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Characters in Orwell's *Nineteen Eighty-Four* and Bradbury's *Fahrenheit 451*

Bachelor's Diploma Thesis

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author's signature

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Introduction

The theme of dystopian society has been the focus of many literary works for more than a century. These books have often reacted to development of a political situation and threats that occurred with the evolution of new political establishments. Undoubtedly, the writers approached their work bearing in mind the importance of warning less vigilant citizens about the danger of such totalitarian states. Among the most distinctive works written on this theme are George Orwell's *Nineteen Eighty-Four* and Ray Bradbury's *Fahrenheit 451*. Being both anti-utopian novels, they bear similarities. The American literary critic David Mogen claims in his essay "Chapter 8: *Fahrenheit 451* " that

> though *Fahrenheit 451* has frequently been compared to Orwell's *Nineteen Eighty- Four*—an obviously influential model –it actually combines the oppresive atmosphere of Orwell's police state with a cultural milieu derived from other model in the science-fiction antiutopian tradition, Huxley's New World.

Indeed, the reader really identifies features which Orwell's and Bradbury`s works have in common. Ranging from the main characters` deep dissatisfaction, their desire to rebel and a male – female relationship in the centre of the story to the regime personified by antiheroes – O`Brien and Beatty, distorted past and the use of technology, both works depicts distopian societies which bear resemblance. Still, the reader does not only notice striking similarities, but also differences concerning characters, their unique personalities, motivations and fate, and last but not least, the message the writers seem to impart either

consciously or uncounsciously. In addition to these stark differences, the climate of the oppressive regime in both works differs greatly too. It is important to point out that this fact stems from the whole structure of the imagined worlds and it also plays a significant role in my thesis.

I intend to concentrate on the characters of these books, namely Winston Smith, Julia, Guy Montag and Clarisse McClellan in their relation with dystopian societies created by the authors. These protagonists are all forced to conform to the establishment, which uses pressure and other methods in order to keep them under control. However, they do not succumb to the presented dogmatic ideas and question the society they live in and in their own distinctive way they even attempt to rebel against it. Not surprisingly, the fate of these four protagonists follows dissimilar routes during the course of the two novels. I argue that although both novels seem to be written in the same, or at least similar fashion, the two authors' use of writing technique and patterns of images makes the reader anticipate two contradictory endings of the story, that is, the failure of Winston Smith in *Nineteen Eighty-Four* and the liberation of Guy Montag in *Fahrenheit 451*. In other words, I will use the analysis of these characters as well as two types of totalitarianism they are part of to prove that Winston Smith and Guy Montag stand unequal chances of rebellion and thus the possibilities of their survival are predictable to the reader throughout the story.

The outline of the thesis is as follows: the first chapter deals with George Orwell's work – *Nineteen Eighty-Four*. Firstly, I will briefly introduce the author and provide basic information about his work, life and the novel in question. This is followed by the summary of the plot. Then, the mechanics of the society of *Nineteen*

Eighty-Four will be analysed with the emphasis on its distinctive features. As far as characters are concerned, I concentrate on two major protagonists – Winston Smith and Julia. These two subchapters are mainly devoted to their personalities, relationships and motivations. The second chapter deals with Ray Bradbury's novel. It follows the same pattern as the previous one, that is, the author and his work in general followed by the plot. In the next part, the focus is put on the mechanics of dystopian regime in *Fahrenheit 451* with the emphasis on the most typical features. Finally, I analyse the rebels, that is, Guy Montag and Clarisse McClellan respectively. Dealing with the former, I concentrate on his role in the society, the source of his discontent and the relationships he is influenced by throughout the story. The subchapter on Clarisse McClellan answers the question of her significance, background and her position in society. The aim of the third chapter is the comparison of two heroes – Winston Smith and Guy Montag in their relation with the oppressive system they live in as well as presenting indications which lead the reader to expect different fates of these focal characters. In conclusion, I sum up the provided evidence and thus attempt to validate my thesis.

1.1. George Orwell and His Novel

Originally named Eric Arthur Blair, George Orwell was born on 25 June, 1903 in India where his father was employed by the civil service. When he was a child, his family moved back to England. He received a proper education in Eton. While he was studying there, he began writing articles in the college magazines. Apart from being a journalist and an author, he also worked as a tutor, schoolteacher, a bookshop

assistant and a dishwasher. Sadly, there was a period of times in his life when he experienced poverty. His life in Burma, France as well as his participation in the civil war in Spain found its expression in the novels *Burmese Days*, *Down and Up in Paris and London* and *Homage to Catalonia* respectively. From his several works, he devoted two to the threat of dictatorial power. The first one, his political satire *Animal Farm* was published in 1945. However, George Orwell is best known for the novel *Nineteen Eighty – Four* (1949), which he began to think about in 1943 and which was originally titled "*The last man in Europe*" (Crick 582). At that time, as during all his life, he suffered from a severe medical condition. He finished his masterpiece shortly before his death. He died on 21 January, 1950.

There are several perspectives on understanding of *Nineteen Eighty – Four*. Some explain it in political, others in psychological terms. Gottlieb's view stresses the interconnection of two major aspects of the novel:

> Concerned with the impact of totalitarianism on the Western mind, in 1984 Orwell presents us with a hounting demonstration of the psychodynamics of this particular political system; the political and psychological aspects of the novel are inextricably intertwined. (*George Orwell*: *A Reassesment* 56)

Horan reads "George Orwell's 1984 is [as] an obvious example of the cautionary form of projected political fiction." On the other hand, the biographer Gordon Bowker suggests in his book on Orwell, at least partially, the explanation of certain scenes by author's early memories. He claims that, although clear connection between the society depicted by the author and his early experience during his education are not accepted by critics, there are still some indications and parallels. He further

eleborates his notion by giving examples, such as the comparison of Room 101 to a room where students were punished in Eton and the necessity of keeping true emotions quiet both in imaginary world of *Nineteen Eighty-Four* and the real world of Eton. (370 – 71) Furthermore, the tone of the novel is ascribed by Bowker to the fact that Orwell was seriously ill at the time of writing which is apparent in "the idea of the fragility of life and the imminence of death was to be[which is] the haunting motif of *Nineteen Eighty-Four*" (370). The influence of his disease on the book was also pronounced by Orwell himself as John Atkins quates him: "'It wouldn't have been so gloomy if I hadn't been so ill'" (Thomas 82). Without doubt, it is a vast mixture of all these themes, interpretations and motives which the reader can identify in this masterpiece. As many other writers during their career, Orwell was at times influenced by his life experience. And the same surely holds true with *Nineteen Eighty-Four*. He was intensively working on his last book shortly after the Second World War when the Soviet Union exercised its power politics and East - European countries, such as Czechoslovakia and Hungary, were overtaken by communist coup. Not surprisingly, the political climate of the newly structured world, the outset of cold war as well as his memories together with his personal struggle against his disease are, either consciously or subconsciously, projected into his work. It depends on the point of view which the reader examines the book from. No matter how the reader understands the novel in question, the fact remains that by writing it, George Orwell proved to be a literary genius.

