

**ANALYSIS OF FEELINGS AND IMPRESSIONS OF HEROES IN “FAHRENHEIT
451” BY RAY BRADBURY**

Usmonova Zarina Habibovna

The senior teacher of Bukhara State University

Axrorova Muhabbat

The student of master degree of Bukhara State University

Abstract: *This article discusses the way of describing feelings and impressions in Ray Bradbury’s “Fahrenheit 451”. The purpose of the study is to analyze how the author used metaphorical and symbolic language to portray the heroes of the novel.*

Key words: *oppressive society, hero, main character, depiction.*

In 1953 Ray Bradbury published what is perhaps his best novel, *Fahrenheit 451*. Recall that the title comes from the temperature needed to ignite and burn paper. In this dystopia, American society is depicted as reduced to hedonism and the scorning of intellectuals for the sake of state control of citizens. The government has set up a program of banning and burning books and even the houses where they are found. The main character, Guy Montag, is a "Fireman," that is, one of the agents appointed to burn books. While he goes through something of a conversion, the impulse behind the government's program is that books with offensive or difficult language undermine the state's leveling of society and make people feel bad.

The details of the novel are not the subject of this column. What we need to explore is the anxiety and perplexity that are driving today's cultural and social conflicts. So, like the book this column is an exercise in social and cultural interpretation and criticism. Bradbury noted in various interviews that he wrote the book amid the McCarthy era, and so the suppression of supposed "communists," and he was motivated to write the book by a worry that mass media was destroying literacy. Today we hear similar chants against "socialism" and "socialists" even as the influence of social media spreads and the attention span of Americans seems reduced to nil. Bradbury's alarming prescience about the fate of "elites" amidst the rule of fake news and cancel culture acts as a mirror for our present anxiety, where how people feel about themselves is fueling the drive to ban and even burn books. Our current social and cultural landscape is clearly in need of some decoding. Let's start with what is happening on the ground and then interrogate the deeper forces at work in this dangerous moment. We'll find, surprisingly, the attack on free thinking answered by a religious inversion of that impulse. Some anxieties and some perplexities, it turns out, are crucial for advancing a free society.

Ray Bradbury's futuristic novel, *Fahrenheit 451* investigates the formation of heroism in an adverse society. Refusing to conform to status quo, Clarisse, Faber and "The Remnants" are



presented as valiant. However, despite their individuality and open-mindedness, Guy Montag is the only character that epitomises the true meaning of heroism. Illustrating the impact of censorship in the 1950s, Bradbury creates a dystopian future where gallantry derives from self-preservation and power.²¹ This notion is counter cultural to the stereotype of a hero in today's society. Initially, Montag is depicted as an anti-hero who eradicates the fundamental human instincts to question and philosophies. Nevertheless, his own willingness to become emblematic despite the post-literate society he lives in highlights his courage. The liberal Clarisse, fortuitous Faber and noble “Remnants” collectively inspire Montag to change his life. The emptiness he witnesses in Mildred and her friends in addition to the imprisonment he feels from the overpowering technology disgusts Montag, motivating him to search for emancipation. In conjunction with the heroes of his society and his own personal attributes Montag is differentiated as the only valiant character. Montag's idea to overthrow the nation is by get more books and copy them to be distributed to firemen's house. Also to turn the alarm so the firemen would burn another firemen's house. Faber calls this plan as something very risky and crazy but Montag confidently saying that they have got nothing to lose so they should run any risk they want to try bringing back the society to the right path and track.²² Bradbury insinuates that awareness, authenticity and self-understanding are traits possessed only by true heroes. A chance meeting with the liberal Clarisse reveals Montag's ignorance. Depicting the intrigue of an authentic human being, Clarisse queries every aspect of life. However, accustomed to a world where knowledge is outlawed, her incongruous personality plays on the mind of Montag. When she ludicrously asks him, “Are you happy?” he is forced to face his own misery. In consequence Montag becomes brutally aware of the depression experienced by his wife Mildred, who is portrayed as suicidal highlighting his new cognizance. Bradbury questions the happiness provided by the despotic society Montag lives in illustrating his belief that alike to society during the Cold War; censorship cannot bring about tranquility or harmony. Consequently, this allows Montag to regain the fundamental instincts to question, a quality Bradbury likens to that of a valiant icon. The idealistic Faber gives sustenance and meaning to Montag's quest. He enlightens Montag by revealing that what he has been looking for is not necessarily literature, but the meaning conveyed in it. Underpinning Montag's previous views, Faber believes that Montag is searching for the “quality” books contain simulating his yearning for the rediscovery of life. According to Bradbury, a life without the “texture” in literature is a life void of authenticity. Furthermore, Bradbury hints at the ‘sieve’ in the title, “The sieve and the sand” linking it to the “pores” Faber believes make up eminent literature. This insinuates that similar to trying to fill

