

ENGLISH A EXTENDED ESSAY CATEGORY 2

ROLE OF PRESSURE IN SOCIAL DILEMMAS

How do the dystopian attitudes of Adolus Huxley in ‘Brave New World’ and Ray Bradbury in ‘Fahrenheit 451’ present the power of state on the individual which the 21st Century Man also suffers from.

Word Count: 3909

Introduction

The aim of this extended essay is to point out the differences between pressure in various types as generational changes occur. The extended essay targets at the societies' both mental and physical oppression on individuals with peculiarities, whereas the novels '*Brave New World*' and '*Fahrenheit 451*' have dissimilar attitudes developed to that pressure. The restraints in which individuals dwell ironically contribute to the authors' development of protagonists' character traits and even make the protagonists pass through strict tests to see how long they may resist the oppression. Citizens are obliged to act according to a single pattern, think in a same way and do not question the orders behind the oppression. The nationalities from which authors come is one essential factor in discovering what psychological state of mind individuals carry on since not all nations' citizens establish the same approach to the timeless predicaments. Literature has been one major witness of the man's incapacity for learning from his past and making changes in order to change his oppressed destiny. The authors develop the concepts of dystopia with not only focusing on major characters but also various motives that provide sub-conscious messages about tyrannous governments.

Pressure on free thoughts in Fahrenheit 451

As a concept of dystopia, there is an inevitable pressure on the freedom of speech and expression. Freedom of speech is avoided by the party members' desire to stop freedom of thought is the state policy. The concept is mainly addressed to be a freedom of expression that is the right of one to speak out his suppositions out loud without being criticized. In *Fahrenheit 451*, 'books' means to ban individualism. Guy Montag becomes a victim of the fires he extinguishes when the Captain discovers he has scriptures from the forbidden books in his house. The exercising of freedom of speech does not need to be orally -even single communications with Faber Montag makes is discovered by the party members- since the Captain's visit to his house is a foreshadowing for Montag's crimes being revealed. 'We cannot tell the precise moment when friendship is formed' (1) says The Captain, which relates to the title of the second chapter : 'The sieve and the sand'. The symbol of sand and sieve reflect the

elimination process individuals undergo in order to acclaim several rights in a society that leads to the monopolization of dissimilar mindsets. However, the animalistic imagery contributes to the black irony Ray Bradbury tries to convey while questioning the freedom of speech in a world ruled by fear. The butterfly, Clarisse, who soon vanishes, (2) represents the difference between man and natural beauties. Animals act according to their instincts but the world created by Bradbury does not permit humans to act depending on their intuition. Guy Montag thinks Clarisse is 'an odd one' (3), which means she is close to be reprimanded by government officials as the party's policies depend heavily on vanishing unique citizens in pursuit of the ideal citizenship topic.

Bradbury characterizes Clarisse through broad sensory imagery 'The flower on her hand', (4) and 'Walking in a circle around Montag' (5) gives clues of a little attractive girl searching for a friend to express her feelings. With her, Bradbury points to the need for companionship if one is to expose his/her ideals towards injustice. Guy Montag seems to be on his own before he meets Clarisse. Isolated by both her friends and her close circle, but Clarisse relates to Guy Montag's loneliness. As a child, Clarisse supposedly searches for a friend to have fun although her main reason in finding Montag on the way home is having an elder relative to trust in. Having loose family ties, Clarisse tries to find her own correctness, whereas her determination inspires Montag not to silence himself in front of Mildred, his dead-like wife. 'No, you do not extinguish the total smell of kerosene'(6), states Clarisse, which sheds light on her accusation of Montag's dissatisfaction with the dogmas of the tyrannous society.

The American dream does also affect one's freedom of speech, as the dream-land has subjugated intellectuals free thinking. The dream of growing rich generates free emotion, as the party utilizes The American Dream to exploit both nationalistic and emotional conventions. USA's national symbol of Bald Eagle being altered to the 'Phoenix' (7) describes the desire to grow rich.

Pressure on Education in Fahrenheit 451

Education is what brings about the difference between the controlled and the controller. The legislatures of L.A and their future generation need to sustain silence and illiteracy in pursuit of making the country grow both financially and authoritatively. Although the time in which Fahrenheit 451 takes place; is the mid WW2, the American Dream and its consequent expectations are depicted in a language that establishes the conflict between what is sought and what is found. Guy Montag, as is indicated by his name 'Guy' as an ordinary citizen, sub-consciously represents the ordinariness one has and allows governmental agencies use him for political purposes. Illustrating fire-fighting as a remarkable employment in the country, the authoritative forces in L.A support employment choices without university or college education. 'Books bombarded his shoulders' (8) defines a typical day from Montag's habitat.