1.2. The Plot of *Nineteen Eighty-Four*

The novel is divided into three parts. The first one begins by the introduction of a major character, Winston Smith, who is a thirty-nine--year-old civil servant working in the Ministry of Truth. As a member of the Outer Party, he is aware of constant manipulation, propaganda and wrongdoing of the government, the fact which brings a deep disatisfaction into his life. Consequently, he makes a decision to rebel against the establishment. One day, he plucks up the courage and starts secretly writing his own critical and independent notions into his diary, by which, in effect begins his rebellion. In this chapter, the reader also learns about two others important figures. Julia, his later accomplice, and O'Brien, a member of the Inner Party, who is considered by Winston to be also in some way in the opposition to the system.

The second part concentrates a great deal on the development of the relationship between Winston and Julia who initiates their firts meeting after which they begin a love affair. Although Winston's motivation for his protest differs from his lover's whose cause for rebellion is more or less romantic, they both consider their secret relationship as a way of opposing the regime. They meet secretly at different places and Winston continues to believe in an underground organisation that aims to overthrow the Party. Then, O'Brien contacts Winston with a pretex of lending him a new edition of Newspeak. He and Julia fall into a trap and during a visit in O'Brien's flat they borrow "The Theory and Practice of Oligarchical Collectivism" which is allegedly written by Emanuel Goldstein – the leader of the Brotherhood. Winston, who is always asking How and Why, hopes to find answers in the book. However, this promising development is interrupted by their arrest at a secret place above the

Charrington's shop. It transpires that the whole scenario was engineered by O'Brien. In fact, Winston has been under suspicion and surveillance several years.

In the third part, both main protagonists are taken to the Ministry of Love where they undergo severe torture. First, Winston believes in his inner strength and intends to endure. He hopes to maintain his inner freedom and humanity, but evidently, he struggles. Finally, at the last stage of the process of his "reeducation", he is taken to Room 101 where he is gradually worn down to the level of loosing his own integrity. The transformation is perfect since he betrayes Julia and comes to love Big Brother.

1.3. The Mechanics of Totalitarian Society in *Nineteen Eighty–Four*

Oceania, the country where the story unfolds, occupies roughly one third of the world. The oceanic society consists of three classes, each of them having their own distinctive role. At the top, there is the Inner Party whose members go to the great length to preserve the status quo – to stay in power. Horan explains the key to their ability to maintain power in the following way: "Furtherence of this end is achieved through Oppression and deprivation, but more importantly, through a keen understanding and manipulation of the class system, a system which Orwell sees as endemic to human nature and not a social constract".

Indeed, as presented in "The Theory and Practice of Oligarchical Collectivism", a system of government is based on a thorough understanding of power struggle which has taken place since a class system developed. The comprehension of needs, motivation, abilities and values of different stratas of society enables the members of

the ruling class to remain in power even if they are outnumbered by members of the Outer Party. These members of the middle part of society do not exersice any real power. Even worse, they are effectively reduced to serfdom, their exploitation being indispensable for smooth running of the system. The third part of the citizenry is formed by proles whose satisfaction is maintained by cheap entertainment, lottery, pubs and alcohol. Because their members are more or less contented with the current situation, this strata of society does not present any real threat to the system. Another reason for their servitude is perhaps more significant – they cannot beat the system because of their intellectual inefficiency. The order is kept by the Inner Party which controls and rules all the others. Its power is based on terror, propaganda, war and denial of basic human needs symbolized ironically by four ministries. The names of these institutions are contradictory to the methods they use – Love, Truth, Peace and Plenty.

The standard of living in the world of *Nineteen Eighty-Four* is noticeably low. The reader notices omnipresent poverty as Winston thinks about "…decaying, dingy cities where underfed people shuffle[d] to and fro in leaky shoes, [live] in patched-up nineteenth-century houses that smelt[l] always of cabbage and bad lavatories" (77). Despite assumed overall technological advancement, common citizens are not allowed to enjoy its achievements as is demonstrated in a lift "…[which] was [is] seldom working" and "the electric current was [which is] cut off during daylight hours" (3). However, influenced by brutal propaganda and brainwashing, most people believe the misinformation about ever-improving economical standard. It might be difficult to believe that some people cannot remember what the life was like only a couple of years ago. However, taking into account the frequency and a large

amount of misinformation they are bombarded with, one must assume that, in the world of *Nineteen Eighty-Four*, lies presented by the government become truth for most citizens. Those few who doubt the validity of facts being presented by the authorities cannot discuss their ideas with others since this would be considered as a crime. Thus, it is only a matter of time when their individuality and intellectual independence give way to the whole machinery and they become another wheel in the machine. It is also important to mention that in a sharp contrast to the poor majority, the members of the Inner Party relish affluence as the reader notices from the passage describing Julia and Winston's visit of O'Brien.

Economical situation is tightly connected with war. Generallly speaking, war represents one of the worst horrors that human kind can imagine and experience. Interestingly enough, the war in Orwell's novel bears characteristics different to any other military action imaginable. Firstly, it can never been won. Its continuity stems from geographical positions of three fighting armies. More significantly, the main purpose of being at war in *Nineteen Eighty-Four* does not lie in the effort of defeating an enemy, but in "…use[ing] up the products of the machine without raising the general standard of living" (196). Thus, the monstrosity of the regime demonstrates in the fact, that the war is not actually led against the enemy, but against the very citizens of Oceania. Ironically, accumulated feelings of hatred and anger, which could be the potential source of social unrest, are skillfully directed toward enemy soldiers, which is illustrated in the scene showing the procession of prisoners.

The Ministry of Love seems to be the most horrendous and inhuman pillar of INGSOC. Its elite organization is called the Thought Police. While police patrols deal

only with minor offences, the Thought Police intervenes in the breach of the law on the large scale. The different level of significance of both enforcers is expressed in Winston' words:"…the police patrol, snooping into people's windows…did [does] not matter. Only the Thought Police mattered[s]" (3). Using telescreens, they analyse people's emotions, body language and behaviour, thus leaving no space for private life and true expressions of individuals. If detected, offenders are taken to the Ministry of Love with the feared Room 101. Were anybody able to oppose to a certain extent outside the Ministry headquarters, the horror of torture chamber 101 would crush all chances of standing up against the evil regime. At the end of the session, "…man is nothing but a beast, and like a beast, he can be degraded until he is deprived of his will, until he becomes an instrument in the hands of the party" (Gottlieb*, Georgie Orwell*: *A Reassesment* 71). One must realise that the procedure in the macabre cell 101 is the last stage which often follows after years of serveillance. During this time, all necessary information is gathered in order to find out what a subversive person fears the most. This information enables the Thought Police to break any person and reduce his individuality to nothingness. Based on the fact that it is human trait to succumb to fear, Room 101 represents the biggest triumph of the inhuman regime over the man.

The fourth Ministry is responsible for imparting official information. As in every totalitarian society,"…propaganda [is used as] …part and parcel of "psychological warfare'" (Arendt 344). Indeed, people are constantly brainwashed by transmitting misinformation regarding the war, economical situation, achievements of Big Brother and ever – changing past. Arendt claims that "propaganda …is one, and possibly the most important, instrument of totalitarianism for dealing with the nontotalitarian

world" whereas terror is used to control its subjects (344). However, Orwell created the world where propaganda is directed at the very citizens in the midst of the regime, and it is at least as important as terror, the fact which can be supported by numerous references to telescreen. In addition, the Ministry of Truth is in charge of education in most perverted connotations of this word. It starts during childhood when children are brainwashed and prepared to serve the Party. Being members of the organisations such as Spies, they come to" …adore[d] the Party and everything connected with it. The songs, the procession, the banners, the hiking, the drilling with dummy rifle, the yelling of slogans, the worship of Big Brother – it was [is] all sort of glorious game to them" (26). During this stage, children lose tight family relationships which later often results in informing on their own parents. Then brainwashing continues all their lives with constant bombardment of misinformation, orders and propaganda from telescreens as mentioned above. Among the most important daily events in this aspect are Two Minutes of Hate during which people release their negative emotions and direct them against the enemies of the state, in accordance with the party policy. Edification continues even in the time after work, because people are expected to take part in activities organized by various groups, such as Junior Anti-Sex League. In this way, required occupation of all Party members by duties yields its results and Orwell's world continues to function properly.

