholding from cars rushing by. The populace live life at an extremely fast speed lacking much noiseless time for reflecting, smelling old leaves, or tasting the rain. They are not able to think even in bed due to small bud-like speakers that provide entertainment, at a time when sleeping pills authorize them to fall asleep quickly.

Citizens ought not to preserve books, and much less to read them, to avoid the risk of being unhappy. In case of finding out that a citizen keeps books, the government should be informed of the transgression. As the alarm is raised the fire brigade would be sent out to burn the offender's house to cleanse the world from the harmful literary text. State ideology declares that knowledge equals sadness, and contesting ideas are suppressed, controlled, and pursued. Nonconformity is not allowed. Nuclear wars have been resented and new wars are visualized. The State supplies censored and trivial news to its subjects [3:p5].

The story follows Guy Montag, a firefighter who, instead of putting out fires, as is expected, is partially responsible for setting fire to the houses in which books are harbored and read [4:p2]. Montag's contentment with his job is bewildered by meeting Clarisse, his meditative curious next-door neighbor; a person whose natural questioning is a factor to lead Montag to question himself and the world around him. Clarisse plays a pivotal role in the novel. A part from her critical remarks regarding the regime, she leads Montag to contemplate through her sensitive hints about nature. She awakes the suppressed instincts of man's attraction to the natural world and shakes the protagonist's previous values and thoughts.

Montag's wife, Mildred, is an illiterate television and radio obsessive person. She is used to excessive quantities of sleeping drugs. She is an ideal citizen, who does not

care for criticizing the system. During the course of a habitual book-destruction, the protagonist robs a book from the house; the female owner of the books fires herself alertly with the books. Montag displays the book he robbed to Mildred. Montag is disturbed as he is informed by his wife, that their neighbor, Clarisse, is dead. He becomes ill and remains at home. Montag is visited by his boss, Captain Beatty, who extolls the graces of unintelligence and bewails the former experiences of people's reading and their acquaintance with social and political options.

The protagonist forms a team with Faber, a retired English academician he met once in a public garden and discussed written works with. Firemen make response to a warning in Montag's house. His wife informed the firemen about Montag's collection and she leaves perpetually upon their arrival to burn the books to the floor. Montag is obliged to fire his home when Captain Beatty ridicules the protagonist; Beatty strikes Montag and his microphone from Faber runs out. Captain Beatty declares their will to capture the man on the second tip. Montag is infuriated and fires Beatty alive. Subsequently, Montag escapes accompanying the Book People, a number of individuals who have learned books by heart in the hope of rewriting them in the future. The group, which is led by Granger, practice their life free from the threats of the system by remaining in the forest, far from the city and the totalitarian regime. In other words, nature is the shelter that the rebels turn to as they run away from the state. Jet planes attacked the city and rendered civilization to wreckage at a time that Montag and the Book Lovers watch. The end of the story is optimistic, representing the return of the team of discarded Book Lovers to urbanization, in the hope of planting the grains of science they are bearing in their brains [1: pp 826, 827]. The story is a caution to people against the possible misfortunes of the future due to obsession with technology.

2. Dystopian Novel

Dystopias are defined generally as "fictional worlds that are worse than the ones we live in." [5:pIX] However, a dystopian novel is defined more accurately as "An imaginary place or state in which the condition of life is extremely bad, as from deprivation, oppression, or terror." And also: "an imaginary society in which social or technological trends have culminated in a greatly diminished quality of life or degradation of values." [6:p8] It is intended to represent a society and make people aware of problems that might take place in the future.

The name dystopia may imply that it is the opposite of utopia, which is an ideally perfect world, specifically due to its political, social and moral features. Utopia is known to be a society which is planned. Thus, if dystopia is totally that opposite of utopia, it would mean that either dystopia is an unplanned society or planned to be a bad one. Yet, dystopia could not be taken as merely the opposite of utopia, but as a special form of society.

