

# State's Abuse of Technology and Its Cataclysmic Repercussions in Society: A Critical Scrutiny of Ray Bradbury's Fahrenheit 451

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**Abstract:** *Fahrenheit 451* tells the story of a futuristic world in which people are constantly plugged in to various sources of entertainment. The walls of their houses are actually enormous TVs; newspapers are dead and books are illegal. It sounds like a pretty monstrous place to live. There's plenty of information, just no knowledge. There is more free time than ever, but no time to really think. Besides, there are a plethora of things that really feed people; nevertheless, real connection with other people has been shut out by rampant materialism. The result is a society that is blind to its own ignorance and being destroyed by it. This research depicted the above from a critical perspective considering the characters, plot, context and symbols. Overall, it was concluded that though appealing they might look, technology and media have been used by some seemingly democratic political systems to instil a very particular ideology and mind-set in the public which would culminate in a dystopian society however modern it may appear.

**Keywords:** Dystopia, technology, books, ignorance, materialism

## 1. Introduction

*Fahrenheit 451* is an iconic representation of dystopian fiction. It's a world where ignorance is bliss. War is always on the horizon and knowledge itself is under constant attack; the legendary story of book burning fireman Guy Montag's journey of enlightenment and rebellion, it is famous or infamous, depending on how you look at it, because its themes and ideas are still relevant today. Bradbury got the idea to write *Fahrenheit 451* from Adolf Hitler who burned books in Berlin when Bradbury was a teen. This is Bradbury's biggest seller unlike the author himself, it was decorated in awards. It won the American Academy of Arts and Letters Award in literature in 1954 and the Commonwealth Club of California Gold Medal in 1954. It also won the Prometheus Award for libertarian science fiction in 1984. Bradbury continued to publish and oversee new story collections until close to his death on June 5th 2012.

His obituary in the New York Times predicted his name would appear near the top of any list of major science fiction writers of the 20th century. The book takes place in a world where nuclear wars have been won by the US and in reality, the threat of nuclear war was hanging over America as the cold war with the Soviet Union heated up. *Fahrenheit 451* also spoke to McCarthyism; the infamous anti-communist Witch Hunt propagated by Senator Joe McCarthy and the rise of TV an overwhelming reinforcement of noisy propaganda. Bradbury saw as a medium that could become more calm than pro for American citizens. *Fahrenheit 451* is a dystopian fiction meaning it takes place in an upside-down world. One often run by totalitarianism or operation where technology and institutions work to subvert the people not uplift them.

Technology, undoubtedly, has been an essential part of modern life; yet, its effects today could be more than meet the eyes. Even though technology aims to facilitate humans'

lives, it brings along several deleterious side effects as well. The world of literature is severely affected by these problems and harms of technology which have been discussed by some contemporary writers, one of whom is Ray Bradbury with his critical novel, *Fahrenheit 451*, in which a dystopian world has been artistically pictured.

In the story, the main character, Guy Montag, works as a fireman in this dystopian world. It is illegal to own books and firemen now work to burn them instead of fighting fires like they do now. Montag meets Clarisse, his thoughtful curious next-door neighbour; someone whose natural questioning leads Montag to question himself and the world around him; his wife, an ignorant TV and radio addicted woman, named Mildred overdoses on sleeping pills. Her rescue by nonchalant technicians shows right away how little people care for each other or think for themselves in this world. During a routine book-burning, Montag steals a book from a fire; the woman who owns the books, burns herself alive. Mildred tells Montag that their neighbour, Clarisse, is dead and this disturbs Montag. Montag becomes ill and stays home from work. Captain Beatty, his boss, visits extolling the virtues of ignorance and bemoaning the past when people read and made informed political and social choices for themselves. Montag shows his books that he stole into Mildred.

Montag teams up with Faber, an English professor he once met in a park and talked about literature with. Firemen respond to an alarm in Montag's home. His wife turned him in to firemen and she's leaving permanently as they arrive to burn his collection to the ground. Montag is forced to burn his own home as Captain Beatty mocks him; Beatty hits Montag at one point and his ear radio from Faber falls out. Beatty says they will track down the person on the other end. Montag snaps and burns Beatty alive with his flamethrowers. Montag then runs away joining others who have memorized books in the hopes of writing them again. Jets bombed the city and civilization to rubble as Montag

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and his group of Book Lovers watch. Montag joins them as they return to the city hoping to rebuild society from scratch.

