

# Mass Control and The Abuse of Technology in Ray Bradbury's *Fahrenheit 451*.

*451* is a genre which is possible to research and analyze; particularly the author attempts to ridicule society while simultaneously serving as a warning to the audience by illustrating what may happen to the world. It portrays an image of a totalitarian dystopia. Also, this novel was written by an author who was famous in the world and had a noble prize. On the other way, the abuse of technology is the other main issue in this paper, which is used for controlling people and spying on them.

**Keywords:** Dystopia, The Abuse of Technology, Totalitarianism.

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## Abstract

This article shows a kind of dystopian culture that controls citizens differently. *Fahrenheit*

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## Introduction

*Fahrenheit 451* (1953) is one of the dystopian fictions which focuses on controlling society by totalitarian regimes that ban reading books and having libraries or books. Bradbury's *Fahrenheit 451* has three main portions, all of which culminate in flames. Guy Montag, a fireman, is the protagonist of the story. Montag is a professional book burner. He has been doing his work

properly and diligently for years. Then one day, he is summoned to burn the books of Mrs. Hudson, who would sooner die than give up her collection. Montag stealthily stashes a few of her books, tormented by the thought that a life without books might not be worth living after all. In this fiction the Fireman is catching fire and is standing enflame; because the fire includes books, newspapers, and magazines, we may deduce that the image refers to the Universal Library and its democratic objective of enlightening the people. The newspaper pages, no doubt, are supposed to represent the free press's powers, which have faded with the government's complicity by the time Bradbury's story is set. Since its first publication, Bradbury's most popular novel is *Fahrenheit 451*; it has been reissued several times. The novel's teachings on the perils of censorship and political control have grown increasingly essential in recent years, and the novel is as relevant now as it was when it was originally published. The "firemen" in this narrative are people who set banned literature on fire. The story argues that government-sanctioned illiteracy is a result of the mass media catering to special interest groups, as well as the advent of television. The sole stronghold of great literature is a society of misfits, whose members devote themselves to memorizing the world's great texts. Many critics have seen a startling resemblance between Bradbury's imaginary world and our own. The novel's depiction of a totalitarian future society is so vivid that it has become as much of a standard of political study as George Orwell's *Nineteen Eighty-Four*. *Fahrenheit 451* has been designated as a prohibited book as well as a text used in many high school courses to address censorship. The seed of the idea for *Fahrenheit 451* came to Bradbury while he was a youngster while viewing a documentary film of Nazis performing a book burning in Berlin. Bradbury enlarged the novel into its current shape at the request of a publisher. *Fahrenheit 451*, as the title suggests, is the temperature at which paper ignites. Technology, as always in his literature, takes second place in human stories. *Fahrenheit 451* was written on a rented typewriter in the basement of UCLA's Lawrence Clark Powell Library, where Bradbury had sought sanctuary from a small house crowded with the distractions of two little children. The book received rave reviews upon its release. It continues to sell at least 50,000 copies each year and has become a touchstone for readers and authors living under repressive regimes all around the world.

### **The Abuse of Technology and Futuristic Life**

*Fahrenheit 451* depicts a dystopian future in which individuals are continually connected to numerous forms of entertainment. Their homes' walls are actually massive TVs; newspapers are no longer published, and books are outlawed. It appears to be a horrible place to live. There is lots of data, but no understanding.

Mildred is still oblivious to him. The parlour walls look to be Montag, and they appear to be a member of her family. No one listens anymore, stated Guy Montag. I can't talk to the walls because they are yelling at me. I can't speak to my wife because she listens to the walls. Please just listen to what I have to say (*Fahrenheit 451* (1953), p.78).