The use of technology is interconnected with all four ministries.The prime example being the telescreen whose multiple function appears constantly in *Nineteen Eighty-Four.* Used for surveillance, misinformation, war propaganda and lies about economical situation, it is an ideal tool for brainwashing and the control of people

who never know whether they are being watched. The telescreen is used to organize tasks of daily routine, such as the morning workout, with the possibility to intervene if necessary and reproach those whose exercise is not up to required standard as the reader notices during Winston's morning routine.

Combining of technological inventions, terror, materialistic deprivation, propaganda and brainwashing, the society of *Nineteen Eighty-Four* symbolises the most monstrous system where human being is reduced to the state of living their lives in accordance with the partyline.

1.4. Winston Smith

George Orwell introduces his focal character as

> a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were[are] the uniform of the Party. His hair was [is] very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended. (4)

Based on this two-sentence description presented early in the novel, the reader begins to assume the basic characteristics of Winston Smith. Above all, he seems to be a pitifull person since although a member of the Party, he experiences the poverty and the plight of everyday life. His unhappines forces him to drink in order to put up with unsatisfactory existence. Furthermore, the crushing circumstances of his life are doubled by his medical condition; he is often troubled by varicose ulcers and a violent coughing fit. But more importantly, the inevitability of his fate is manifested in

the oversized uniform of the Party which suggests a disproportion between a man with his elusive chances and the infallibility of Orwellian society.

Working in the Ministry of Truth, a thirty-nine-year-old Winston Smith falsificates old written records. More precisely, he is responsible for rewriting and creating new stories, because the reality changes in accordance with the need of the Party. He loves his job, because the alternation of facts means to him a great challenge for his intellect and imagination. Even more, he prides himself on excellent acomplishment of the most demanding tasks and the quality of stories he is capable of creating. In this way, he finds himself in a schizophrenic situation. On one hand, "…Winston Smith is in the business of misleading and swindling through deliberate falsification" (Bowker 388). He willingly and conscientiously completes his work assignments which form an important part of propaganda as well as reality control by the Party. Thus he supports the hated system. On the other hand, he loathes all the lies and manipulation. Suffice it to say that Winston has no option regarding his work, because a sudden change in his work enthusiam would draw an unwanted attention of the authorities which he fears. Therefore, he must play a role which is prescribed to him.

Furthermore, his relationship with other people equates to the schematic encounters that are to follow the Party policy. The fear of the Thought Police prevents him from expressing his feelings and ideas freely and therefore he is forced to wear a mask while interacting with other people. The absence of the basic human need to share and interact naturaly with others results in his profound feeling of solitude. He feels "…lost in a monstrous world where he himself was [is] the monster. He was [is] alone…. What certainty had [has] he that a single human

creature now living was [is] on his side?" (28-29). Apart from the system which degrades human relations, another factor which contributes significantly to Winston's solitude is his unhappy marriage. After living with his wife a short period of time and then separating, he does not even attempt to remember her and disregards her intellectual abilities as very low and above all inflicted by the Party philosophy. Futhermore, he loathes his wife's attitude to sex which is, according to the Party, a duty of producing children. He thus becomes sexually unsaturated. Being unable to follow the Party guidance regarding a sex life, he tries to find outlet for his instincts elsewhere. However, his occasional "breaking law" with an old prostitute does not satisfy his animal urges. Winston's another burden appears to be the feeling of guilt which originates in his childhood. No matter whether his self - blame is based on true foundations, his inner persuation that his greed was the main reason of his mother's death prevents his progress. Thus, his personality loses its integrity and strength, because he does not forgive himself and blocks the access to his inner wisdom .

The complex of these reasons causes his dissatisfaction and later leads to the rebellion which is in the novel launched out by writing his journal. Surprisingly, Horan claims that "…sexual passion awakens his revolutionary impulses". However, at the moment of opening the diary, Winston's motives clearly lie outside the primitive powers. As he is very contemplative and intelligent, he constantly asks a profound question How and Why regarding the regime, which he hopes to provide insight into his discontent. Nonetheless, meeting Julia adds a whole new dimention to the perception of resistence, his inner motivation changes and these instincts become after all an important part of their battle against the Party.

Feeling solitude and realizing the importance of accomplices, Winston needs somebody to team up with. Prior meeting Julia for the first time, however, he considers her to be unsuitable for him. Even worse, he perceives her in a very negative way due to the impression she makes on him. This is not surprising since she reminds him of his wife. He feels sexually attracted, but her apparent asexuality combined with his frustration make him disregard her. His attitude changes after he reads her note about loving him. Taking his chances, he begins a new relationship and she later becomes the most important person in his life. It seems that sex occupies a focal point in their aliance. Still, there are other motives Winston has for dating her. No matter how is sexuality important in their bond, Winston also sees her as the person he can talk to about issues he is concerned with.

The second most important relationship is with O' Brien, a member of the Inner Party, whom Winston feels a special bond with. Even more, Winston esteems O'Brien who, ironically, makes a perfect antihero. While Winston represents humanity, O' Brien is the opposite. O' Brien can be interpreted as the most evil representant of the regime. His "…ultimate power, the power to break Winston, depends on his direct access to levels of Winston's mind he himself cannot reach" (Pittock 148). The rebels assume that "they [the system] can't get inside you…They could not [cannot] control your feelings: for that matter you could not [cannot] alter them yourself, even if you want[..] to" (Orwell 174). Nevertheles, O'Brien proves them wrong. His monstrosity shows in the fact that if the system is perfected, the Party really controls everything and everybody.

1.5. Julia

Julia might be considered less important in comparison with Winston Smith as suggested by Gotlieb who claims that "Julia is not much a character in her own right. We don´t even know her last name" (*Georgie Orwell*: *A Reassesment* 70). Her importance for the whole story, however, is undisputable. She is important not only for understanding Winston, but especially because his defeat is completed only by his betrayal of her.

Interestingly enough, Pittock gives examples of indications leading the reader to believe that Julia is used by the Thought Police to manipulate Winston (153-54). However, if this is the case, Julia does not do it consciously, but she herself is manipulated. Her role in the whole scenario is that of the lure. Furthemore, it is important to point out that the regime needs Julia for certain reasons as presented by Pittock: the authorities need somebody for Winston to develop affection for so that he can be annihilated (153). To put it differently, the moment she is betrayed by her lover, Winston becomes defeated. It can be suggested that by the act of betrayal of the most beloved person, Winston loses his humanity and becomes another part of the political machinery.

