



Analysis of Feelings and Impressions of the Protagonist in the Work “Fahrenheit 451” by Ray Bradbury

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Abstract: This article is devoted to the analyses of feelings and impressions of the protagonist in the work “Fahrenheit 451” by Ray Bradbury. It is discussed the tender features of literary depiction in fantastic work and analysed the implementation of feelings and impressions of protagonist in the research.

Key words: Protagonist, emotion, feeling, image, dehumanization, persecution, consumption, impression, worldview, zombie.

INTRODUCTION

The dystopian novel Fahrenheit 451 by Ray Douglas Bradbury is one of the most popular literary works in the world. He describes a totalitarian society in which books are banned and subject to burning. In this fantastic book, the author shows a gloomy future, which can lead to uncontrolled technological progress, coupled with the lack of spirituality of people and the fading of interest in books.

According to Igor Golovanov [2,1], the idea of creating this novel by an American writer was prompted by footage from film archives, in which Hitler and his henchmen burn books. Bradbury perceived these events no less tragic than the extermination of people in concentration camps, because for the writer the man himself and the soul contained in the books were inseparable and made up a single whole.

The plot of the novel was based on two early stories by Ray Bradbury "Fireman" and "Pedestrian", which by that time had not yet been published. It is known that the science fiction writer typed his most famous novel on a rented typewriter, sitting in the Los Angeles Public Library, because he did not yet have his own typewriter at that time.

The novel was subjected to rather strict censorship in the USA for a long time, since it was believed that the author used too many abusive expressions, so the work was printed with significant reductions. And only since 1980, the full version of the novel began to be published on an ongoing basis.

The name of the dystopia is directly related to the books and the very theme of the novel. 451°F is the temperature at which the paper ignites and begins to burn.

In this book, the main character is Guy Montag, who works as a fireman and his main task is to burn houses in which "forbidden" literature was found.

At first, we see the hero passionate about his work, but as the events in this work unfold, Montag changes his worldview. He begins to think about his life thanks to his acquaintance with Clarisse McClellan, who was different from all the inhabitants of this city. She loves to talk about nature, feelings and books. Clarisse completely changed Guy's thinking and he began to wonder if he was really happy.

Therefore, this article is devoted to the analysis of the feelings and impressions of the protagonist, since he is the person who reveals to readers the whole problem of that society, going through a difficult path of development from a person who does not feel anything to an indifferent rescuer of the whole society.

METHODOLOGY. In this novel the book is the main enemy of the totalitarian state for several reasons. For Bradbury, it is a symbol of doubt, but doubt is a stay in instability, awakening the intellect and the ability to think. [3,1] Therefore, the book here is an enemy of society and people living in the state strive to protect themselves from unnecessary thoughts and sorrows and live enjoying fun. A.V. Shcherbitko [4,2] says that “The book is a dangerous tool that can withstand the mass consciousness and, therefore, is capable of destroying the integrity of the pseudo-happy society created by the state.” The protagonist of this work begins to think about the meaning of human life thanks to books, because before getting to know them, he almost did not differ from a robot. “He follows orders exactly without thinking about the reasons and consequences. He is incapable of feeling, almost incapable of thinking. But part of Montag's mind is not satisfied with working and living in such a society of persecution and consumption and his role.” When the main character learns the truth that the state only distracts people from the real problems of society, his personal growth takes place.

According to Neil Beeto Jerrin and G Bhuvanewari, “The protagonist, Guy Montag, a fireman who lives in a brainwashed society, drifts away from it when he finds out about the truth that his government is holding from its people. The characters in this novel develop a wide range of dehumanization effects resulting from their culture. The culture here is intentionally designed and made to believe in holding peace. Still, it resorts to various deformations of culture. In Fahrenheit 451, the objective of Self-Image is to reflect how technological innovation could lead to the decay of life.” [1,3] The words of these researchers express the idea that innovative technologies deprive people of the ability to develop, we stop thinking using technology only for entertainment. And this book depicts our future in which people have lost their humanity and their cognitive ability comparing them with zombies without any feelings.