The chasm between Montag and his wife Clarisse is widening all the time. Even when her spouse is unwell, she refuses to turn it off. Overall, it was found that as enticing as they may appear, certain ostensibly democratic political systems have exploited technology and media to instil a very specific ideology and mindset in the population, resulting in a dystopian society, no matter how contemporary it appears. Bradbury by the way of Clarisse declared that:

No, not anything. They name a lot of cars or clothes or swimming pools mostly and say how swell! But they all say the same things and nobody says anything different from anything else. And most of the time in the cafes they have the joke-boxes on and the same jokes most of the time, or the musical wall lit and all the colored patterns running up and down, but it's only color, and all abstract. And at the museums, have you ever been? All abstract. That's all there is now. My uncle said it was different once. A long time back sometimes pictures said things or even showed people. (Bradbury, *Fahrenheit 451* (1953), p. 28)

People live a pointless and repetitive existence with no actual joy since knowledge and curiosity are lacking. Books are burnt because they create thought and consternation. Furthermore, no one is talking about anything. It shows how individuals use simple entertainment like televisions, radios, and automobiles. To put it another way, people try to avoid their obligations by using the means of technology. Knowledge and education are not valued in our culture.

From the beginning until the end of the narrative, technology is observed throughout the novel. With the advancement of technology, the notion of family has shifted dramatically, leading to individuals replacing their families with non-living items. Mildred, Montag's wife, does not consider her husband to be family; instead, she considers television to be her family. "Will you turn off the parlor?" he inquired. "That's my clan." (*Fahrenheit 451* (1953), p. 46) The change in family is seen in this exchange between the couple. Faber says "Parlor families today" (*Fahrenheit 451*(1953), p. 78). Mildred's primary concern is her television, which she refers to as if it were alive and a member of her family.

I rarely watch the 'parlour walls' or go to races or Fun Parks. So I've lots of time for crazy thoughts, I guess. Have you seen the two-hundred-foot-long billboards in the country beyond town? Did you know that once billboards were only twenty feet long? But cars started rushing by so quickly they had to stretch the advertising out so it would last." "I didn't know that!" Montag laughed abruptly. "Bet I know something else you don't. There's dew on the grass in the morning. (Bradbury, *Fahrenheit 451* (1953), p. 7)

Clarisse, who rarely watches television, has a concern for her surroundings. She is particularly sensitive to the things that others deem insignificant. Montag was "mocking" his wife with minor things he didn't notice, like the height of a billboard.

Despite having authored certain well-known passages in which he claims that the "forces of production" govern the relations of production and all of social existence; Karl Marx was not a strict technical determinist. The majority of his analyses of technology in tangible terms center on the harm brought on by industrial activity. These sentences appear to be a criticism of technology in general. Marx adds that while we do not perceive ourselves as acting agents in our understanding of the universe, we do so while using digital technology. No matter how virtual the subject might be, it will always be bound to a positioned and localized body of experience and daily life, from which the virtual subject is cut off. In this approach, digital technologies may provide the impression of subject and agency without actually having such effects; it is possible to express one's beliefs and thoughts without anybody else hearing them. Marx, however, rejected such an accusation and attributed the issues to the capitalist use of machines. However, there are a few sections where technology is criticized for having a particularly capitalist nature. He stated that science "is the most powerful weapon for repressing strikes, those periodical revolts of the working class against the autocracy of capital" (Marx, 1906, p. 475).

In other words, the class, which is the dominant material force in society, is also its dominant intellectual power. The ideas of the governing class are those that are dominant in every era. The class that controls the means of material production is also in charge of the means of mental production, meaning that the opinions of others who lack these resources are generally vulnerable to their influence. The dominating connections, which are seen as concepts, are nothing more than the ideal representation of the governing ideas (Marx and Engels 1976, p. 59).

The material ties that make up governing concepts were principal of concern to Marx and Engels. A causal explanation for the connection between the governing material forces, the ruling class, and the ruling ideologies is implicitly developed by this line of thinking. On the other hand, Michel Foucault goes to great lengths to avoid posing ontological questions in favor of concentrating on epistemological ones, which in this case means examining how technology is bound up with political directives, power, and knowledge, as well as how it is ingrained in sociocultural practices.