The novel ends on a hopeful note with this group of outcast Book Lovers returning to civilization to hopefully plant the seeds and so the knowledge they are holding in their minds. All throughout *Fahrenheit 451*, critical symbols like fire, salamanders, the firemen themselves and pieces of technology like the seashell radio characters carry in their ears and the mechanical hounds, not only provide exposition and illumination into the science fiction future ruled by dissonance, but into key themes like censorship and technology, alienation and connection individuality and conformity and the power of books. These are themes that will always be relevant as long as the relationship between access to knowledge and processing it are at odds with power elites who have agendas based around controlling populations of manageable unthinking people rather than educated thoughtful ones. *Fahrenheit 451* remains a frequently reprinted, critically celebrated canonical work of fiction by Ray Bradbury; a prolific American writer and a book that is an enduring tribute to books themselves.

## 2. Discussion

The politics of World War II shaped the writing of *Fahrenheit 451*. It was written less than a decade after the end of the war in 1945. Germany's Nazi regime waged a campaign of intense censorship that included actual book burning and control over the media. Joseph Stalin and Russia destroyed and censored books to control information and eliminate opposition. The concept of nuclear wars is important to *Fahrenheit 451* context; science fiction in the 1950s often focused on the possibilities and aftermath of nuclear war. Atomic bombs had been dropped on Hiroshima and Nagasaki, Japan in 1945. The possibility of annihilation by nuclear weapons led to the cold war between the United States and the Soviet Union both of whom had nuclear capabilities. The possibility that Earth could come to an end was powerful to Ray Bradbury; also important to the context of *Fahrenheit 451* is McCarthyism. Now, Ray Bradbury said, he wasn't writing in response to Senator Joseph McCarthy's anti-communist campaign, but there were many similarities.

McCarty used Americans' fears of Soviet aggression to fuel an anti-communist campaign that targeted government employees in public figures. He encouraged people to name other Communists to show they were no longer with the Party. His influence was so strong; many were unwilling to criticize him for fear of being targets of what many compared to a witch hunt. Important to the context of *Fahrenheit 451* is the rise of TV. TV was invented in 1927, but broadcasting became available in 1947. Within a decade, popularity exploded; TV became common in American Homes. TV guide was the best-selling magazine of the 1950's. Now, TV created a more unified national culture; the ability to reach a mass audience created opportunities for businesses to sell their products, but all so for propaganda to reach new heights.

In *Fahrenheit 451*, a family's affluence is measured by how many wall-sized screens were in their home, but TVs have

destroyed the public's interest in reading; individual choices eclipsed by social conformity; TV is the glue of dystopian society. Dystopian fiction itself is key to the context of *Fahrenheit 451*. Dystopia or a society gone wrong constitutes a genre within science fiction. It presents a world at its worst cautionary tales that portray the negative consequences of events, technologies and ideological shifts that are initially accepted as beneficial to the characters.

As a matter of fact, it seems as if no one sees or realizes the truth on account of adopting deceptive and illusive views. Despite people's going through grief and distress, they are ignorant of this circumstances and live in a fool's paradise. In the novel, scientific discovery takes place of intimacy. The streets and houses are presented dark and lonely, but only a girl, Clarisse, and her house have been presented intensely vivid. It is due to the fact that Clarisse's family are talking to each other rather than spending their time on the huge screens just as an alienated society does. A case in point is when Clarisse asserts, "Bet I know something else you don't. There's dew on the grass in the morning" (Bradbury 7). And "Let's talk about something else. Have you ever smelled old leaves? Don't they smell like cinnamon? Here. Smell" (26).

In this way, the protagonist, Montag, finds out that he is not aware of these natural and ordinary things until the young girl utters them. Thus, it can be deduced that, the folks do not recognize even the very simple things because they have been brainwashed by technology. Moreover, it is mentioned that people use pills in order to sleep which substantiates that they are in distress, and still ignore the situation. For instance, when Montag's wife takes a lot of sleeping pills and tries to commit suicide; nonetheless, when she wakes up and Montag asks her the reason, she denies it. "I didn't do that" she said. "Never in a billion years" (17). Although people are unhappy and emotionally in a miserable state, they behave as if they are joyful and contented. In the same chapter, one of the men who comes to help Montag's wife asserts that they encounter cases like his wife. It means that so many people try to suicide because they do not innately feel blissful and prosperous to the extent that even technology manifestations namely large-screen televisions and headphones cannot replace people's solitariness.