²¹ Ray, Rebecca. Types of Heroes in Literature. Retrieved September 1, 2018 from <https://www.storyboardthat.com/articles/e/types-of-heroes>

²² . Bradbury, Ray. 1953. *Fahrenheit 451*. New York: World Editions, Inc.



a sieve with sand, trying to fill your mind with books is futile. Instead Faber shows Montag that books serve as a reminder of their humanity and a method of becoming what is considered a ‘typical’ human in today’s society. Bradbury chooses to end his dystopian classic with the introduction of ‘The Remnants,’ a group of academics working to preserve precious literature. The head of the group Granger ironically welcomes Montag from the dead symbolising his renaissance into a meaningful life. However, although he is aware of their importance, Granger admits a ‘mirror-factory’ is what is needed. Mirrors are a symbol of self-understanding, highlighting the need for mankind to reassess their choices. This links to Montag’s original description of Clarisse being like a ‘mirror’ indicating that true heroes can recognise their own mistakes. Furthermore, Granger likens their society to the life of ‘the first cousin to Man... the Phoenix’ which burns itself and is reborn from the ashes. Conversely, Granger suggests that man’s ability to recognise its mistakes and eventually improve is the purpose for their group. Through the awareness of his own ignorance, development of honesty and ability to improve from his faults, Montag is shaped into a character that resembles a typical hero. A man of valour should learn from the desolate, inhumane and tyrannous. Bradbury portrays Mildred Montag as an empty shell, bereft of any emotions or attachment. Similarly, her relationship with Montag is one of convention rather than passion and her only love is the ‘family’ in her walls. This frustrates Montag who pleads with her, “Does your ‘family’ love you?” in an attempt to awaken her from her desolation. Her cold answer implies her obsession is a means of avoiding the depression that caused her to attempt suicide. Similarly, Montag detests Mildred’s girlfriends for their lack of sincerity and acceptance of their empty lives. These women who believe childrearing is similar to ‘washing clothes,’ a ‘ruinous’ chore present a counter-cultural view of womanhood. Their lack of attachment to their children symbolises the eradication of the human instincts of mothering and love. Bradbury alludes to mankind’s obsession with technology and the declining popularity of literature being the sole cause of the elimination of what it means to be human.²³ The technology in this futuristic novel plays an important role in fostering a culture where knowledge is considered dangerous. Above all, Bradbury’s creation of the ‘mechanical Hound’ refers to the repressive nature of this society. This alternate representation of man’s best friend “guarantee’s the bullseye,” ensuring hegemony for the government. Its invincibility signifies the loss of democracy and acts as a deterrent to radicals. Initially, Bradbury depicts it as an impediment, similar to the atomic bomb threatened by America in World War II which terrifies people with its obliteration. However, this shifts into resembling the loyal canine of today’s society after leading search crews away from Montag. This symbolises Montag’s transformation into both a typical human being and courageous icon. The callousness and ruthlessness of his society encourages Montag to fight for his own liberty. In this alternate society where knowledge has been eliminated to ensure the control of the government heroism is defined as the preservation of supremacy. However, through his own quest for

²³ <https://www.tsfx.edu.au/resources/3075.pdf>



emancipation, the characters that inspire him and the society he abhors Montag is transformed into a man of bravery and valour. His desire to be free of confinement of his society sparks a journey in which he becomes a more authentic human being. The revelation of his ignorance and acknowledgment of his mistakes allow him to strive for intrepidity. The misery, loss of human instincts and fear he associates with his post-literate society motivate him to escape repression. Collectively, each of these factors distinguishes Guy Montag as the true hero of this novel.