Foucault's point of view is instinctively seen as wholly valid since it accords with how people experience events, struggles, and the thrill of taking chances without a purpose or predetermined outcome. Marxism is completely deconstructed in Foucault's view, whether from the perspective of the analysis of power relations, the rejection of historicism, or certain positivism; however, Marxism is also reinvented and remodelled from the perspective of movements and struggles, that is, from the perspective of the subjects of these movements and struggles, because to know is to produce subjectivity (Negri, 2006)

Mohammadi (2019) states in his research that the government's incursions and control are symbolized by the seashell radio, which provides a deluge of stimuli that distracts residents from reality. The firefighters are crucial to comprehending *Fahrenheit 451*. They utilize fire to eliminate challenges to the social order in the form of books, rather than battling fire to preserve lives and property. They represent the shift from a human culture that cherishes life to a dystopian one that values control and destruction. The mechanical dog, such as the firefighter, is seen as an outlier. Fire dogs are known for their devotion, friendliness, and protection when they accompany firefighters to a fire. The dog is a state-run program, not a live creature. The mechanical dog is programmed to track down nonconformists and, if necessary, destroy them. Montag has reason to dread the dog; it suspects him and turns on him when he strays from his allotted responsibilities. The power of literature is a major issue in *Fahrenheit 451*. Individuality and mental control are represented through books.

People gradually disregard their environment as a result of television and book exile.

I sometimes think drivers don't know what grass is, or flowers, because they never see them slowly," she said. "If you showed a driver a green blur, Oh yes! he'd say, that's grass! A pink blur? That's a rose-garden! White blurs are houses. Brown blurs are cows. My uncle drove slowly on a highway once. He drove forty miles an hour and they jailed him for two days. Isn't that funny, and sad, too?"

"You think too many things," said Montag, uneasily. (*Fahrenheit 451*, (1953) p. 6)

Montag is clearly alluding to Clarisse's subconscious being fed by her family, allowing her to ask the dreaded question, "Why?" Clarisse is able to create her own uniqueness independent from the rest of her society since she is not subjected to the oppression of school, which would otherwise mold the child's mind into an ideology accepted by the dominant class. The press, radio, and television are significantly more subversive ways of interpellation the person into the ideology of their society while simultaneously numbing them and offering an effective control system.

The ever-present radio, television, and commercials that overwhelm people's every waking hour are used to distribute the ubiquitous mass media in *Fahrenheit 451*. Montag sees his television and radio as a tangible presence in his home, an "electronic ocean of sound." This relentless barrage numbs the individual, removing any feeling of uniqueness while reinforcing the idea via repetition. The use of repressive structures,' such as the firemen in *Fahrenheit 451* and their use of fire to destroy literature, incite fear in the populace, rendering them docile through the intermittent display of force that reminds them of the potential danger of challenging the state, according to Althusser (Bills, 2013).

Beatty is one of the main characters in *Fahrenheit 451* asserts that:

Books have been shortened. Tabloids, digests, and condensation Everything comes down to the joke, the cliffhanger...classics trimmed to suit fifteen-minute radio broadcasts, then trimmed again to fit a two-minute book section, finishing up as a ten- or twelve-line dictionary résumé. The dictionaries served as a resource. But many were those whose only knowledge of Hamlet (you know the title, Montag; it's probably only a faint rumor of a title to you, Mrs. Montag) was a one-page digest in a book that claimed: now at least you can read all the classics; keep up with your neighbors) was a one-page digest in a book that claimed: now at least you can read all the classics; keep up with your neighbors. (Bradbury, *Fahrenheit 451* (1953), p. 44)

By looking at *Fahrenheit 451* through a Marxist lens, we can see how Bradbury has created an example of a capitalist society that focuses on material possessions and entertainment, in which the invisible bourgeoisie class, represented only by the faceless 'Government,' is able to maintain power and control over the proletariat through a variety of overt and subtle control structures.

The bourgeoisie's dominance and control in *Fahrenheit 451* is so complete that the vast majority of people are "numbed" to reality and believe they are content. "Marx believed that the history of people is directly based on the production of goods and the social relationships that develop from this situation" (Bressler, 2011)

Fatma (2021) focuses on this issue and says that Bradbury's novel tells the narrative of a futuristic dystopian society in which the writer personifies a fundamental shift in humanistic and social features that will have an impact on the planet in the coming decades. The story depicts a totalitarian regime in which people are forbidden from reading books and all books are prohibited and burnt by gangs of firefighters. Books, in a larger sense, have become a threat to the government's philosophy. The government enforces its philosophy and manipulates people's minds in the novel by restricting information and privatizing books; as a result, people become uninformed and cease asking questions about knowledge, while intellectuals run for fear of punishment.