Julia joins Winston in his rebellion, but her motives for disobedience stem from entirely different needs and motivation. Howe points out that "…Winston Smith turn…[s] to individual reflection and Julia to private pleasure" (330) which echoes Winston's blunt remark that she is "a rebel from the waist down" (Orwell 163). Indeed, her reasons for rebellion cannot be deemed profound but rather instinctive.

It might appear that Julia dwells too much on satisfying her physical needs. Furthermore, she does not mind having intercourse with other members of the party if she sees fit to do so.

Another area worth exploring is Julia's emotions. Interestingly enough, she does not take an offence when Winston attributes her motivation for rebellion to sex. She has no problem to express negative emotions and laugh inside during Two Minutes of Hate. Not only is she very skillful in pretending her feelings, but she also finds it amusing. To compare her with Winston, there is a trace of cynicism in her personality. She is more practical than her lover, because she posses "…more confidence and emotional vitality than [him and] …she refuses to think beyond the immediate present" (Harris, *George Orwell*: *A Reassesment* 43). She is not bothered by big issues such as How and Why as Winston is. The lack of interest also manifests in her falling asleep while Winston reads "The Theory and Practice of Oligarchical Collectivism". In sum, Julia is employed by Orwell to emphasize Winston's character, and above all lead him to his final defeat.

2. 1. Ray Bradbury and His Novel

Ray Bradbury was born in Los Angelos, California on August 22, 1920. This American writer received acclaim especially for his three works – *Fahrenheit451, The Martian Chronicles* and *The Illustrated Man* (Wikipedia). *Fahrenheit 451* was first published in 1953, based on the novella "*The Fireman*". Its popularity shows in the fact that it has sold millions of copies. Even more, its reception and popularity was so huge that Holywood made it into film two times - in 1966 and 1994. Among pronounced themes of this story, be it a film or a book, are "the love of books", "freedom of the mind" (Zipes), "sensorship" (Smola) and "mass conformity" (Eller) to name just a few. The author himself stated that he wrote it in "the same period in my [his] life, when I[he] was warning people. I[He] was preventing futures" (Hoskinson 451).

2.2. The Plot of *Fahrenheit 451*

The story of *Farenheit 451* takes place in futuristic society which seemingly attempts to cater for the needs of its inhabitants. While offering them mass entertainment and the most modern technological gadgets, the underlying motif remains to prevent them from independent thinking. Guy Montag, the central protagonist, works as a fireman. His job is to burn books which pose obvious danger to the society. Doing his job mechanically, almost puppet-like, he lives the conformist life similar to million others until the day he meets a new neighbour girl - Clarisse McClellan. He is largely influenced by her unique personality, and her insight gradually leads him to question

his life, society, marriage and happiness. He begins to realize his deep dissatisfaction and slowly but surely starts to regain his integrity. First, Clarisse's ideas results in his contemplating about the topic of their conversations, the deed unheard of in the midst of unthinking society. He tries to find answers from his wife but his attempts prove to be unsuccessful. After learning about Clarisse's death, he resorts to Faber, a retired professor. Having known him for a year, Montag considers him to be the only possible person who might provide solution to his difficult situation. During a visit, Montag starts to understand reasons for his own profound unhappiness and agrees with the professor on their rebellion. However, being dissatisfied and impatient with the status quo, he makes a foolish mistake. In order to show disagreement with his wife and her friends, Montag reads them from one of the illegal books he keeps hoarding in the hide. Not surprisingly, they inform authorities about his anti-state behaviour and things start going wrong. The fire squad arrives at his house to burn the hidden books and Montag is forced to make the most important decision of his life – to give up or fight back. In order to save Faber, he decides to kill the chief fireman Beatty. After this decisive act of rebellion, he runs for his life, being followed by the newly developed mechanical hound. The only chance of his survival lies in leaving the city, which is controlled by the police and finding more rebels who could help him. Luckily, with Faber's help, he manages to escape to the countryside where he joins a group of six exiles, former professors. Granger, their leader, tells him about their plan as well as an existence of an organization that aims to preserve contents of books for the next generations. Approximately at that time, the war breaks out and ends shortly afterwards, and the band sets out on the walk, at which moment the novel ends with the hope of the better future.

2.3. The Mechanics of Totalitarian Society in *Fahrenheit 451*

Interestingly enough, the system came into existence without any force from above, as the captain Beatty explains the origins of the society of *Fahrehheit 451*: "There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick…" (Bradbury 61). In this statement, Beaty defends the position of the goverment whose rule is based on the will of almost entire population. In other words, it was people's choice when the majority began to prefer superficial entertainment, fun parks and racing in cars. The main reason for the moral and cultural decline in the society is ascribed by Wood to "individual laziness". And it was exactly at this moment when the citizens became somewhat less human and more controllable. Then the establishment took the advantage of the situation and prevented people from socializing on the porches and gardens, with the aim to eliminate their thinking and exchanging ideas. The same purpose is followed by changing the role of firemen whose new responsibility is the one of burning books which mean danger to society and people's happiness; books present contradictory ideas and some of them at times offence minorities. This is officially declared by the chief fireman Beatty who states: "We are the Happiness boys…we stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought" (66). The underlying philosophy is to make people happy at the cost of killing gradually their humanity.

The alleged happiness is built on the strong foundations whose three parts are stated by the regime guardiance and supporter - Captain Beatty. The first one is

the extensive use of technological advancement. Indeed, the cutting edge technology penetrates into people's homes and becomes a vital part of their lives. This is excellently illustrated by the process of making toast which "…popped [pops] out of the silver toaster, was [is] seized by a spidery metal hand that drenched[drenches] it with melted butter. Mildred watched [watches] the toast delivered to her plate" (Bradbury 19). Not surprisingly, the citizens voluntarily let these means of establishment enter their homes in order to make their lives easier and more comfortable. Nevertheless, by constant use of scientific achievments, people slowly but surely transform into robot – like creatures and thus "technology violates their humanity" (Eller) as it is further illustrated in the passage depicting two technitions resusciating Mildred .

Another significant characteristic of the regime in *Fahrenheit 451* is censorship, for which it is in Bradbury's work used the term "minority pressure". The society of *Fahrenheit 451* maintains people's happiness as well as law and order by means of burning books which might offence others, especially minorities. Smola claims that "censorship is in many respects a natural human instinct, a reflexive impulse" and continues that "the narrative of *Fahrenheit 451* dramatically demonstrates, that persecution for the expression of opinion is perfectly logical"; people and the society protect themselves agains ideas which might hurt them. No matter how much truth is there in his point of view, one must take into account the ineffectivity of the system which solves one problem by another, perhaps more fundamental one.

Unlike Smola, McGiveron emphasises the role of "mass exploitation". He considers it to be the most important for the regime since it proceeds "minority

pressure" and involves "a majority of the population" with full impact on "the decline of thought" ("What carried"). Thus, people are gradually transformed into unthinking and superficial beings due to a shallow kind of entertainment, the TV parlour being the most conspicuous. In connection with technology goes affluence of the world described by Bradbury. Indeed, there is no question of considering such society to be poor. On the contrary, as Mildred once exclaims: "We're rich …we're well fed" (80). The mass exploitation and high standard of living, however, does not appeal to all inhabitants of the state. There are some who prefer different values, those for whom cheep entertainment and affluence do not equal content. Still, all others go with the flow and the current situation seems unchangeable from within. McGiveron defines the status quo as "…an unthinkinking society so compulsively hedonistic…" whose reconstruction is possible only after its complete destruction ("To Build").