Dystopia is frequently depicted as an imaginary spot or society, and it can be faced solely in works of fiction. Even though most dystopian novels fit the description, different writers and artists warn people about them coming true [6: pp8,9]. This is due to the fact that in dystopian novels, the imaginary future resembles the real world, where the most pessimistic result has come true. Writers of this kind of novel often manipulate this

approach for the sake of criticizing current society by portraying how terrible the future may turn out to be. The majority of dystopian novels can be identified with the color grey as a result of the replacement of humans by machines that originated from the Industrial Revolution and the influence of the post-world wars on the people which rendered beautiful scenery into lifeless graveyards.

Moreover, all dystopias intend to control their population through the use of a very identical process in spite of employing various tools to fulfill the process. The aspects of the process are similar for all dystopian novels but differ in the method of the execution of the process, which might be subtle as attempting to persuade people into believing the rules of the regime or more extreme by employing initial fear of punishment. Some dystopian authorities view this process of domination as a device to an end, while others view it as a showcasing of the power of the state over people which might be the ultimate objective [7:p1]. In spite of the fact that many dystopian administrations are reinforced with technological developments, an unchecked survey of new theories can produce undesirable results for them. Scientific studies in dystopian novels are subsequently manipulated to empower methods of control to maintain the established order [8: p 29]. Besides the collection of information, dystopian institutions distribute great amounts of data. The aim of the use of idle facts and meaningless entertainment is not restricted to dumbing down the population, but extends to teach them reasoning in the same superficial ways.

Ill cultural idioms therefore increasingly replace high art like literature and poetry, which is regarded to be too devastating and is thus frequently outlawed. In addition to culture, totalitarian regimes frequently attack language. Language is considered more than merely a means of communication. It acts as a guide to social reality and strongly conditions human thinking concerning social problems and processes. Consequently, the state often attempts to employ the populations' disposition towards society via managing and altering its everyday speech.

Furthermore, records of earlier ages in dystopian novels, are either erased or censored extensively. Therefore, in addition to reappropriating his speech, the dystopian protagonist strives to gain access to the tales that are locked away by the dystopian management. Such narratives comprise the ones about the years preceding its rise to power. Knowledge of this past is always a hazardous topic, as the mere notion of a time when things were different could influence people to wish for a future in which they would be again [9: pp10-12].

In addition to the denial of the past, dystopian fiction is characterized by a tendency to portray a relatively sophisticated attitude towards the concept of hope. Whereas not optimistic as their utopian cognates, they are also scarcely as gloomy or fatalist as explicit anti-utopias. Instead, each dystopian narrative seeks to negotiate its position in the shadow of these contrastive poles. The novels, in which their heroes or heroines are capable of escaping control, could be placed close to the positive or militant end. On the other hand, failure to escape the domination of the state locates the story in a space near the pessimistic side. However, the variance is far from absolute. *Fahrenheit 451* closes on an implicitly yet undeniably hopeful note. The possibility of categorizing a text as utopian or anti-utopian is not based merely on the actions of the protagonist. As a

matter of fact, those narratives which tend to retain an optimistic impulse regularly deviate from the linear plot in favor of a detailed depiction of the setting through which different other potential sites for hope are identified. These sites could literally assume the form of spots that have escaped supervision, but they are possible to be mere flaws in the system that supply the outlet for escape for those willing to exploit them [9: p15]. The researcher thinks that sometimes the outlets serve to protect the regime, as they act as a releasing mechanism to get rid of the nonconformist individuals who might stimulate citizens to rebel against the state.

3. *Fahrenheit 451* as a Dystopian Novel

Critics think that Bradbury's most fascinating time was the post-World War II years, 1947-1957, an interval that approximately coincides with the years in which science fiction authors commenced approaching their topic earnestly and were producing figures with mental intricacy and vagueness. Throughout this period Bradbury composed a short story, "The Fireman" in 1951, which was expanded into his best-known novel, *Fahrenheit 451* in 1953.