Arendt (1951) says that the Marxist viewpoint focuses on the relationship between class dominance and capitalism. In economics, politics, and philosophy, Marxist power is tied to class relations. The goal of Marxist studies is to demonstrate how social class authority is distributed in global communities, particularly in capitalist systems. Marxism is concerned with how the government may encourage class strife inside the society, not merely in terms of economics because the states protect such social groups in capitalist nations.

Several of these alignment processes overlap in *Fahrenheit 451*, which depicts two seemingly distinct sorts of civilization. However, it can be seen that the existence of varied aspects is owing to the writers' diverse influences and experiences in regard to the many historical conflicts they have experienced. Nonetheless, both wish to emphasize their concern about specific events that transpired at the time and that they believe will pose a threat to human individuality and basic rights in the near future if no action is taken to prevent them. When attempting to link some of the examined aspects to the present, certain parallels can be found. For example, in today's environment, the distracting and vital function of mass entertainment media in individuals' lives might be contrasted with that of social media. Furthermore, propaganda increases the impact of social networks, which in turn gains a wider range of dispersion and influence through social networks, i.e., they feed back on each other. "The Mechanical Hound is landing by helicopter at the site of the burning" (*Fahrenheit 451* (1953), P. 127). Authorities are able to put restrictions on their people and anticipate potential disruptions. Bradbury introduced a new device by stating this quote "My grandfather showed me some V-2 rocket films once, fifty years ago. Have you ever seen the atom bomb mushroom from two hundred miles up? It is a pinprick it's nothing" (*Fahrenheit 451* (1953), p. 150). With the introduction of new technology, formerly employed tactics have been replaced by new ones, making monitoring less visible and palpable. Monitoring

"would enable us to prevent crimes" that are deviations from the norms, "or, if they are committed, to apprehend their perpetrators"; hence, in the absence of surveillance, we would see a rise in the number of crimes, deviations from the norms, and rule violations (Foucault, 1977, p. 96). Mildred is the one who is thoroughly immersed in television, in the 'TV parlour,' and who is hesitant to criticize society's media saturation. In her opinion, the characters on television are more genuine than her spouse. Mildred strives to build a world devoid of the actual one in which she is given a false feeling of bliss, as described by Baudrillard as hyperreality. She certainly tries to erase her painful memories of the past and appears to be content with her married life. The following conversation between Mildred and Montag clarifies this:

“Will you turn the parlour off?” He asked.

“That’s my family.”

“Will you turn it off for a sick man?”

“I’ll turn it down.”

She went out of the room and did nothing to the parlour and came back. “Is that better?”

“Thanks.”

“That’s my favourite program,” she said. (Bradbury, *Fahrenheit 451* (1953), p. 38)

When he describes a futuristic America with Mechanical Hounds, 3D interactive screens, fireproof houses, seashell radio, and the impending threat of nuclear war, "Montag entered the men's washroom. Through the aluminium wall, he heard a radio voice saying, "War has been declared." The gas was being pumped outside." (*Fahrenheit 451* (1953), p.119). Bradbury combines dystopia, fantasy, and science fiction. Science fiction was once deemed trashy and only published in pulp publications, but in today's society, when science and technology rule, science fiction has become mainstream literature. Anwar says that *Fahrenheit 451* is centered on a postmodern identity dilemma. The protagonist's identity merges with those of his mentors and teachers as he learns from a series of mentors and professors. (Postmodern Dystopian Fiction: An Analysis of Bradbury’s *Fahrenheit 451* (2016), p. 248). Montag's wife wears audio-seashells all the time, which we find amusing, and he asks, "Wasn't there an old joke about a lady who spoke so much on the phone that her frantic husband rushed to the local store to call her to inquire what was for dinner?" (Bradbury, *Fahrenheit 451* (1953), p. 20).