Mildred, Montag's intolerant wife, is one of the ideal citizens the party wants to have and although Montag has almost no bonds with her after she calls her television screens a 'family', yet he still thinks whether his 'Poor Mildred' (9) has managed to survive both mentally and physically from the fire attack to their house. Lacking the information and mental capacity to read the procedure on the pill-box, Mildred attempts to commit suicide with taking an overdose of her medicine. From Guy Montag's vision, Mildred permits the entrance of 'Emergency Machinery echoing like a black cobra' (10), inside her stomach to take away the natural blood in her veins and have the artificially produced blood transferred.

From the beginning, Ray Bradbury points to the difference between the educated and the illiterate. One prominent feature of Montag is that, he even gives importance even to the unknown people, and he calls Faber 'the old man' before he interacts with him. The old man is a literature professor at the local university (11) and this is a response to the reason why he is isolated from the community in which he has had a lifetime. The statistics from the Bureau of Community show that University attendance has dropped to the minimum since the government has started to provide citizens with basic daily needs, enough to ensure they are

not working to spend time on learning. Dissolving the purposes behind every action state members take, Ray Bradbury directs his criticism to the illiterate by the epiphany Guy Montag has after having met the rebels. The literate has a tradition of passing the knowledge they have learnt from the books orally, which also requires the burning of books after the members are done with reading them. The headmaster, Granger's description of a 'city looking like a heap of baking powder' (12) states an argument of books being reborn with new members joining the union. Not only is survival but also a new form of education is established among the new community in which Guy Montag finds himself a home: 'knowledge being transmitted and enriched by the citizens'.

Pressure on individual's reputation in Fahrenheit 451

Reputation is relatively commented on due to individuals' misunderstanding in the novel Fahrenheit 451. Montag is a honorable fire-extinguisher in the city of L.A and he has no benefits of his reputable job in the society. The number '451' on his helmet (13) does not signify pride for him but he wishes to have a unique identity. Eventually, Montag's reputation affects his wife, Mildred, who does not even contribute physically to the state. Alluding to 'The Book of Ecclesiasts' (14), Granger lets Montag recognize the extended point of view one requires if a revolutionary act is to be performed. Religion represents an ideological deviation from the control the party imposes on individuals and the governors prefer not to include religion as a party of citizens' daily lives supposing the fact that religion is given birth by holy papers included in Montag's list of burned books. The juxtaposition between The Captain and Granger's identity differentiates the concept of reputation and how one exploits it. Granger states: 'We must make a mirror factory to see ourselves' (15), which defines his palusible pursuit of the distributed 'fair' reputation among the members of the community. Wanting his followers to track down his method of judgement, Granger shows the way to wisdom and social status. However, Captain, Beatty, adheres to the party's ideals and does not desire to affect the members of his fire-extinguishing centre. For Beatty, if one has a position in the society, has the requirement of changing his behaviour in compliance with the rules settled by the government. However,

Granger's understanding of freedom has set him isolated from the society of L.A that he dwells under conditions of deplorable districts.

Animalistic imagery appears in description of the fear Guy Montag feels about his reputation. Describing the pipe, he compares setting of a fire with a 'python' (16), which proves that he has guilty conscience. Conscience is the trait lacked by many members of both past and present time societies that individuals are unable to comprehend the reason why history repeats itself.

The novel also contains Biblical references to the miracle in which Jesus Christ turns water into wine. Carrying the wine allusion to a further extent, Ray Bradbury utilizes the wine miracle to describe sudden changes which occur in an unprecedented way. Describing Montag as fire and himself as water, Faber elucidates the importance of dissimilarities. Individuals have a specific place in the community whereas social identification of one is not one of the major factors in making one happy. The legislators expect the citizens to feel satisfaction with the knowledge of serving for the order created by the party, however, Guy Montag is one of the 'socially wealthy' individuals to recognize the need to keep up one's mental health clean before finding a place to gain the respect and be acclaimed. One major irony is that although the government agencies aim to destroy emotions by burning the books, they secretly lead citizens to express their emotions. Montag reciting a poem to one of the emotion-free guests of Mildred makes her shriek, falter and start to mutter out her ideas against the party.

Pressure on free thoughts in Brave New World

Expression of speech and conservation of a clear mind are depicted throughout the confusion brought about by the complexity of the employment Bernard Marx has. As a psychologist, he is the one to analyze the main affects of restraints set by World State on individuals' psychology. One major irony in Huxley's novel Brave New World is that as a psychiatrist, Bernard finds resolutions to his own mental sickness, generating from absence of free speech.