BIBLIOGRAPHY:

1. Bradbury, Ray. 1953. *Fahrenheit 451*. New York: World Editions, Inc.
2. Johnston, Amy E. Boyle. (2018, May 30). *Ray Bradbury: Fahrenheit 451 Misinterpreted*. Retrieved July 2, 2018 from <http://www.laweekly.com/news/ray-bradbury-fahrenheit-451-misinterpreted-2149125>
3. Palmer, Brian. (2012, June 8). *Does Paper Really Burn at 451 Degrees Fahrenheit: Fact-checking the late Ray Bradbury*. Retrieved September 1, 2018 from http://www.slate.com/articles/health_and_science/explainer/2012/06/ray_bradbury_death_does_paper_really_burn_at_451_degrees_fahrenheit_.html
4. Ray, Rebecca. Types of Heroes in Literature. Retrieved September 1, 2018 from <https://www.storyboardthat.com/articles/e/types-of-heroes>
5. <https://www.nytimes.com/2021/11/12/opinion/book-bans.html>.
6. <https://www.washingtonpost.com/politics/2021/11/10/i-think-we-should-throw-those-books-fire-movement-builds-right-target-books/>
7. ^[3] Gregory Vlastos, *Socrates, Ironist and Moral Philosopher* (Ithaca, NY: Cornell University Press, 1991).
8. Habibovna, U. Z. . (2023). The Main Features of Analyses on “I, Robot” by Isaac Asimov. INTERNATIONAL JOURNAL OF LANGUAGE LEARNING AND APPLIED LINGUISTICS, 2(4), 206–210. Retrieved from <http://inter-publishing.com/index.php/IJLLAL/article/view/1552>.
9. Zarina Habibovna Usmonova. (2021). THE PECULIARITY OF FANTASTIC WORKS (ON THE EXAMPLE OF THE WORKS OF RAY BRADBURY, ISAAC ASIMOV AND STEPHEN KING). European Scholar Journal, 2(4), 499-503. Retrieved from <https://scholarzest.com/index.php/esj/article/view/684>.
10. Усмонова, З. Х. (2019). СТИВЕН КИНГ" ТУМАН"(THE FOG). In *Язык и культура* (pp. 129-135). <https://www.elibrary.ru/item.asp?id=42528615>
11. Usmonova, Z. H. (2021). The peculiarity of fantastic works (on the example of the works of Ray Bradbury, Isaac Asimov and Stephen King). *European Scholar Journal*, 2(4), 499-503.
12. Habibovna, U. Z. ., & Kamolovna, T. F. . (2023). PRACTICAL ANALYSIS OF THE USAGE AND BENEFICIAL OUTCOMES OF GRAPHIC ORGANIZERS IN TEACHING



WRITING. Innovative Society: Problems, Analysis and Development Prospects, 206–208. Retrieved from <https://www.openconference.us/index.php/ISPADP/article/view/807>

13. Усмонова З. Х. СТИВЕН КИНГ "ТУМАН"(THE FOG) //Язык и культура. – 2019. – С. 129-135.

14. Usmonova, Z. (2022). СТИВЕН КИНГНИНГ “ЎЛИК МИНТАҚА”(“DEAD ZONE”) АСАРИДА «THE LAUGHING TIGER» (“СМЕЮЩИЙСЯ ТИГР”) ОБРАЗ ТАЛҚИНИ. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz)*, 12(12). извлечено от https://journal.buxdu.uz/index.php/journals_buxdu/article/view/6364

15. Zarina, U., & Nozanin, G. (2022, January). The main features of description in “the old man and the sea” by ernest hemingway. In *Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes* (pp. 66-67).

16. Usmonova, Z. H. (2017). Stiven King fantastikasiga ta’siri. *Міжнарод nbuv.gov.ua/cgibin/irbis_nbuv/cgiirbis_64.exe WNLOAD=1&Image_file_name.*

17. Zarina Khabibovna Usmonova. (2023). The Main Peculiarities of Translation Studies: Tranlator’s Skill. *Conference on Applied and Practical Sciences*, 13–14. Retrieved from <https://openconference.us/index.php/applied/article/view/748>

18. Habibovna, U. Z. (2023). Rey Bredberining “Marsga Hujum” (“The Martian Chronicles”) Asari Tarjimasida Leksik Xususiyatlar. *Miasto Przyszłości*, 32, 354–357. Retrieved from <http://miastoprzyszlosci.com.pl/index.php/mp/article/view/1166>

19. Usmonova, Z. H. (2021). T works of Ray Bradbury, Isa 2 (4), 499-503.

20. Usmonova, Z. H. (2021). The peculiarity of fantastic works (on the example of the works of Ray Bradbury. ISAAC.

21. Usmonova, Z. H. (2017). T influence on Uzbek scienc (1)), 170 nbuv/cgiirbis_64.exe. *C2ICE_DOWNLOAD=1&Image.*

22. Rasulov, Z. I. (2011). Syntactic ellipsis as a manifestation of the economy of language): abstract of dissertation.. candidate of philological sciences/Rasulov Zubaidullo Izomovich.-Samarkand, 2011.-27 p.