One of Marxist theory's most well-known and enduring contributions to the study of international politics is the theories of imperialism from the early 20<sup>th</sup> century. The idea of imperialism seems to have lost much of its appeal by the turn of the twenty-first century, replaced by an interest in



the less overtly forceful forces of capitalist globalization. However, recent instances of military adventurism by major capitalist nations serve as a reminder that, even if it is no longer fresh, this branch of Marxian thought is still important for modern international politics (Halliday 2002).

### **Banned Book and Post–Modern Society**

“It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and changed” (Bradbury, *Fahrenheit 451*, p. 1). By looking at *Fahrenheit 451* through a Marxist lens, we can see how Bradbury has created an example of a Capitalist society focused on material possessions and entertainment, in which the invisible bourgeoisie class, represented only by the faceless 'Government,' is able to maintain power and control over the proletariat through a variety of overt and subtle control structures. The bourgeoisie's dominance and control in this novel are so complete that the vast majority of people are "numbed" to reality and believe they are content. This work is a metaphor for the rising de-individualization of American society in the 1950s when the novel was published, and it represents the dominance of television, materialism, and suburban lives. Bradbury's goal in writing the book was to demonstrate how, in the absence of widespread literary impact, factoids replace actual thinking and knowledge, resulting in a loss of individuality and a society that has lost its capacity to effectively communicate or even think. Bills asserted (2013) that the bourgeoisie's aversion to and fear of literature, as well as their meticulous control tactics, represent a symbolic shift from a "liberal humanist civilization" to a tightly regulated "Firemen-state." Books are a threat to this society because their "high culture" may be used to fight mass media and political authority, providing the "spark of the revolution." Reading a book is an expression of uniqueness and moral behavior in their culture. The novel humanizes books by having them take on human form as recollections at the conclusion of the story.

McGlenn (2012) explains that Montag's split psyche is explored in the novel, as he progressively becomes aware of society's lack of human emotion, as well as his own uncritical acceptance of what he has been told. He realizes that his profession as a book-burning firefighter contributes to a government that suppresses public dialogue and genuine human connections in order to maintain control over its inhabitants. Montag's growing consciousness brings with it a feeling of personal identity and a sense of obligation to help society reclaim what it has lost.

Montag makes conversation with Mildred about the situation of burning books and the habits of women with parlor (TV).

Mildred came in, humming. She was surprised. Why'd you do that?

He looked with dismay at the floor "We burned an old woman with her books."

"It is a good thing the rug 's washable". She fetched a mop and worked on it."  
I went to Helen 's last night."  
"Couldn't you get the shows in your parlor?"  
"Sure, but it's nice visiting"  
She went out into the parlor. He heard her singing.  
Mildred?" he called  
She returned, singing snapping her fingers softly.  
"Aren't you going to ask me about last night ?" he said.  
"What about it?"  
"We burned a thousand books. We burned a woman"  
"Well"  
The parlor was exploding with sound.  
"We burned copies of Dante and Swift and Marcus Aurelius."  
"It's not just the woman that died, "said Montag "Last night I thought about all that kerosene I've used in the past ten years. And I thought about books. And for the first time, I realized that a man was behind each one of the books. A man had to think them up. A man had to take a long time to put them down on paper. And I'd never even thought that thought before." He got out of bed.  
(*Fahrenheit 451*(1953), p. 47-49)

No, all is not yet lost. We still have time if we judge teachers, students, and parents equally, if we test teachers, students, and parents honestly, if we hold everyone accountable for quality if we make sure that by the end of the sixth year, every child in every country can live in libraries and learn essentially by osmosis, then our drug, street-gang, rape, and murder rates will be close to zero. However, in the middle of the narrative, the Fire Chief tells everything because he is preparing for a one-minute TV ad with three photographs displayed every second and no breaks. Montag is a tragic character who prefers to date a book bag than the girl next door. What a sweet tale! The kerosene-smelling Montag met Clarisse, who sniffed his uniform and told him of his terrible life's purpose. This inspired Montag to arrive on my keyboard forty years ago and want to be born. (Bloom, (2008), p. 61). Montag spends his days at home with his wife, Mildred, while he is not working. Their relationship, on the other hand, is far from ideal. Because she is primarily interested in her three-walled television, which offers daily pleasure, it appears cold and distant. Montag appears unaffected by the entertainment, which distinguishes him from the rest of society. Vinski (2017) states that People in this new civilization are no longer alarmed by the sight of a burning house. It is now considered an indication that someone is breaching the law by holding books. It is possible to witness not just the impact of censorship, but also the viewpoint of