In *Fahrenheit 451* a dystopian world has been artistically pictured, and a thirty-year-old-fireman, Guy Montag, is introduced. For terminating stress, people race jet-cars down the roads. Wall-sized, screens are employed in every home for both getting pleasure and fulfilling the state's brainwashing. Due to the fire-proofing feature of the houses the firemen's job turns out to be obsolete. Yet, firemen have acquired a recent profession; they act as book-burners and censors of the state. Firemen are responsible for not merely burning the books they find, but the homes in which they find them too. Instead of being read, books are unquestionably destroyed.

People in this dystopian novel ought to show conformity. Thus, Montague along with the other firemen destroys the books to conform to the system. Without argument, every individual adheres to governmental laws and consequently he/she ought to be pleased. The availability of new thoughts and books coincides with conflict and sadness[10:p18].

Another aspect of dystopian literature in *Fahrenheit 451*, is the repression and denouncement of creative writing, which symbolizes the evolvment of an excessively tyrannical state that rejects genuineness. The novel manipulates the science fiction pattern of dystopia. In other words, it is controlled by a dictatorial, extremely central, and, thus, brutal social community that victimizes subjective enunciation for eligibility and social conformity, which are fulfilled via technocratic techniques. Society is an illusion of a perfect utopian world.

It is remarkable that Bradbury in this novel, regards technology and technological renovation as nonessential in settling fundamental human dilemmas. For instance, there are spousal complications between Montag and Mildred in spite of their possession of abundant technological instruments particularly patterned for family pleasure. Besides, the aim of the development of the Mechanical Hound is to be used as a tool of social domination through terrorist means [10: pp9,10].

Moreover, the government uses media as a method to divert residents from acquiring knowledge. It totally controls the mass media for the sake of establishing only

the information it wants its people to perceive. It is capable of making restriction of their broadcast in each type of communication means. Its aim is to provide them with happiness and make them conceive the idea of the nonexistence of other types of emotions or miserable circumstances besides satisfaction. Being content with their life, people will not struggle for liberty nor eagerness for any type of knowledge. They would be involved in the pleasure they get along the day and wish it becomes their lifelong style.

The state attempts to make citizens contemplate solely the cheerful and productive things in life for the sake of avoiding questioning or striving for a more preferable position. Citizens in *Fahrenheit 451* look to be ignorant about the reality of the outer world. They are not able to conceive the existence of troubles and mess within their society. Ignorance is a means for protecting the state's stability. Therefore, the government keeps its people's eyes closed by supplying them with a joyful life to deceive them with the fantasy of the perfect world it tries to establish.

Taking advantage of people to keep an eye on defiant citizens is another technique used by the state. In *Fahrenheit 451*, the government never manipulates any chief persona to make residents adore or turn the state's power eminent. Instead, it employs its citizens for monitoring those who might revolt against the government. The story does not grant a significant floor to the police to investigate the safety of society as reading books is the greatest offense according to the authorities. Hence, firing books is regarded as a noble act to preserve the security of the government. Firemen, thus, behave as guard dog mediums inspecting whether citizens act against the authorities' laws. Additionally, people are manipulated for observing the individuals who attempt the violation of the government's rules. For instance, they hold the responsibility of informing firemen if they have the news that someone possesses books in his/her house.

Another device used by the state for controlling human brains is banning their possession of any emotional affinity for anything. People in Bradbury's story are tricked by the state to approve that their world comprises satisfaction solely. The government realizes that it is very significant to make its citizens reckon that they are happy to avoid any defiance against the state. To prohibit stirring its stability, the state prevents people also to be sensational. Citizens in *Fahrenheit 451* do not seem to possess emotional involvement in any circumstances. They are emotionally detached from their couples and family members. Montag's wife and her friends Mrs. Phelps and Mrs. Bowles are convenient instances of submissive and inactive citizens. Mildred seems to lack sentimental attachment to anything. She looks to be careless even toward Montag. This is clearly observed as her husband claims sickness once. Instead of informing Captain Beatty about his sickness, as Montag required, she is disturbed and much concerned about the possibility of her husband's losing his occupation which makes their lives terrible. Thus, she urges him to proceed to work and does not care about Montag's health.