23. Izomovich, R. Z., & Fazliddinovna, U. D. (2021). The Problems of Second Language Acquisition and Writing in Teaching English Language. " ONLINE-CONFERENCES" PLATFORM, 229–233.

24. Aliev, O. S., & Rasulov, Z. I. (2021). Conceptual Problems of Synchronic Translation. *JournalNX*, 123-125.

25. Saidova Zulfizar Khudoyberdievna Questioning techniques in teaching English // *Достижения науки и образования*. 2018. №5 (27). URL: <https://cyberleninka.ru/article/n/questioning-techniques-in-teaching-english>.

26. Саидова, З. Х. (2022). BASIC FEATURES OF PHRASEOLOGICAL UNITS: Saidova Zulfizar Khudoyberdievna, Teacher of English Linguistics Department, Bukhara State University. *Образование и инновационные исследования международный научно-методический журнал*, (7).<https://www.interscience.uz/index.php/home/article/view/1488>.



27. Sulaymonbekovna, Q. N., & Raimovna, I. G. (2021). Cognitive dissonance and pragmatic influence. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(10), 902-908. <https://www.indianjournals.com/ijor.aspx?target=ijor:aca&volume=11&issue=10&article=136>
28. Sulaymonovna, Q. N., & Orifjonovich, O. A. (2022). KONSEPTUAL METAFORALARNING LINGVOMADANIY HAMDA KOGNITIV XUSUSIYATLARI VA TIL TARAQQIYOTIDA TUTGAN ORNI. *Scientific Impulse*, 1(3), 594-600. <http://nauchniyimpuls.ru/index.php/ni/article/view/1055>
29. KOBILOVA, N. Literary Psychology and the Principle of the Epic Image. *JournalNX*, 7(02), 306-309. <https://media.neliti.com/media/publications/342765-literary-psychology-and-the-principle-of-1cb9cf8a.pdf>.
30. Haydarov, A. (2012). Choriyeva Z. Ingliz tilida frazeologik birliklarning semantikgrammatik va uslubiy xususiyatlari. *Tilning leksik-semantik tizimi va qiyosiy tipologik izlanishlar: sinxroniya, dioxroniya materiallar to'plami. T.: Muharrir*, 8-10.
31. Haydarov, A. (2012). Choriyeva Z. Ingliz tilida fraze birliklarning semantik-grammatik va uslubiy psixologik. *Tilning leksik-semantik tizimi va qiyosiy tipologik izlanishlar: baholash, dioxroniya materiallari to'plami. T.: Muharrir*, 8-10.
32. Haydarov, A., & Jo'raqulova, G. (2012). Frazeologik iboralar tarjimasida. *Tilning leksik-semantik va qiyosiy tipologik izlanishlar: sinxroniya, dioxroniya materiallari to'plami. T.: Muharrir*, 10-13.
33. Makhmudovich, T. M. (2022, January). Techniques of Teaching Metaphors in Class. In *Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes* (pp. 34-38).
34. Tursunov, M. M. (2019). Peculiar Features of Metaphorical Phraseological Units. *International Journal on Integrated Education*, 2(6), 119-127. <https://www.neliti.com/publications/333874/peculiar-features-of-metaphorical-phraseological-units>.
35. Tursunov, M. (2023). "ANALYSIS OF NEW LEXICAL UNITS' EMERGENCE IN PUBLICISTIC TEXTS ON THE INTERNET PLATFORM. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ* (buxdu.Uz), 31(31). https://journal.buxdu.uz/index.php/journals_buxdu/article/view/9341.
36. Saidova Zulfizar Khudoyberdievna Implementation of some techniques in developing reading skills in English classes // *Достижения науки и образования*. 2018. №5 (27). URL: <https://cyberleninka.ru/article/n/implementation-of-some-techniques-in-developing-reading-skills-in-english-classes>.
37. Khudoyberdievna, S. Z. (2022). THE MAIN FEATURES OF TRANSLATION OF PHRASEOLOGY FROM ENGLISH INTO UZBEK. *Scientific Impulse*, 1(3), 523-526. <http://nauchniyimpuls.ru/index.php/ni/article/view/1024>.



38. Saidova Zulfizar Khudoyberdievna Model training method: classes in the form of buseness games, lessons such as lesson-court, lesson auction, lesson-press Conference // Достижения науки и образования. 2018. №5 (27). URL: <https://cyberleninka.ru/article/n/model-training-method-classes-in-the-form-of-buseness-games-lessons-such-as-lesson-court-lesson-auction-lesson-press-conference>.