The modern form of TV parlours is oftentimes very well-depicted in the novel. In the first chapter "The Hearth and The Salamander", it is understood that parlour walls contain interactive televisions as big as the walls. In Guy Montag, the protagonist, and his wife's, Mildred, house, there are only three TV walls which is considered as a problem by Mildred as she says they need a fourth one to activate the complete interactive package. The modern parlours seem to have no substance which is overwhelming due to being all sensual rather than touching the people's mind. Bradbury describes how the buildings and household items have been developed with technology. It appears in the book that the engineering problems of the past have been wiped out with the advancement of innovative technology.

Other technological innovations in the modern houses mentioned in the book can be listed as seashell ear-thimbles, door-voices and spidery metal hand-like robotic toasters. To

elaborate on these high-tech items, seashell ear-thimbles are small radios that fit into the ear just as hearing aids or ear buds and in *Fahrenheit 451*, Mildred wears them quite frequently; door-voices are so much alike to today's door checks, however, door-voices can identify the being at the door whether it is a human or any other thing "...when the front door speaker called her name..." (50); silver toasters are robots programmed to toast, drench in melted butter and deliver to plate. Lastly, we see the incinerators, which were previously used in industry, are placed in kitchen as any other home appliances, probably to burn whatever book-like papers.

In this novel, technology can be seen altogether from the beginning to the end of the book. The concept of family changes drastically with the development of technology, leading people to replace their family with non-living objects. Contrary to what is expected, Mildred, Montag's wife, does not consider her husband as family; instead she thinks TV is her family. "Will you turn the parlor off?" he asked. "That's my family." (46) This conversation between the couple exemplifies the alteration in family. Mildred's only priority is her TV, which she mentions as if it is alive and a part of her family.

To put it simply, these people do not seem to need a family or a friend. Indeed, despite possessing everything they wish for, they are deprived of love. Not worrying about anything, people end up being shallow, and there is no distinct conception. With this in mind, in *Fahrenheit 451*, even though the protagonist, Guy Montag, has a wife, they do not share real communication with each other. To illustrate; "She had both ears plugged with electronic bees that were humming the hour away. She looked up suddenly, saw him and nodded. "You all right?" he asked. She was an expert at lip reading from ten years of apprenticeship at Seashell ear-thimbles. She nodded again" (16). This focuses on how Montag's wife engaged with a seashell radio and does not bother to talk with her own husband. She is always engrossed with her radio, and they live as if they are complete strangers. Another example is the obsession to technology as a result of which, the society has become superficial. They even consider children as trouble "I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You heave them into the 'parlour' and turn the switch" (92). It would appear that children are bothering the adults and they are truly nuisance. Humans regard technological facilities as friends and families. They leave their children in front of the big screen. In this way, their children are occupied with this large magic box and far from the real world as well.

In line with the aforementioned, Orwell states, "Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thought crime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten" (67). In the light of what went above, it underlines that how thinking is conceived as a crime and how people are subject to the same old same old beliefs and ideals.

Knowledge and curiosity are absent so that people live a meaningless and monotonous life with no genuine pleasure. Books are burned because they bring about contemplation and confusion. In addition, people do not talk about anything either. Montag and Clarisse discuss this issue.

Clarisse declares that "And most of the time in the cafes they have the joke-boxes on and the same jokes most of the time, or the musical wall lit and all the coloured patterns running up and down, but it's only colour, and all abstract. And at the museums, have you ever been? All abstract. That's all there is now" (Bradbury 28). It demonstrates that people adopt simple entertainments such as television, radios and cars. To put it another way, they run away from their responsibilities and are exposed to technological tools. The society does not value knowledge and education. Besides, in the novel there are dogs called mechanical hounds. When Montag says the dog does not like him, his friend says, "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" (24). The dog actually implies people due to the fact that they are programmed to act in the same way and do the day-to-day and routine activities. Instead of speaking out for books, gaining literacy and sophistication, they've been adapted to technology by being obsessed with big screens all day long, to be exact.

Characters' psychology in *Fahrenheit 451* is unsurprisingly corrupted and unstable. Specifically, the matter of denial of the truth and facts of life could draw one's attention. Almost every character denies the life that they live in and this can be judged as a coping mechanism. Becker refers to this mechanism by saying, "The basic motivation for human behaviour is our biological need to control our basic anxiety..." (vii). In the book, it is Montag's inner thoughts which bring the issue of denial to light as he is the protagonist. Moreover, denial causes people to lose their interest in real life; hence, the relationships get despoiled. Burnham addresses this issue asserting that, "Technology unforgivingly demands uniformity from human beings who encounter it. People encountering technology, however, differ from one another. The history that now follows centres around that disjuncture" (1).