The government forbids communication among people to prevent them from sharing their ideas and creating any revolutionary notions which may cause threats against the state. It is obvious that the government struggles to hinder citizens from owning double-method communication. It invents single-method communication devices for people and attempts to make citizens addicted to them. In other words, people in this

tale are distracted from actual communication that permits them to convey their thoughts and engage others with their views and experiments. The school program is patterned in a way that does not allow students to express their ideas or dispute over any issue. The role of the school is restricted to teaching students things they demand them to be aware of, and making them watch some television lessons. Thus, the students will be addicted to this kind of communication, without having the chance of practicing critical thinking [11: pp2081-2084]. In fact, they are totally unaware of the rival role of nature as a source of inspiration.

4. The Battle Between Nature and Technology in *Fahrenheit 451*

In spite of the fact that scientific development and new technologies are regarded as beneficial, they become means of manipulation and control. During the 1950s, the world witnessed the appearance of various types of technological inventions in the realm of mass media, such as the production of television and the radio. The great impact and vast employment of the devices caused a type of addiction to them. Thus, media is regarded as very vigorous to employ due to citizens' wide exposition and strong confidence in it. In the fictional world of Bradbury's story, technology witnessed a great advancement and domination of the region; for instances: television, radio broadcasts, speedy machines and nuclear weapons control people's life substituting old books and literature [12:p23]:

Bradbury's main theme is the extent to which technology can be used for social control, specifically through the use of the mass media for all education and entertainment. The novel describes people being bombarded twenty-four hours a day by "TV class," "film teacher[s]," and TV parlors and televisors. The technology is used to promote a mass culture and to suppress individualism.[13:p 77]

Therefore, in the early 1950s television was a significant innovation that was evolved to turn into a public and prevalent power with an extensive influence on Americans. Citizens lived under control and censorship, due to the fact that "television, still very limited in the choices it gave its viewers, contributed to the homogenizing cultural trend by providing young and old with a shared experience reflecting accepted social patterns." [12:p24] This is reflected in *Fahrenheit 451*, where the three walls parlor replaced the household and the relatives for roughly all the city residents:

Literally not just one, wall but, so far, three! And expensive, too! And the uncles, the aunts, the cousins, the nieces, the nephews, that lived in those walls, the gibbering pack of tree-apes that said nothing, nothing, nothing and said it loud, loud, loud. He had taken to calling them relatives from the very first. "How's Uncle Louis today?" "Who?" "And Aunt Maude?" The most significant memory he had of Mildred, really, was of a little girl in a forest without trees (how odd!) or rather a little girl lost on a plateau where there used to be trees (you could feel the memory of their shapes all about) sitting in the centre of the

"living-room." The living-room; what a good job of labelling that was now. No matter when he came in, the walls were always talking to Mildred. [14:p34]

Bradbury believes that the gloomy results of preoccupation with technology, such as TV are tragic. Thereby, *Fahrenheit 451* is a portrayal of the antipathetic impacts of television, as a critic states:

Although *Fahrenheit 451* can be viewed as a passionate attack on censorship and the McCarthyism of the early 1950s, which Bradbury and others had likened to Nazi oppression and book burning, the novel can also be seen as an attack on the growing power of 1950s mass culture, particularly television, whose dynamics disallow complexity of thought and that consistently falls prey to the demands of special interest groups. [15:p182]

The quotation mirrors the curse of TV for its unfavorable outcomes on citizens' minds. It illustrates that addiction to television is a technique devised by the state to dominate the community. The townsfolk are diminished into instruments pursuing the thought that science brings joy, but they are incapable of realizing that technology turns them unconscious of being deprived of their individuality. As a matter of fact, everyone shares the same experience. People lack independent beliefs, independent affections, or independent liberty. Subjectivity is denied; isolated residents are brought into existence by the media. Citizens are disabled via their media satisfaction and consume most of their time idly. The media generally attempts to retain people joyful and unaware of the realities. They remain to discuss an ongoing war, and everyone ignores information about how triumphant they repulsed their foes. The televisor is also accustomed to creating a fictional reality by showing the police pursuing criminals and giving incorrect details to make people sleep peacefully. One example is when the police decline in catching the fugitive Montag, they capture another passerby and allege they have captured Montag for citizens to enable them to rest safely. An additional instance is citizens who are unaware of the reality of what is going on do not leave the city as it is bombed when the story reaches a finale [16:pp1108,1109]:

the bombs were there, and the jets, ten miles, five miles, one mile up, for the merest instant, like grain thrown over the heavens by a great sowing hand, and the bombs drifting with dreadful swiftness, yet sudden slowness, down upon the morning city they had left behind. The bombardment was to all intents and purposes finished, once the jets had sighted their target, alerted their bombardiers at five thousand miles an hour; as quick as the whisper of a scythe the war was finished. Once the bomb-release was yanked it was over. [14: p118]

Due to the glorification of the progressing war and nonbeing reported sincerely in the media by the state, people discuss war as if it is a game; they are unable to apprehend the

reality of war and the firmness of death. War and its thoughtless fears are diminished into a foolish pleasure by the media.

The seashell is an additional technological device in the novel which causes a citizen's alienation from himself and from others around him. These small-sized-wirelesses are unnatural man-made technological items, invented to buzz in the ear and prevent communication among residents. Therefore, technology renders the citizens anti-social and forbids them from owning any kind of genuine relationship with others, thereby it causes alienation among people. In the sphere of Bradbury's novel, citizens spend their time lending an ear to their seashells when they are not watching their television. They totally cease human communication, and consequently they do not know each other. It is a domain filled with foreigners. The seashell isolates citizens from their human merits by prohibiting them not merely from giving ears to others but from engaging with their inner perceptions and sensations as well. Due to technology, people lack a single moment to hark to their feelings and thoughts. They spend their life in deceit as in the case of Mildred when she drifted off to sea in the story [16:p1109]:

And in her ears the little Seashells, the thimble radios tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty. Every night the waves came in and bore her off on their great tides of sound, floating her, wide-eyed, toward morning. There had been no night in the last two years that Mildred had not swum that sea, had not gladly gone down in it for the third time.[14:p8]

Mildred is depressed to the degree that she abandons the real world by listening to her seashell, viewing televisions and swallowing sleeping drugs. Thereby, she becomes unconscious of her anxiety. In *Fahrenheit 451*, citizens victimize their potentiality to conceive and sense profoundly for the sake of owning a convenient life. Knowledge, technology and media are manipulated for making citizens think that the state is necessary for social conformity.

Moreover, dogs, called mechanical hounds, are technological objects used in *Fahrenheit 451*. They are evil man-made creatures, that kill the people who reject the rules confirmed by the state. The protagonist is obliged to leave the city to protect himself from being caught by the mechanical hound. As Montag declares that the dog dislikes him, his acquaintance responds, "Come off it. It doesn't like or dislike. It just 'functions.' It's like a lesson in ballistics. It has a trajectory we decide for it. It follows through." [14: p 20]. The object, in fact, denotes citizens who are programmed to behave in the same way and perform day-to-day activities. Besides, Clarisse is missed and what happened to her remains a riddle and there is the likelihood that she has been assassinated by the mechanical hound. She is regarded as an absolute threat by the authorities, as she does not interrogate how but why a thing is done [16:p1110].