someone who is assisting the government in their censorship efforts. Montag has no reservations about his profession at the beginning; he enjoys the scent of kerosene and the sensation of burning books. That lasted until two occurrences occur: when he speaks with Clarisse and when he sends to burn books by an old lady who chooses to burn herself or burn her books rather than live without them. Montag is taken aback by the woman's actions and ends up taking a book from her. Montag breaches the law as a firefighter and as a citizen. There is no space for literature in a culture where mindless entertainment is the norm, but no one misses it (p. 20).

Officer Beatty, Montag's superior, explains the official history of book prohibition. He believes that certain novels insulted minorities and that these publications are the first to be banned. For broader audiences, writers have to adapt to a different form of literature, resulting in publications of poor quality. That may be considered the first step toward censorship, as it prohibits certain topics. People lose interest in books in general after that, as technology evolves and three-dimensional pop-up periodicals, some of which contain sexual content and comic books, begin to supplant books. The total literature is outlawed as the writers cease writing.

Authors, full of evil thought, lock up your typewriters. They did. Magazines became a nice blend of vanilla tapioca. Books, so the damned snobbish critics said, were dishwater. No wonder books stopped selling, the critics said. But the public, knowing what is wanted, spinning happily let the comic books survive. And three-dimensional sex magazines, of course. There you have it, Montag. It didn't come from the Government down. There was no dictum, no declaration no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, you are allowed to read comics, the good old confessions, or trade journals. (Bradbury, *Fahrenheit 451* (1953), p. 55).

The authorities promoted happiness as the purpose of life, and literature in the way of a person having a happy and complete life. Montag and Beatty's characters are in direct conflict. Montag's persona becomes more evil as he evolves into a hero. Montag's strange behavior catches Beatty off guard, and he learns Montag has stolen a book. The book must be returned within 24 hours. Beatty does not deny that he has read previously, but he maintains that he has not.

Nothing you can teach or believe. They're about non-existent people, figments of imagination if they're fiction. And if they're non-fiction, it's worse, one professor calling another an idiot, one philosopher screaming down another's

gullet. All of them running about, putting out the stars and extinguishing the sun. You come away lost"

"A natural error. Curiosity alone" "We don't get overanxious or mad. We let the fireman keep the book twenty-four hours. If he hasn't burned it by then, we simply come burn it for him." (*Fahrenheit 451* (1953), p. 59)

Surveillance, in which authorities manage to impose strictures on their subjects and prevent potential upheavals, is an efficient technique for bringing individuals in a certain society under control. With the introduction of new technology; monitoring "would enable us to prevent crimes" that are deviations from the norms, "or, if they are committed, to apprehend their perpetrators"; hence, in the absence of surveillance, we would see a rise in the number of crimes, deviations from the norms, and rule violations (Foucault, 1997, p. 96).

### **Censorship and Political Control**

Totalitarian dictatorships control these societies, imposing a variety of regulations that are meant to ensure the security and well-being of the citizenry but instead serve to terrorize and keep people on edge. Furthermore, censorship is a tool used by governments and other strong entities to effortlessly control society in dystopian fiction. Due to the power of knowledge and information, an informed citizen becomes a dangerous one. As a result, restrictions and regulations are placed on books, the media, and even speech. In *Fahrenheit 45*, it is also illegal to read or even own a book, which is extremely punished. As a result, firemen's job descriptions shift, as their new mission is to burn all of the remaining books.