When we move to the last part of the book where Montag is being charged with hiding some books in his house, one can see that the person who reports him is Mildred, his wife. She betrays him although he is her life partner. The relationship is damaged due to Mildred's addiction to TV and government's pressure on the citizens. In other words, the bonds are weakened with technology and with the ridiculous prohibitions to achieve their goal which is to make everyone the same. Mildred is so attached to TV so that when Montag tries to have a conversation with her, she does not pay attention to what he is saying and proceeds to pick up the phone to chat with her friend. "Ann!" She laughed. "Yes, the White Clown's on tonight!" (Bradbury 70) which is again a proof of their lack of communication. In the book, the psychological development of Guy Montag can be tangibly observed. As he thinks, which is considered as an absolutely odd thing to do in the novel, his level of awareness, cognizance and consciousness increase gradually: "He felt his body divide itself into a hotness and a coldness, a

softness and a hardness, a trembling and a not trembling, the two halves grinding one upon the other.” (21). As his being cognizant of the reality surrounds him, he feels a strong irritation which brings about constant sense of unhappiness.

Among all those deniers and miserable people, there is one person who still can think and act optimistically: Clarisse McClellan. Broadly speaking, she is the igniter of Montag's amiss psychology as she hits up a plethora of questions to him, causing him to catechize himself about his past and present doings. Furthermore, in the book we see that modernism which comes with technology has the power of changing the past seeing that the normal of the past becomes strange and abnormal. In the first chapter, it is said that even psychiatrists consider the normal of old times to be the abnormal of modern world.

It is highly noticeable in especially last two chapters that Montag's tremendous turmoil within his mind of an addicted and soul of a free person causes him to act in haste and talk without giving a second thought. Moreover, we see in last chapter that the camper near the river considers Montag as an imminent harbinger as a result of his ideological widdershins when Montag is in his zenith of awareness. When take a glance at Captain's behaviours towards him, it can be extrapolated that Montag's being brittle draws a picture in Beatty's mind where he is regarded as an act of astray which is directly connected to the mind-set of the new technological world. Overall, it can be said that Montag's psychology is corrupted due to the fact that he encounters a much more abysmally addicted world than he bargains for.

It should also be noted that in *Fahrenheit 451*, people have a sort of inflexible and unalterable mindset. Moreover, their mindsets and actions are rather eccentric so that if someone were to utter that they are thinking, people would find them strange. In the beginning of the novel, for example, in the conversation between Clarisse and Montag, we see “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” (Bradbury 7). Along with the change in mindset, we can see traces of other alterations as well. Due to technology, becoming socialized is achieved by watching TV instead of chatting with each other. Another example is when a fireman commits suicide with connecting himself to a mechanical dog which is now a normal way to kill oneself according to people. It can be understood that religion is altered to a new form as Faber mentions: “Christ is one of the 'family' now” (77).

People made religion all about technology and its worth goes down because of it. When we look into politics in the book, there has been a drastic change in electing a president to govern the country. “I voted last election, same as everyone, and I laid it on the line for President Noble. I think he's one of the nicest-looking men who ever became president.” (93) The citizens only care about the appearance of the candidates, not their abilities to run a country. The three ladies who are guests in Montag's home appear to be in the same denial as Mildred. Additionally, these women are trying to escape from life realities and set up a fake life for themselves, instead: ““I'm not worried,” said Mrs. Phelps. “I'll let Pete do all the worrying.” She giggled. “I'll

let old Pete do all the worrying. Not me. I'm not worried” (91). They prefer to live such an indifferent life because of their fixation on excessive mental repose, loosening up and indolence that come with being irresponsible which, in turn, is the special offer of the technological world, to be exact.

With respect to characters, Guy Montag is the protagonist of *Fahrenheit 451* content with his job as a fireman. Once Montag meets his new neighbour, Clarisse, he begins to question his life, his career, and his society. She asks him questions which are baffling and make him ruminate about life and existence. Besides, she turns out to be the milestone of Montag's journey of wakefulness. On the job, he finds himself stealing books and he becomes increasingly fascinated by the power of the forbidden printed work. *Fahrenheit 451* is built around Montag's awakening; his choice to steal and read books and think for himself disrupts his career and marriage and eventually he joins a rebel group, Book Lovers.