ANALYSIS. Before analyzing feelings and impressions in this work we should be aware of the definitions of these terms. Therefore, Collins dictionary offers us such definitions:

“Your impression of a person or thing is what you think they are like, usually after having seen or heard them. Your impression of a situation is what you think is going on.”

“A feeling is an emotion; such as anger or happiness.”

Having understood the meaning of these terms, several examples from the book related to the protagonist can be considered.

Nº	Impression	Analysis
1	Montag grinned the fierce grin of all men singed and driven back by flame. He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.	Here you can see the impression of his work that was imprinted on his face. This is a daily occurrence that has already become a habit.
2	She glanced quickly over. "Why are you laughing?" "I don't know." He started to laugh again and stopped, "Why?" "You laugh when I haven't been funny and you answer right	It was unusual for him to meet a person who would think about so many things and meditate.

	off. You never stop to think what I've asked you." He stopped walking. "You are an odd one," he said, looking at her. "Haven't you any respect? - impression «You think too many things," said Montag, uneasily.	She impressed him as a strange person, because she was not like everyone else.
3	What a strange meeting on a strange night. He remembered nothing like it save one afternoon a year ago when he had met an old man in the park and they had talked.	She reminded him of an acquaintance of his, thus evoking an impression of nostalgia and an unusual resemblance to that person.
4	He glanced back at the wall. How like a mirror, too, her face. Impossible; for how many people did you know that refracted your own light to you? People were more often--the searched for a simile, found one in his work--torches, blazing away until they whiffed out. How rarely did other people's faces take of you and throw back to you your own expression, your own innermost trembling thought?	In this passage, he compared her to a mirror, because she could listen to him and only with her he could discuss everything and begin to discover the world in a new way.
5	"How odd. How strange. And my wife thirty and yet you seem so much older at times. I can't get over it."	She impressed him as a smart person beyond her years, he had never met such reflective people.
6	On the front porch where she had come to weigh them quietly with her eyes, her quietness a condemnation, the woman stood motionless. Beatty flicked his fingers to spark the kerosene. He was too late. Montag gasped. The woman on the porch reached out with contempt to them all, and struck the kitchen match against the railing.	Montag was surprised by what he saw. He didn't expect a woman to be willing to give her life for books.
7	And he remembered thinking then that if she died, he was certain he wouldn't cry. For it would be the dying of an unknown, a street face, a newspaper image, and it was suddenly so very wrong that he had begun to cry, not at death but at the thought of not crying at death, a silly empty man near a silly empty woman, while the hungry snake made her still more empty.	Montag began to think about who lives with him. His wife began to give him the impression of a silly person.
8	"That woman, the other night, Millie, you weren't there. You didn't see her face. And Clarisse. You never talked to her. I talked to her. And men like Beatty are afraid of her. I can't understand it. Why should they be so afraid of someone like her? But I kept putting her alongside the firemen in the House last night, and I suddenly realized I didn't like them at all, and I didn't like myself at all any more. And I thought maybe it would be best if the firemen themselves were burnt.	Montag didn't understand how human beings could be afraid of people like Clarisse. Their death made a huge impression on Montag and influenced his vision of the world.
9	The bombers crossed the sky and crossed the sky over the house, gasping, murmuring, whistling like an immense, invisible fan, circling in emptiness. "Jesus God," said Montag. "Every hour so many damn things in the sky! How in hell did those bombers get up there every single second of our lives! Why doesn't someone want to talk about it!	Montag finally began to think about it. What happens in the real world. It was as if his eyes were opened to the world when he saw these bombs.
10	Montag stopped eating. They were like a monstrous crystal chandelier tinkling in a thousand chimes, he saw their Cheshire cat smiles burning through the walls of the house, and now they were screaming at each other above the din.	Montag began to notice that the people around him were like objects, just as senseless and insensitive.