And the destruction indeed comes with the war which is looming everywhere as one at times notices "…the bombers cross[ing] the sky" (Bradbury 79). The similar view is taken by Smola who percieves the peril of military action and states that "the menace of war and nuclear conflagration permeates the novel" (896). The importance and multiple meanings of the war in this novel can be illustrated at least at three layers. Firstly, propaganda, a typical and undisputable part of dictatorships, is used to distort the conscription number of soldiers. Secondly, the writer uses the war to indicate the moral decline which is illustrated by the absence of human feelings when Millie's friends do not feel concerned about their husbands joining the army, the act with the real posibility of being killed. Thus, Mrs. Phelps, completely unattached, says: ""I'll let old Pete do all the worrying. Not me. I'm not worried"

(Bradbury 103). And finally, the war itself plays a vital role in the development of the hero's fate.

One important aspect of the police state, such as in *Fahrenheit 451* I would like to mention is abuse of educational institutions. The reader notices the conversation between Mildred's friends saying: "I plunk the children in school nine days out of ten" (105). Being brought up by the authorities, children become model citizens, accepting official doctrine as theirs. Enjoying racing in cars, killing and informing on people become an integral part of their everyday routine which is organized by the government. Furthermore, spending so much time at school results in complete unattachment of parents to children and broken family bonds. This sharply contrasts with Clarisse's happy family environment. Parents twisted attitude to their children and the lack of affection is expressed by Mrs. Bowles saying: "You heave them into the parlour and turn the switch. It's like washing clothes" (105). Undoubtedly, her thinking must be influenced by instant brainwashing, because her strong maternity instincts completely disappeared.

Generally speaking, Bradbury depicts society in which the majority of inhabitants voluntarily agree to conform. In case of any attempt to rebel, they are to face the mechanical hound which is one of the most important and horrendous guardians of this totalitarian system. Beatty describes the deadly weapon as "…a fine bit of craftsmanship, a good rifle that can fetch its own target and guarantees the bull's - eye every time" (29). It is used when other methods fail and there is no other chance of converting people whatsoever. Then, the only solution seems to be the termination of the noncomformist. The significance and its frightening psychological impact of this artificial killer device is emphasized several times in the course of the

novel, but especially in the climax with the man-hunt shown on TV in the direct transmission with millions of viewers watching.

2.4. Guy Montag

Guy Montag is the only central protagonist of the two works who manages to escape from the claws of the oppressive regime. At the beginning of the story, the reader learns about his prestigious position in the world of *Fahrenheit 451* that he holds due to his occupation. Being a fireman, Montag is a part of the elite since firemen act as ”official censors, judges, and executers” (Bradbury 63). He appears to be very effective and reliable follower of the doctrine who relishes his job as one clearly infers from the very first sentence of the novel describing his feelings while being in action: “It was a pleasure to burn” (3). His enthusiastic attitude to his profession also transpires in the way he takes care of the equipment – “…shin[ing] his helmet and hang[ing] his flameproof jacket neatly” (4) upon a successful completion of his mission.

Nevertheless, Guy Montag’s enthusiasm proves to be short-lived and false when Clarisse opens his eyes. It happens immediately after their first conversation that he realizes his unhappiness and begins to search for its reason. Gradually, the superficiality and shallowness of the whole system including people living there together with the realization that he does not feel any affection to his wife any more come creeping to his mind. Thus, his unsatisfactory marital relationship suddenly shows up with all the signs he was not able to perceive without Clarisse. Straight after meeting her in the neighbourhood, his bedroom reminds him “the cold marbled

room of a mausoleum" with "his wife stretched on the bed, uncovered and cold, like a body displayed on the lid of the tomb" (12-13). In a way, his wife is already dead as their relationship is. The emptiness of their bond can be supported by the fact that they do not share any common memories. Because they do not talk any more, they cannot even remember their common experiences. What is worse, they do not know the circumstances of their first meeting. However, Montag is not in the wrong. On the contrary, by this time he seems to be ready to liberate himself. The dissimilarity of their conformity might be illustrated by their contradictory reactions to a burned woman. Montag's humanity and kindness transpire when he persuades the woman to leave her house shortly before it is burned down. A completely opposite reaction towards the woman is presented by Mildred who says: '"She's nothing to me; she shouldn't have had books. It was her responsibility, she should've thought of that. I hate her. She's got you going and next thing you know we'll be out, no house, no job, nothing'" (54). Obviously, Mildred is incapable of comprehending the human scale of the whole issue and stands firmly on the side of the regime. The only thing which matters to her is her material well-being and superficial entertainment. Ironically, she speaks of the necessity to be responsible. Suffice it to say that she is the only person involved in this situation who refuses to accept full responsibility for her life and lays her power into the hands of the authorities.

The attitude to his wife serves as a stark contrast to other relationships that form him on his way to liberation. A newly developed friendship to Clarisse seems to be the most important. Their meetings, although occasional, leave in his life

impressions that eventually spark the desire to rebel. Her curiosity, open-mind and sensuality change his perception of reality, as she becomes his model and inspiration. He tries her unusual ideas, such as tasting rain, shortly after their exchange. Because she dies, he must continue to fulfil her message, thus his fate leading him to a retired English professor.

At this point, Montag's transformation has already begun since he realizes that "nobody listens any more" (89), the fact that would not strike him a couple of days ago. Faber, being more intelligent, is capable of explaining the role of books in the society. During this very conversation, Montag's attitude to Faber changes several times. First, the fireman wants advice, then he threatens him and finally, he agrees with the professor on a rebellion. Faber's significance is demonstrated in the fact that he is "…the only one I [who] might help me [Montag]" (Bradbury 88).

Another person who appears to be vital for the central character as well as for the story is his superior – Beatty. Even if the chief fireman represents a villain, Eller argues that he "…ironically becomes his [Montag's] "teacher"". Similar view is hold by McGiveron, stating that in comparison with Clarisse and Millie, Beatty and Faber "are overly didactic" ("To Build"). Montag feels uncertain in an interaction with this guardian and representant of the regime who "has all the answers" and has the power to make him comformist again (Bradbury 97). Nevertheless, at the moment of final confrontation, Montag manages to gather enough courage to stand up the regime supporter. Thus, in an open act of aggression against the chief fireman, Montag openly declares the war against the oppressive system.

The last person who has a beneficial effect on Montag is the leader of intellectuals roaming the countryside. Zipes assumes that Granger's role lies in the completion of the "last phase of learning" after which he "become[s] an imparter of knowledge". When Granger speaks of "a mirror factory" (178) which is necessary to build, he comes to the full circle beginning at Clarisse.

The combination of other non-conformists' support the hero receives together with his determination enables him to achieve victory despite doubts he must face on the way to freedom. His uncertainty about being on the right path even makes him ask his wife for help and his self doubt can be also traceable when he expresses fear of Beatty who can "talk[ing] [him] back the way [he] was" (97). Despite these feelings of unadequasy, he undergoes the utter transformation from the obedient supporter of the regime to the one of the surviving rebels.