Furthermore, the maltreatment of technology initiates horror that provides a route to the inauguration of repression via the manipulation of alarming techniques of domination and inspection, such as the nuclear bomb and robots. However, the author's

doubts about the authorities and their logical treatment of troubles emerge from his involvement during WWII. Actually, the use of nuclear missiles in WWII was a horrible act for Bradbury and a calamity for the entire human race. It is employed in an effectual controversy in *Fahrenheit 451*, where an immediate consequence of people's restricted awareness is the whole city is ruined. The destruction of the city is due to their ignorance about the reality of what is happening in their world:

A bomber flight had been moving east all the time they talked, and only now did the two men stop and listen, feeling the great jet sound tremble inside themselves. "Patience, Montag. Let the war turn off the `families.' Our civilization is flinging itself to pieces. Stand back from the centrifuge." [14:p67]

Faber, in these lines, explains to Montag the danger of war and bombs, which cause the alienation of family members and turn civilization to pieces. Their danger emerges from people's unawareness of the atrocities of war. Faber throws the blame, of abandoning a life of high culture and remaining ignorant about the world, on people. He adds that the state is merely providing people with what they demand.

The estrangement that Montag experiences with his wife, Millie could only be rectified by his encounter with Clarisse. The houses and streets are depicted as dim and desolated. It is solely Clarisse's house that has been extremely bright. The vividness of Clarisse's house is ascribed to communication among the members of her family who never waste their time watching vast screens as people in the city do. Clarisse goes further and declares:

"Bet I know something else you don't. There's dew on the grass in the morning."
He suddenly couldn't remember if he had known this or not, and it made him quite irritable.
"And if you look"-she nodded at the sky-"there's a man in the moon." [14:p6]

It is notable that the protagonist, Montag, does not realize these innate and familiar elements till Clarisse enunciates them. Therefore, it could be understood that the community is incapable of recognizing the simplest issues due to being indoctrinated via technology [1:p827]. The young girl provides Montag with the reverse conditions that he is in need of to be conscious of in actual life. She lets the protagonist become acquainted with the life joy overlooked for a long time as the odor of the blossoms, the rainfall and the early morning moisture on the greenery. Clarisse assists Montag in questioning the genuineness beyond what is viewed on the frontal side of the screen. Affected by the young girl's words, the protagonist ends up at the initial stage of his consciousness regarding the proceedings of the perfect community he belongs to. Montag commences enjoying nature and even on one occasion he unshuts his mouth to enjoy the rainfall in the same way that Clarisse did previously. Moreover, in an argument with his wife, Mildred, he interrogates her by saying, "How long is it since you were really bothered? About something important, about something real?" [14:p42] This inquiry illustrates the change in the protagonist's character, who does not comply with the regulations of the

authorities anymore and starts the investigation of real things and the meaning in his world [17:p37].

Yet, the role of nature emerges more obviously when Montag flees to the river. Water imagery, which is a conventional representation of rebirth and renovation, is matched with the protagonist's wearing Faber's clothes, and advocates the thoroughness of Montag's story of conversion. Montag has overthrown his former being and turns to be a different man with a different understanding of life.

In fact, the protagonist's fleeing from the city and spending time near the river represents a rebirth of his spirit:

For the first time in a dozen years [that is since he became a fireman] the stars were coming out above him, in great processions of wheeling fire. He saw a great juggernaut of stars form in the sky and threaten to roll over and crush him. [14:p105]

The escape permits the protagonist, once more for the first time following many winters to meditate. He contemplates his binary functions as a human and firefighter, "After a long time of floating on the land and a short time of floating in the river he knew why he must never burn again in his life." [14:p105] Man alone can make choices (and thereby, can be righteous), and his correct option is stopping book burning.

During floating in the river, the protagonist abruptly perceives the alteration which has happened:

He felt as if he had left a stage behind and many actors. He felt as if he had left the great seance and all the murmuring ghosts. He was moving from an unreality that was frightening into a reality that was unreal because it was new. [14:p105]

The protagonist conceives that numerous citizens, comprising himself and Beatty, were obliged to practice a determined part in their former years. The imagery of the stage implicates the protagonist's actual realization of the fact that he was simply performing a role for a prolonged duration in his life, and his entrance into a totally different phase of life.

The river has converted Montag to the degree that while being in the countryside, the initial sensible awareness, like the dusty flavor of chaff gusting from a few remote realms excites powerful bleak feelings. In spite of being an individual who owns difficulties in expressing his sentiments, one apprehends that he is a person of profound passion. The whole incident of Montag's entrance into the countryside is suggesting a spiritual transformation. He experiences melancholic thoughts about Millie, whom he expects to be someplace at the rear of the city, and he experiences an aesthetic reverie of Clarisse; both of whom are associated with the city and a being that he left and where he is not able to return under any condition.