№	Feeling	Analysis
1	They walked on again in silence and finally she said, thoughtfully, "You know, I'm not afraid of you at all." He was surprised. "Why should you be?"	There can be seen the feeling of fear and surprise.
2	He felt his smile slide away, melt, fold over and down on itself like a tallow skin, like the stuff of a fantastic candle burning too long and now collapsing and now blown out. Darkness. He was not happy	He felt miserable after meeting Clarisse.
3	"Of course, that must be it. Oh now I've upset you, I can see I have; I'm sorry, really I am." She touched his elbow. "No, no," he said, quickly, "I'm all right." «I've got to be going, so say you forgive me, I don't want you angry with me." "I'm not angry. Upset, yes.”	After Clarisse's conversation and questions, he became upset because for the first time he began to think about his emotions.
4	But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking, to cover her terrible accusing silence below. She made the empty rooms roar with accusation and shake down a fine dust of guilt that was sucked in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything	Montag was annoyed with everything that was going on.
5	How do you get so empty? he wondered. Who takes it out of you? And that awful flower the other day, the dandelion! It had summed up everything, hadn't it? «What a shame! You're not in love with anyone!" And why not	He realized that he did not feel anything, he was not in love with anyone, he was not alive.
6	“Well, then, what if a fireman accidentally, really not intending anything, takes a book home with him?” Montag twitched. The open door looked at him with its great vacant eye.	Montag was frightened, so it seemed to him that even the door was looking at him and watching him.
7	“I haven't decided. Right now I've got an awful feeling I want to smash things and kill things.	He felt terrible, furious and angry.
8	“No, I don't want to, this time. I want to hold onto this funny thing. God, it's gotten big on me. I don't know what it is. I'm so damned unhappy, I'm so mad, and I don't know why. I feel like I'm putting on weight. I feel fat. I feel like I've been saving up a lot of things, and don't know what. I might even start reading books.	He was angry, irritated, he was unhappy, all feelings were confused.
9	“That woman, the other night, Millie, you weren't there. You didn't see her face. And Clarisse. You never talked to her. I talked to her. And men like Beatty are afraid of her. I can't understand it. Why should they be so afraid of someone like her? But I kept putting her alongside the firemen in the House last night, and I suddenly realized I didn't like them at all, and I didn't like myself at all any more. And I thought maybe it would be best if the firemen themselves were burnt.	He felt hatred for his own colleagues and for himself for the fact that they had ruined the lives of other people and burned books for so many years.
10	“I don't know. We have everything we need to be happy, but we aren't happy. Something's missing. I looked around. The only thing I positively knew was gone was the books I'd burned in ten or twelve years. So I thought books might help.	He felt that all people need happiness, that they are all unhappy.
11	On the way downtown he was so completely alone with his terrible error that he felt the necessity for the strange warmth and goodness that came from a familiar and gentle voice speaking in the night	He felt alone, he was scared, he wanted to find support.

DISCUSSION

This book is full of examples of impressions and feelings of the protagonist. In this work, we see the personal growth of the main character, at the beginning he did not seem to live, he was like everyone else, unhappy. But thanks to his acquaintance with Clarisse, he came to know another world, he began to think about his own feelings and emotions. Technology distracted people from real problems, they were created for entertainment, but due to them, people turned into empty shells, they no longer understood the value of life. In this book, the climax occurs at the moment when Montag saw a woman who did not want to live without books. For her, books were more important than her own life, and Montag became interested in what is contained in the books, and why one can sacrifice one's life. In the end, Montag finds answers to his questions and decides to build a society of thinking people. Having survived the betrayal of his wife, obsessed with watching television, Montag joins the opposition - people who have decided at all costs to preserve their rich literary heritage for posterity.

CONCLUSION

After analyzing this work, it can be concluded that Montag has come a long way in mental development, especially in terms of feelings. Montag begins to transform from a living machine into a human - he asks uncomfortable questions and analyzes the environment. And this progress is undoubtedly connected with books, because due to them he began to think about the meaning of his life. He went from a book-burner to a cultivator of education and self-development. With the help of internal monologues and dialogues, the author was able to express the feelings and thoughts of the protagonist of this work. And at the same time, due to comparisons and epithets, the author managed to express the emptiness of people who do not read books, and vice versa, the rich inner world of well-read people, such as Clarisse. The author sought to show us that it is much easier to manipulate people who do not have their own opinions, who live like robots and crave only entertainment. However, only books can develop the ability to think, and Montag obviously made the right choice.

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