2.5. Clarrise McClellan

Clarrise is a teenage neighbour girl who is introduced to the reader early in the novel while having struck an inventive conversation with Montag. Although their meeting and a few consecutive ones take place within a short period of one week and they last only a couple of minutes, their huge impact on the central character can not be disputed. These brief meetings lead Montag to contemplation about his life and consequently to realization of his unhappiness. The multitude of Clarisse's significance for the whole story is unimaginable, because she "serve[s] as a catalyst to Montag's moral transformation" (Harris). In other words, her main goal in the novel is to inspire Montag to rebellion, the act which is the first necessary step to his successful liberation. Zipes finds the parallel between her name and qualities it represents, that is, "light, clarity, and illumination" and eleborates the idea that as the first of teachers instructing Montag, her mission lies in the initiation of his "learning experience" which is later completed by other persons in the novel.

McGiveron expresses the notion that "Bradbury uses Clarisse, Guy's imaginative and perceptive seventeen-year-old neighbor, as a metaphorical mirror to begin reflecting truths that Montag otherwise would not see. The imagery of mirrors and reflection is very clear" ("To Build"). Not only is she the mirror reflecting the true reality but she also offers an alternative way of life in the way she lives. Bold perceives Clarissse together with other "women are [as] the intuitive and experimental forces" and claims that her life is actual expression of Faber's non-conformist ideas (*Literature* 102).

A very important aspect one must realize in order to properly understand Clarisse proves to be her family background. At the moment of Montag's despair because of her wife taking pills, he sees Clarisse's house with her relatives "…so brightly lit at night while all the other houses [are] were kept to themselves in darkness"(18). Their house as a symbol of healthy family tights and relationships sharply contrast with those dark homes full of empty and unhappy beings. Its light, like the one of the lighthouse, appears to impart an important message which says: follow me and you will be saved.

Nevertheless, the display of behavior distinguishing her from other citizen of *Fahrenheit 451* cannot go unnoticed to the authorities and she is forced to be examined by the psychiatrist on regular bases. The reason is simple: the dictatorial state needs to find out why she does not give up to its pressure and preserves her independant thinking unlike millions of others. As Beatty later admits: "She was a time bomb. The family had been feeding her subconcious. …The poor girl's better off dead" (64). Whether she really died in the accident ran over by a car or her death was engineered by the state remains shrouded in mystery. Nevertheless, it seems obvious that her death compels Montag to break free.

3.1. Winston Smith versus Guy Montag

In this chapter, I will produce concrete evidence and indications which influence the reader in his anticipation of the fate of the main protagonists. In my opinion, despite similarities, there are signs throughout both books inevitably leading the fate of the characters toward two contradictory endings.

As already mentioned, both heroes desire to rebel and break free. However, it is obvious from the very beginning that Winston Smith and Guy Montag have different personalities, jobs, social networks, and therefore potential resources they can use in their liberating action. Winston Smith might be seen as a pitifull person who longs to liberate himself, but cannot really make it. Being at times depicted in this fashion and lacking necessary confidence, the reader feels more or less symphatetic towards him. This attitude is supported and fed over and again in the course of the whole book. The prime example is the poignant scene which takes place shortly after Winston's torture when he sees himself in the mirror as

> a bowed, grey-coloured, skeleton-like thing was [which is] coming towards him. Its actual appearance was [is] frightening…The creature's face seemed [s] to be protruded, because of its bent carriage. A forlorn, jailbird's face with a nobby forehead running back into a bald scalp, a crooked nose, and battered- looking cheekbones above which his eyes were [are] fierce and watchful. (284)

It is apparent that no matter how much Winston desires to defeat the regime, he does not stand any chances whatsoever. Not even his membership to the Outer Party can help him to be successful in his resistance, because as its member he does not have any access to necessary resources. Were he inside of the elite strata of the society – the Inner Party, things might be different and the chances of his protest would increase. Rahv describes Winston as

> arming himself with ideas against the Party and defying it by forming a sexual relationship with Julia; but from the first we know that he will not escape the secret police, and after he is caught we see him

> undergoing a dreadful metamorphosis which burns out his human essence, leading him a wreck who can go on living only by becoming one of "them". (Orwell's 1984 313)

Arguably, it is not only the reader who is well aware of Winston's failure from the very beginning, but it is Winston himself who realizes the undestructable power of the system and thus its infallibility. Programming his mind by negative expectations is Winstin's habit which the reader identifies on numeral occasions: "Folly, folly his heart kept saying. Conscious, gratuitous, suicidal folly" (144). Or similarly: "The Thought Police would get him [Winston] just the same" (21). Knowing that he can not win, he attracts his own destruction. In addition to this, his personalitiy does not seem to be very useful either; he is not practical enough to organize any subversive activities. Being an intellectual, he is not capable of handling practicalities and in this aspect he depends on Julia. Later on, he begins to rely on O'Brien, which proves his naivity and foolishness. His intellectual ability compels him thinking about How and Why regarding the system, but it does not allow him to achieve his plans. He thinks theoretically, but for the purpose of his revolt, he needs to make practical arrangements which he fails to do. It has been already mentioned that sex represents a kind of protest for Winston and Julia. The importance of sexuality for Winston's rebellion is also stressed by Fitzpatrick who asserts "two avanues of hope – the proles and desire." Nevertheless, Winston makes a mistake of placing his hopes outside his control. As written in the Goldstein's book, proles do not mean any real danger to the status quo. And as it seems, sex is primarily an act of defiance for Julia since it is her who is motivated by animal instincts. Thus, proles and desire

prove to be false hopes, and Winston's life continues to be driven by the formula about being caught which is embedded into his head.

On the other hand, Montag has full resources and personality traits to succeed. As he exclaims during a conversation with his wife: "'I'm going to do something"….I don't even not what yet, but I'm going to do something big'" (69). In this statement he must clearly refer to his rebellion. It might not be conscious yet, but it can be deduced that at this moment he prepares ground for his future action. Although Montag is also unhappy about his existence, he goes to the great length to resolve his situation and the reader identifies a great determination both in his speech as well as in his deeds. Being stung in his leg by the Mechanical Hound, he is heading for "Faber's would be [which is] the place he might refuel his fast-draining belief in his own ability to survive" (135). At this moment, Montag does not give up and although injured, he tries to find a solution and follows his goals. On another occasion, he is aware of his authority and makes use of it. While dealing with Faber he threatens him: "I'm a fireman. I can burn you" (96).This demonstrates Montag's willfulness and stubborness. Moreover, as a member of the fire brigade, he has access to important data and necessary resources and he is sure to take advantage of it. Both Winston and Montag are willing to use violence and endanger other people, but only Montag has necessary means to do so. And so he does when he openly declares his rebellion by attacking his superior – Captain Beatty.

Not only do the heroes differ regarding their personalities, occupation and social position in dystopian society, but their relationships also have contradictory impact in their strife. As far as Winston is concerned, he finds himself in a completely desperate situation in the terms of support from others. Apart from Julia who does

not seem to take their rebellion too seriously, he does not have any trustworthy allies. Nor does he know about other members of the Brotherhood. His relationships are without any doubts important to him, but unlike Montag's, they lead him to failure.

The hero of Bradbury's novel seems to be better off. He is influenced by Clarisse who affects him for the rest of the story. The author uses her to initiate the change in Montag's fate. Not only is she the mirror reflecting the true reality, but she also offers an alternative way of life. She dies early in the novel for the only reason which is to become his role model. Consequently, Montag must fulfill her message. Apart from Clarisse, he can also rely on other people without whom he would not be able to realize his revolt. Be it Faber who facilitates his action, Granger or other members of the group, they are sure to lead him step by step to his liberation. Later in the book, the reader also learns about the existence of the secret organization which might provide further support if necessary.