On the other hand, Beatty is the extremely perceptive captain of Montag's firehouse. He senses from the beginning that Montag is hiding his fascination with books. Beatty plays a sadistic game with Montag, never accusing him directly but repeatedly implying that he knows what Montag is doing. Beatty himself has a paradoxical relationship to books. He's read widely in an age where books are illegal; yet, as a fireman, he destroys books as a social threat. He's always ready with an apt literary quote, but he uses them to argue that reading is dangerous to society and books deserve to be destroyed. Clarisse McClellan is Montag's 17-year-old neighbour and the catalyst who changes Montag's life, inspiring him to question the society in which he lives; she inquires about his thoughts and feelings going against the grain of a culture that frowns on self-awareness in favour of vapid self-centeredness.

Montag looks forward to seeing Clarisse even though their conversations often disturb him. One day, she simply disappears; a few days later, his wife, Mildred, casually mentions that Clarisse has been hit by a car and killed; but after Clarisse's death, her powerful effect on Montag never wanes. He remembers her vividly and often; she becomes the standard by which he judges society and sees how deeply it lacks humanity. Mildred, Montag's wife, is a true product of *Fahrenheit 451*'s dystopian world. Mildred lacks self-awareness or depth in her thinking. Mildred and Montag have an emotionally distant marriage; she tries reading along with Montag at first, but the social pressure is too much and she alerts the authorities and leaves the marriage. Montag once met Faber in a park. A retired English professor, Faber, loves books and understands why they are so important. As Montag becomes more deeply drown into books, he turns to Faber for guidance. Faber becomes a mentor to Montag explaining the importance of culture and thought. Together, Montag and Faber plot to change society. Grainger is the leader of a group of people who memorize books and takes over his Montag's guide once Montag leaves Faber and his former life behind; a former Professor, Grainger explains to him how to survive on the fringes of society. He also provides Montag with an alternative philosophy of how to live and shares personal stories about his grand fathers and active free-spirited sculptor.

Speaking about the themes, censorship and technology are some of *Fahrenheit 451* most important themes; book burning as a form of censorship has been around for a long time; fear of exposing people to information that is considered dangerous is associated with repressive regimes; by controlling citizens' access to ideas, governments can control the people. Simpson postulates that, "For over half a century, America's vast literary culture has been disparately policed, and imperceptibly contained, by state and corporate entities placed and perfectly equipped to wipe out wayward writing" (2). To clarify, as explained by Captain Beatty in the chapter, "The Hearth and the Salamander", once in America, books were watched over or even forbidden and illegal to even possess one, not to mention a stock for the reason that they could make people ponder upon everything around leading them to be cognizant and thoughtful about the state of affairs running around them. Nevertheless, the society was in a state of ruffle, turmoil and constant agitation as in Captain Beatty's words:

"...One professor calling another an idiot, one philosopher screaming down another's gullet. All of them running about, putting out the stars and extinguishing the sun. You come away lost" (Bradbury 59). Therefore, in *Fahrenheit 451*, readers witness a world in which the literature is annihilated. In Bradbury's novel, the effects of technology are so impenetrable that people are not even aware of the truth that they are addicted to it. In the book, the best example of this problem can be seen in Mildred, protagonist's wife, who identifies with the characters on TV as her family: "'Will you turn the parlour off?'" he asked. "That's my family.'" (46). Moreover, it should be noted that in the past when the books were legal, people who were in a state of solitude, were much more likely to consider books as their family. Carr remarks how people are attached to the portable, ever-present pleasure by enunciating, "It is so much our servant that it would seem churlish to notice that it is also our master." (108) and then he adds, "Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a jet ski" (108). Technology is also used by the government to censor and control its citizens. TV distracts the people discouraging them from having their own thoughts. It encourages people to connect with machines rather than other people. Alienation and connection are two other important themes in *Fahrenheit 451*. Dehumanization is a lack of human contact. Real human connections are replaced with fake inauthentic ones like Mildred's TV family, ear radios and wall screen TVs disconnect people from their minds and bodies; people are disconnected from knowledge, curiosity and even the ability to think for themselves. Individuality and conformity are important themes in *Fahrenheit 451*.