At a time that the city was figuratively identified with a choking and tyrannical technology, the countryside is an area of unrestrained prospects, that initially alarms the protagonist:

He was crushed by darkness and the look of the country and the million odours on a wind that iced his body. He fell back under the breaking curve of darkness and sound and smell, his ears roaring. He whirled. The stars poured over his sight like flaming meteors. He wanted to plunge in the river again and let it idle him safely on down somewhere. This dark land rising was like that day in his childhood, swimming, when from nowhere the largest wave in the history of remembering slammed him down in salt mud and green darkness, water burning mouth and nose, retching his stomach, screaming! Too much water! [14:p107]

Montag recalls his earlier life when he could smell only kerosene, which he regarded as a perfume. The forest he enters is filled with vitality. He contemplates the great number of fallen leaves and is conquered by the indigenous scents which approach him. Being strange in his new environment, Montag stumbles across a railroad track that he was familiar with. The protagonist is ironically presented as more familiar with an environment that is made of steel and concrete rather than of grass and trees. Therefore, Faber informed him to follow the railroad track, which acts as a magic charm that Montag might need a little while.

Beholding a fire in the distance makes a profound change in Montag's character. Montag regards the fire as strange due to "It was not burning; it was warming!" Instead of destroying, the fire is healing and thereby drawing the protagonist to the companionship of his mate outcasts, book destroyers of a dissimilar type. Montag obtains a feeling of warming and spiritual comfortability and revives hope in the future through conversing with Granger and his followers all over the fire. He starts to gain an apprehension of the fire of the soul, being and eternity and also overlooks the ruining fire.

With the destruction of the city at the end of the novel, the protagonist remembers his wife. He visualizes the way she spent her last moments. He envisages her watching the huge TV. Unexpectedly, the TV turns void and Millie is capable of viewing solely her reflective image. Montag visualizes that exactly prior to her demise, his wife ultimately perceives how superficial and hollow her life has been. In other words, it is the disappearance of technology that makes Millie realize the reality of life [10:pp.47-49]. Consequently, at the end of the story nature wins in its battle with technology, promising a better world.

5. Conclusion

Bradbury's dystopian novel, *Fahrenheit 451*, is one of the significant works that warn against the deteriorating impacts of technology in the future. It anticipates future men's spiritual alienation from their mates, relatives, and society, due to their addiction to technological devices and burning books. It ascribes the crime of censoring books not to the tyrannical regime, but to people who keep away from disturbing thoughts. Yet the serious warning of the story emerges from man's deprivation of senses, evacuation of thoughts and impoverishment of meaning. Bradbury depicts a generation incapable of enjoying their leisure time in the cheerful way exemplified by the character of Clarisse,

who is presented as an instance of true reflection in the novel. Moreover, Bradbury alerts us about man's exhaustion and lack of an organizing schedule which he regards as the cause of his deprivation of spiritual ease. To put it a simpler way, the physical facilities that man entertains are at the cost of his internal peace.

The employment of the negative aspects of technology in Bradbury's tale is confronted solely via resorting to nature and restoring the old great role of the natural environment in human life. This is remarked early in the novel by illustrating the peaceful life of Clarisse whose spiritual rest is attributed to her true reflections on nature and her closeness to the natural environment. However, the influence of nature is noticed more extensively by the forest that Montag flees to, following Faber's advice, at the end of *Fahrenheit 451*. The river, trees, grass, and even the fire symbolize safety and serenity. It is the most peaceful land that survives and provides its inhabitants with security and tranquility. It seems that Bradbury aims to convey that nature is the origin of self-awareness and the maintenance of humanity. Thus, nature is the winner in its battle with technology in the novel.

CONFLICT OF INTERESTS

There are no conflicts of interest

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