The truth is that both protagonists rise against the government. The scope of their rebellion, however, differs significantly. Gotlieb presents the following assessment of Orwell's hero's rebellion: "Winston has been watched throughout: what he thought to be his liberation was the part of the systematic process leading to his fall, humiliation, and degeneration" (*George Orwell*: *A Reassesment* 56). As a matter of fact, Winston Smith begins his revolt in a small way – by writing a diary. He assumes that he holds in his hands a piece of concrete evidence about the falsification of facts by the Inner Party: "It was enough to blow the party to atoms if in some way it could have been published to the world and its significance made known" (82). This fallasy of his suggests more than anything else his naivity since he

sincerely believes the possibility of overthrowing the whole political machinery by desplaying a little piece of newspaper. The scope of his rebellion can hardly be impressive. No matter how illegal his action might be considered from the point of strict regime rules, but writing diary, meeting at secret places with his lover and sex ouside the institution of marriage cannot really do any harm to well-established INGSOC, even if by any chance the Thought Police was not on the case. After all, he practised some of the law-breaking activities before: he dared to pay a prostitute for a forbidden intercourse, walked to restricted parts of the town and bought various goods from the Charrington's shop. Under given circumstances, he cannot launch out his action in a big way. Not only is he troubled, ill, poor and guilty about the death of his mother, but he also becomes, without knowing it, "a function of a process he is never allowed to understand or control" (Howe 324) as all the other inhabitants of Oceania. Sadly, his alleged protest begins by writing a journal and ends up in adoration of Big Brother. In other words, he is crushed by the wheels of system which controls and watches his every step, while he dreams secretly about the fall of the establishment.

At the beginning, the scale of Montag's rebellion bears similarities to the one of Winston's. He begins to think independently and hoard books, but these offences can still be forgiven if he makes amends. Later on, however, Montag heads slowly but surely to an open declarion of war against the government. After killing Beatty, there is no point of return. Making most of his resources, abilities and luck, Montag escapes the Mechanical Hound, joins the exiles, memorizes the content of the book and plans to build the mirror factory. Beginning as a loyal supporter of the system

and ending up as one of the intellectual elite who is to build the future for the mankind, his metamorphoses is complete.

3.2. *Nineteen Eighty-Four* versus *Fahrenheit 451*

In this subchapter, I will compare the world created by George Orwell with the world depicted by Ray Bradbury with the emphases on the features which crush Winston on the one hand, but on the other, enable Montag to break free. Analyzing the society of Nineteen Eighty-Four, Howe puts it that

> Orwell understood that social horror [of the totalitarian state] consist not in the prevailence of diabolical machines or in the invasion of Martian automatons flashing death rays from mechanical eyes, but in the persistence of inhuman relations among men. (325)

It is undisputable fact that Orwell concentrates a great deal on the degradation of human relations in the dictatorial state. Ranging from the destruction of the family structures, informing on others to the denial of natural social interactions, these are a few telling examples of the destructive philosophy of the power state. Arguably, Winston values the relationship with Julia not only for her sex appeal, but mainly because she is a close human being with whom he is able to interact freely, without any restrictions. These aspects of humanity are denied in all the other social encounters which follow the partyline. The process of the removal of natural social lives is supported, apart from other means, by technology and the invention of the new language – newspeak. It is used by INGSOC to annihilate humanism. Speech, as a unique human ability, is thus in great peril. It took ages for the language to

develop, but the Party has power to destroy it in no time with the far-reaching result; not being able to express themselves satisfactory, people turn into machines following orders of Big Brother. Another example which gives the reader the idea of inhuman relations is the Ministry of Love. In its chambers, the monster O'Brien's dealing in cold blood with Winston signifies the regime. He performs the torture with such disattachement that the reader assumes either his sadistic perversion or a complete command of doublethink which makes him think that he is actually helping Winston.

Mogan contradicts the two societies, claiming that in comparison to Orwell's world "Bradbury's appears vaguely defined, both ideologically and politically. Montag's entrapments generates nothing like the weight of despair that crushes Winston's spirit". Indeed, it seems that there is the discrepancy between pressure which is put on the inhabitants of these two imaginary worlds. Above all, people in *Fahrenheit 451* have free will. At the beginning, it was their choice to live in bliss. Farthermore, their social lives are not constrained to such extent as in *Nineteen Eighty-Four*. Having enough free time, they socialize in accordance with their needs and wishes. Moreover, there is high economical standard enjoyed by all the citizens. Arguably, the inhabitans of Bradbury's world have means and time requered to engineer any protest if they intend to. Instead of racing in cars and taking part in four-wall television enterteinment, the three women friends could easily organize a subversive action in order to challenge the regime. The real issue in *Fahrenheit 451* is that the majority of people do not feel any need to do so. Therefore the reader is compelled to cast the attention to Montag who rebels on behalf of the majority and the mankind.

The importance of technology for the maintenance of the both systems has already been mentioned. However, it appears that in *Nineteen Eighty-Four*, it is used primarily against its people, whereas freequent lapses in a lenient world of *Fahrenheit 451* enable potential rebels to use it against the regime itself. Thus, the TV parlour might reach broad audience and easily form their tastes, opionions and lifestyle, but only under the condition of their full cooperatation. It is important to point out that there are individuals, such as Faber, who realize the damaging effect of mass media and choose not to be influenced by their force as it is demonstrated in the following passsage:

> …a picture frame aside revealing a television screen the size of a postal card. "I always wanted something very small, something, I could walk to, something I could blot out with the palm of my hand, if necessary, nothing that could shout me down, nothing monstrous big." (Bradbury 144)

It is surprising, that the state allows such freedom to its citizens and relies only on their natural conformity. Switching off television any time they see fit and choosing its size are just minor flaws in the whole system which does not operate in a consistant way. Not only does the regime fail to use technological advances in an effective way, but it also does not prevent rebels from using them in their action. Rebels have at their disposal means, such as a Seashell Radio, a transmitter devised by Faber and plastic surgery to alter their appearance. Logically, the reader would expect these technological and scientific achievements in the command of the distopian state rather than in the hands of revolutionaries. In addition to this, the nation-wide transmition of a man - hunt results in a fiasco, because the most

powerful weapon, the innovated model of the Mechanical Hound, is outsmarted and beaten by humans. It is no wonder, therefore, that this inadequate use of technology by the authorities is followed by a successful rebellion.

On the other hand, Orwellian society succeeds in the perfection of scientific and technologal achievments in order to maintain power and control of everything and everybody. Fitzpatrick sees the invention of multifunctional telescreen which combines functions of the camera and television, as the main means which ends privacy: "Every citizen, or at lest every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all the other channels of communication closed." Apart from the telescreen, which might be seen as the central symbol of the govermental abuse of technology and science, the scope of methods ranges from relatively simple ones, such as microphones hidden in the country to more eleborate that are used in the Ministry of Love and Room 101 during torture and interogation. The use of drugs, electric torturous machines and other similar devices has crucial importance for INGSOC, because the state does not only aim to detect criminals, but transform them – to get inside and thus take full comand of people's lives.