Individuality is treated as a threat to the government. Conformity is a means for the government to maintain power; books are a threat because they encourage people to consider ideas and question their culture; the government prefers obedient populations that it can control through mass media rather than people who define themselves; the government encourages distractions like TV and radio and all sides to distract citizens from thinking or feeling; people are overstimulated and they can't make decisions for themselves. Montag becomes a threat to society because he

wants to read and learn; he questions society's values and places himself beyond society's control. An important theme in *Fahrenheit 451* is the power of books. Books symbolize individuality and an estate for mind control. It's a crime to own books in this dystopian society. Books transform Montag from conformist to a rebel and then a leader; reading gives him means for personal and social change; books open the hear including painful realities and they caused Montag to question his life, lose his wife, and almost die; Books connect humans to one another; they connect Montag and Faber and the Book Lovers Community; Montag ends up joining. However, Mildred and Beatty don't understand this; books represent humanity itself. There is a person behind every book, a creator. They represent the ability to reimagine and rebuild civilization.

On the subject of symbols, fire is an important symbol in *Fahrenheit 451*. The book's title is based off the temperature at which paper catches fire; a turning point between existing and ceasing to exist. Montag himself is at a turning point; will he change his life or will he burn under society's constrictions? Fire is a dual element and a symbol of creation as well as destruction; sometimes both at once; as Huxley put, "You can't make tragedies without social instability. The world is stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help but be having as they ought to be have" (245).

Fire transforms whatever it comes in contact with. It depends on who uses it and for what purpose. *Fahrenheit 451* starts with reversing readers' traditional expectations of fire instead of protecting society from fire; fireman protects society with fire. Fire can also symbolize knowledge and human connection, light and warmth and creativity. The Book Lovers campfire symbolizes warmth and hospitality. Grainger's discussion of Phoenix burning dying and being reborn from the ashes is symbolic of renewal; salamanders are symbols both of a fireman and the trucks they drive. Its stories about salamanders and fire go way back to ancient times. Salamanders' names actually mean fire in Persian. Historically speaking, some Zoroastrian Persians (known as Iranians today) believe they were born in fire and could live in it; others believe they could vomit fire like flamethrowers; the seashell radio provides citizens and escape from their lives.

The seashell radio symbolizes the government's invasions and control, providing a barrage of stimulation that distracts citizens from reality. The firemen are key to understanding the world of *Fahrenheit 451*. Instead of fighting fire to save lives and property, they use it to destroy threats to the social order in the form of books. They symbolize the transformation from human society that values life to a dystopian one that values its ability to control and destroy. The mechanical hound like the fireman is seen as a distortion from the norm. Dogs are associated with loyalty, friendship and protection accompanying firemen to fires. The hound is not a living creature, but a program by the

state. The mechanical hound is designed to sniff out nonconformists and kill them if necessary. Montag fears the hound for good reason; it treats him with suspicion and turns on him when Montag strays and his assigned duties.

### 3. Conclusion

To sum up, Bradbury emphasizes how the foundation of society and family can get eradicated once technology and media serve the political aims. The State paves the way for easy access to TV as an alternative for not reading books, which is seriously and permanently encouraged by the government; furthermore, its side effects in almost every area of life bring about caustic outcomes on individuals who are not hooked on TV or who have saved themselves from that obsession. However, the downsides of technology are not only harmful to those who are not dependent on it, but also to the addicted ones. Besides, people with this kind of obsession are not aware of the fact for technology and its manifestations make them become emotionally disconnected and distant by causing tremendous havoc in life and, by extension, make the society more addicted and fragmented than ever before.

It appears that Montag's fear acts as mirror for his long-term suppressed inner thoughts. His encounter with Clarisse McClellan is the igniter of his ripening process of awareness. Plus, the natural upshots of the above mentioned difficult process enter into the picture to be severe anxiety and depression. Moreover, different from Montag and individuals as him, other people seem to have found their own way of coping with modern technological life. Nevertheless, that kind of differentiations among society is very much likely to drive humanity into a fire pit. People who suffer from addiction to technology see the world from a rose-coloured spectacle which causes them to have corrupted relationships. Mildred, for example, is married to Montag and this marriage is thoroughly hanging by a thread for the reason that Mildred's being inattentive and Montag's being divergent. By and large, technology, if used in a biased manner, by governments can overshadow individuals' relationships and uproot their emotions regardless of presenting a despotic picture of the dominant political system. Having synthesized these unsavoury aftereffects, Bradbury creates a dystopian world for modern people.

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