Censorship aided in the creation of civilizations in which the great majority of people mindlessly obey what they are told. The population are either too afraid, helpless or just too lost to strive to overthrow the regimes. Vinski (2017) states that it has significant political overtones because its goal is to prohibit and regulate material that has been deemed unsuitable and possibly damaging. Governments typically utilize censorship to defend themselves and maintain a certain amount of peace among citizens. As a result, regulations are enforced to limit the spread of dangerous information, and those in authority ensure that others are aware of the consequences of breaking the rules. Depending on the purpose of censorship, the information prohibited might range from sexual to political to religious. This initial section depicts and discusses the repressive brutality linked with firemen deleting books and information, and it is noted that the government's first act in manipulating its populace and preserving its authority was to falsify beliefs about the fireman job. As a result, the state first targets and exploits the fire department to its profit when firefighters study and develop with the assumption that their mission is to start fires and burn all of their expertise rather than extinguish them.

Fatma (2021) states that Clarisse McClellan's depiction of the school day demonstrates how rulers utilized schools to propagate their ideals among pupils. When Clarisse furiously describes the school courses to Montag, he is taken aback.

Being with people is nice. But I don't think it is social to get a bunch of people together and then not let me talk, do you? An hour of TV class, an hour for basketball or baseball or running, another hour for transcription history or painting pictures, and more sports, but do you know, we never ask questions, or at least most don't; they just run the answers at you, bing, bing, bing, and us setting there for four more hours of film-teacher. (Bradbury p. 37, qt in Fatma (2021), p. 41)

According to Clarisse's assessment, school management filled pupils' school days with sports and athletic body activities while denying them the opportunity to ponder and ask questions about many disciplines; creating social connections by conversing and asking questions was not permitted. Because pupils are engrossed in television instructor sessions, there is no cognitive contact between them and their teacher. In addition, censorship in schools involves restricting and prohibiting scientific and debate sessions; schools have become censored and viewed as just institutions that oversee pupils via physical activities, while the educational aspect has been disregarded. This is a true depiction of futuristic educational institutions where knowledge is not prioritized.

Political authority imposes its ideology on society and prohibits society and individuals from gaining information or acquiring a certain culture, hence reading and holding books is prohibited. The concept of the authoritative powers considers reading literature to be a crime. The city's consciousness is reshaped as voracious diners of mass cultural productions as a result of this knowledge ban, which is founded on false assertions. The current human condition is deteriorating. As a result, "it was a joy to burn" (*Fahrenheit 451*, p. 1) rather than "it was a pleasure to read." Abass and S. C. Sandaran (2019) state in their article that what is important to note is that power, in Foucault's understanding, is wielded by an identity that implements the authoritative class's ideology. As previously established, power is not a supernatural thing for Foucault; it is pervasive in everyday life. Power is ubiquitous for Foucault, and power relations are ingrained in everyday life. The main character Montag is a firefighter, who conducts the act of burning books in order to carry out the ruling class's beliefs. Captain Beatty stated the following.

If you don't want a house built, hide the nails and wood. If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one, or better yet, give him none. Let him forget there is such a thing as war. If the government is inefficient, top-heavy, and tax – mad better it be all those than that people worry over it. (*Fahrenheit 451* (1953), p. 58)

This phrase is relevant to the broader subject because it shows the force Montag is against and stresses his individualism by describing society's standard of believing that censorship produces the greatest outcomes for a harmonious society. Montag is unique in that he challenges society and begins to make his decisions after reading literature. He believes that in order to be happy, he must first investigate the world and grasp both sides of a problem before making his own choice, not only politically but in all aspects of life.

Established, in 1970, to burn English–influenced books in the colonies.

First Fireman: Benjamin Franklin.

RULE 1. Answer the alarm quickly.

2. Start the fire swiftly.
3. Burn everything.
4. Report back to the firehouse immediately.
5. stand alert for other Alarms. (*Fahrenheit 451*(1953), p. 32)

This quote demonstrates how the government censors even history, particularly incorrect history. It is essential to the assertion because it demonstrates how not knowing the truth restricts your imagination and creativity by restricting literature. In *Fahrenheit 451*, Bradbury examines censorship and offers a clear message to readers about what might happen if they allow the government to have complete control over what they read, watch, and debate. For example, the government has taken control and commanded those books to be subjected to the worst kind of censorship possible: systematic burning. The residents of this novel have no idea what is really going on in their world since the government has banned so much of it. Because propaganda would not allow folks to realize that their annihilation is coming, their entire city is destroyed as a direct result of their restricted knowledge.