Throughout the novels, the reader identifies certain symbolicism and repeated images which influence his perception of the story, time and its distortion being one of them. The introductory sentence of Orwell's work - "the clocks were [are] striking thirteen" (3) is commented by Macey: "This combines a symbol that connotes disaster with an indication that society, in using the twenty-four-hour day, has rationalised the measurement of time" (*George Orwell*: *A Reassesment* 24). He continues by enumerating the activities controlled and organized by the Party in the

connection with time (24). He, as well as the reader, is much aware of organized life under the iron fist of the Party. In addition to this, number thirteen clearly implies bad luck for Winston from the very beginning. And as it appears, Winston‘s fate turns his back upon him and the expected misfortune reigns over his life, especially in the chapter free .

Another area worth analysing is the use of pastoral images. The reader notices frequent references to the countryside, nature and its imagery in both works. Nature is thus employed to antagonize the oppresive society which is represented by technology and urban environment. In other words, it symbolizes freedom and liberation. The moment Clarisse is introduced to the reader, she is accompanied by "the autumn leaves blew [blowing] over the moonlit pavement…, letting the motion of the wind and leaves carry her forward" (5). She, as a symbol of freedom and the actual initiator of Montag's rebellion, links Montag with nature and the countryside where he eventually finds his sanctuary.

Theoretically, the countryside in Orwell's novel has the potential to offer the main protagonist a hope of escape too. On numerous occasions Winston dreams of

> …the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair. Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees. (33)

Unfortunately, there are at least two logical reasons why the countryside is out of bounds for the main character of Orwell's novel. Firtsly, it is the realm of the Party, controlled by patrols and microphones. Secondly, Winston diminishes his dream when he refers to it in the connection with the place he visits with Julia: "It's nothing, really. A landscape I've seen sometimes in a dream" (130). Failing to recognize in time the urgent signals from his subconsciousness about the potential power of nature, he misses a goldern opportunity to connect with his inner wisdom and to look for sanctuary in the country.

Another symbol which freqently appears in *Fahrenheit 451* is fire. Watt recognizes "burning as constructive energy, and burning as apocalyptic catastrophe, are[as] the symbolic poles of Bradbury's novel" (Alienation 73). Indeed, there are numerous references to fire in all its forms and shapes – negative, positive, active and extinct, be it firehouse, hearth, sun or ashes. Fire and connected images fall either into one category or more categories in which case its meaning changes and transfroms its quality along the storyline. Watt exemplifies this "ramification of …two fires…in part three "Burning bright", for the sequence of events portrays Montag's movement from one to the other, from the gorging arson of his own house to the comforting campfire of Granger" (Alienation 74-75). It might be suggested that the attentive reader notices this symbolism employed by Bradbury as well as general tendency of moving from negative to positive connotations.

Conclusion

This thesis analyzes two works of dystopian fiction – George Orwell's *Nineteen Eighty-Four* and Ray Bradbury's *Fahrenheit 451*. Their relevance was important fifty years ago as it is at the present time. Although the threats of the past siezed to exist, there appeared new ones, some of them perhaps more threatening. Among other motifs, these classic novels deal with the issue of individuals coping with the restrains of the totalitarian regimes and their chances to liberate themselves. It has been suggested that despite assumed similarities between both anti-utopian novels, there exists the discrepancy which largely influences the reader's perception of the story.Two differently structured societies combined with other features, such as the characters and symbols used by the authors, indeed indicate the course of events and therefore the fate of the main protagonists.

The analyzed regimes are approached in terms of economical standard, technology, education, propaganda and other features which influence lives of their citizenry. Some of them could be viewed as vitally important for the maintenance of the system, others do not play any role in power struggle. Furthermore, there are conspicuous lapses which make it possible for rebels to challenge the authorities.

The characters, who play an important part in the validation of my thesis, can be divided into three groups: the main protagonists, their female counterparts and others. Naturally, the most of my thesis is devoted to analysis of Winston Smith and Guy Montag whose destiny is explained by the various indications throughout the story. Julia and Clarisse McClellan must be considered as equally important characters, because their lives are tightly intertwined with the lives of heroes. In fact, these male – female relations represent a focal point of the novels. The third group is

no less important, because these characters also contribute to the dynamics of the story. It consists of O'Brien, Beatty, Fabor and Granger.Their significance lies within their position in the society, the interaction with Winston Smith and Guy Montag, and finally in the impact they make on these two protagonists.

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Résumé

This thesis analyzes George Orwell's and Ray Bradbury's novels, *Nineteen Eighty-Four* and *Fahrenheit 451* respectively. In the centre of my attention, there are protagonists and distopian society they live in. The aim is to analyze these societies, with emphasis on typical features, namely technology, terror, propaganda and manipulation. Furthermore, I concentrate on main characters, their personality and relations. Despite their different background, both Winston Smith and Guy Montag desire to liberate themselves. This thesis presents an explanation of their unequal chances on their way to freedom, in which Julia and Clarisse McClellan also play an important part.

The first chapter deals with the novel written by George Orwell who succeeded in the depiction of society where all the people are devoid of rights and freedom. Inhuman machinery combined with the main character´s personality implies his unlucky fate.

The second chapter analyzes society and the characters created by Ray Bradbury. In comparison with Orwell´s novel, one typical feature appears to be governmental reliance on natural conformity of population. Among other factors, this important fact contributes to successful liberation of the hero.

The third chapter compares both the characters as well as societies, especially their weak and strong features which greatly influence contradictory fates of Winston Smith and Guy Montag.

Resumé

Tato bakalářská diplomová práce se zabývá romány George Orwella a Raye Bradburyho, *1984* a *451 stupňů Fahrenheita*. V centru zájmu se ocitají hlavní protagonisté a antiutopistická společnost, ve které žijí. Jedním z hlavních cílů je analýza těchto diktatur s důrazem na jejich typické znaky, jako je zneužívání technologického pokroku, násilí, propaganda a manipulace. Dále se soustředím na hlavní postavy a jejich podrobnou charakteristiku a vztahy. Navzdory skutečnosti, že Winston Smith a Guy Montag pocházejí z rozdílných sfér společnosti a jejich zázemí se velmi liší, oba tito hrdinové jsou charakterizováni neutuchající touhou po svobodě. Hlavní teze této bakalářská práce spočívá v osvětlení příčin jejich nerovných šancí při realizaci vzpoury, ve které také hrají velkou roli Julie a Clarissse McClellanová.

První kapitola se soustředí na román George Orwella, kterému se podařilo vylíčit společnost, ve které jsou lidé zbaveni veškerých práv a svobod. Forma nelidské mašinérii společně s osobností hlavního hrdiny naznačují, že jeho boj je předem odsouzen k zániku.

Druhá kapitola analyzuje společnost a hrdiny, které vytvořil Ray Bradbury. V porovnání s předcházejícím románem vyplývá na povrch jeden z hlavních rysů tohoto režimu - spoléhání se na bezmyšlenkovité přizpůsobení se obyvatel. Tato skutečnost představuje jeden z hlavních faktorů přispívajících k uskutečnění plánu hlavního hrdiny - vymanit se z područí státu.

Třetí kapitola porovnává jednak postavy a také tyto fiktivní společnosti, zejména jejich slabé a silné stránky, které velkou měrou přispívají k rozdílným životním osudům Winstona Smithe a Guye Montaga.