"Montag gazed Beyond them to the wall with the typed lists of a million forbidden books. Their names leapt in fire, burning down the years under his axe and his hose which sprayed not water but kerosene." (Bradbury, *Fahrenheit 451* (1953), p. 31). This remark explains why Montag is unable to read books while knowing that they are all out of his reach. Because it is banned to read

them, it limits his imagination and inventiveness, but it also demonstrates that he is interested and eager to attempt books because he is bored of being confined in society. According to Foucault, modern bio-politics is primarily concerned with the management and control of populations, including the regulation of birth rate, lifespan, public health, housing, and other factors (Foucault, 1990, p 135)

## Conclusion

In the dystopian novel *Fahrenheit 451*, there are no books or sources of knowledge allowed. The novel's use of book burning to symbolize all that is wrong with society has similarities with today's reality as well. Similar to this, books are being steadily phased out of the cultural sector by the massive influx of things, notably electronic devices like television, mobile phones, and the internet. These technologies, which are meant to make life simpler, may really have the opposite effect by obfuscating the distinction between work and play and reducing critical thinking. The author is warning that, if we continue to rely on the media, we may eventually begin to resemble Montag exactly. Through conformity, we may observe how individuals utilize the same things, engage in the same behaviours, and think the same way.

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# کۆنترۆڵکردنی به‌کۆمه‌ڵ و خراپه‌کاره‌یتانی ته‌کنه‌لۆژیا له رۆمانی فه‌ره‌انه‌ی نوسه‌ر "ره‌ی برادیه‌یری" دا

بروا ره‌زا نه‌حه‌ده<sup>1</sup> - زانیار که‌ریم عه‌بدول<sup>2</sup>

<sup>1+2</sup> به‌شی زمانی ئینگلیزی، کۆلیژی په‌روه‌رده و زمان، زانکۆی چه‌رموو، چه‌مه‌مال، هه‌ریمی کوردستان، عیراق

## پوخته:

ئهم ده‌قه جۆریک له کۆلتووری خراپی کۆمه‌ڵ پێشاندده‌ات که به‌ ریگای جیاواز کۆنترۆلی هاو‌لاتیان ده‌کات. رۆمانی "فه‌ره‌انه‌ی 451" ئه‌ندیشه‌یه‌که که ده‌توانریت به‌روونی لێی بکۆلریته‌وه و شیکار بکریت، به‌تایبه‌تی نوسه‌ر هه‌ولده‌ات له ریگای نووسینه‌کانیه‌وه گالته به‌که‌موکورتیه‌کانی کۆمه‌ڵ بکات و له هه‌مان کاتدا خۆینه‌ر له‌و شتانه ئاگادار ده‌کاته‌وه که ره‌نگه له داها‌توودا پووبده‌ن، وینای خراپی ده‌سه‌لاتی دیکتاتۆری پێشاندده‌ات، هه‌روه‌ها ئهم رۆمانه له‌لایه‌ن نوسه‌ریکه‌وه نوسراوه که له جیهاندا به‌ناوبانگ بووه و خه‌لاتیکی به‌رزی وه‌رگرتووه. له‌ لایه‌کی تره‌وه خراپه‌کاره‌یتانی ته‌کنه‌لۆژیا بابته‌یکی تری سه‌ره‌کیی ئهم توێژینه‌وه‌یه‌یه، که به‌ مه‌به‌ستی کۆنترۆڵکردنی مرۆقه‌کان و سیخو‌ریکردن به‌سه‌ریاندا به‌کارده‌هێنریت.

**کلیله وشه‌کان:** دیستوپیا، خراپ به‌کاره‌یتانی ته‌کنه‌لۆژیا، تۆتالیتاریزم.



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