Watson, with whom Bernard has conversations, is one of the main characters Huxley uses to describe the obliteration of emotional intelligence in the tyrannous societies. Studying aesthetics of 'emotional engineering' (17), Watson is in a conflict about whether to protect the emotions he has for himself or to expose them to the public and become a target of the World State. Bored with the party's reaction and the mandatory somas, pills to eradicate certain feelings, Watson also carries the name of the renowned detective, Sherlock Holmes' assistant. Watson's relationship with Bernard resembles that of Sherlock Holmes and Watson's, whereas the two relations focus on revealing the reasons behind man's actions. Rebellion is caused as a result of restraints and pressure on any society, however, in the novel, the party members' policy of liberating acts of sex brings freedom of speech to question. Socialism creates an ideal social system for the World State and individuals are expected to show respect for the principals, although these principals lead to dehumanization of World State members. The 'soma' sleep that puts people to an illusionary coma is one example of World State's creation of the monopolized citizen. Individuals traveling to remote distances with airplanes relate to the exaggerated factors of luxury. 'The noise of thousand aeroplanes' (18) is an example of this influence. Huxley describes the control of technology over emotions and natural beauties. Thus, describes the future outcomes of communist regimes. As a result, the role played by the head of World State-Mustapha Mond- receives importance.

When compared to the other characters, Mustapha is tanned in appearance, which creates more attraction and shows his middle eastern origins in the novel. Having a judgement method that resembles that of the 19th century conceptions of the British, Mustapha represents an icon that is both politically and intellectually powerful. The World State's welfare depends on his intellect, where he plays a prominent role in shaping the novel's context. Employed with nine other legislatives, Mustapha Mond's governmental status subliminally alludes to Jesus and his apostles who barely managed to survive from Jewish oppression. However, in his discussions with John about the philosophy that subjugates the party's management, Mond reveals the party's exploitation of both religious and scientific knowledge and utilizes their

power of persuasion for his own benefits. Huxley establishes the satirical tone for '*Brave New World*' through teachings of Mustapha Mond, whereas the debate he has with John and Watson is an exemplification of Mond's single-sided mentality and anti-social behaviour. 'The imitation of Christ' (19) attested by Mond creates the juxtaposition he has through his problem. Accepting William Shakespeare's imaginary world but seeking to refuse the poetry he creates, Mond is also the character that drives Watson and Bernard to exile. The way both characters react to the punishment differs as Huxley explores the rebellious sentiment in his characters and how they evaluate freedom of speech through the concept of 'crime and punishment'. Watson's wish to leave London to sustain his humanity is an alleged act of bravery, whereas Bernard experiences confusion and panic instead of showing maturity to understand the hysteria surrounding his lifetime.

Pressure on education in Brave New World

Brave New World establishes the contrast between what possibilities are laid with or without education. Huxley argues that education does not affect the actions of one under pressure. The D.H.C is forced to retire after his ties to John is brought about but the dramatic language Huxley uses for the scene exaggerates the way D.H.C quits World Centre hatchery which is resembled to an act of honor as described in: 'My father!...the laughter had shown signs of dying away'. (page 102). Although hatchery is in need of intellectuals like D.H.C, D.H.C defends his arguments in the face of social hysteria. Education in the Brave New World is gradually created upon man's official senses of pain and intuition. The way John occasionally quotes from William Shakespeare relates to the sub-conscious technique Huxley utilizes to conform the educational system man uses to expand his knowledge. From *Tempest*'s 'o..brave new world' (20) to the allusion made to Hamlet in order to describe the struggle John deals with to kill his indian-foster father, Pope, Huxley uses William Shakespeare icons to clarify the personality of John. Even in his savage tribe, him and Linda ,John's mother, are treated with truculence, beaten to make them comply with the traditional norms The Savages have.

Education is also a part of the World State's philosophy, whereas it uses sexual education to take control of individuals' mind and create an aura of miscomprehension in citizens' social interactions. For instance, when Lenina drops by John's place to have an intercourse with him, she does not have a clue about what mindset John carries towards sexual interaction. Throwing Lenina savagely away, acclaiming her to be a 'Whore!' and 'impudent strumpet' (21), John shows the effects of education on the flexibility of one's emotional intelligence. Not only is John but also little children are treated in the similar way in the hatchery station. In the beginning of the novel, when the tour-director introduces candidates the creation of thousands of clones from a single baby, the children start to laugh when they hear the word 'parent'. Acclaiming 'Parent' as a forbidden word, the norms around which the society hovers are proven to be interdependent on education. Every child is inborn with a destiny to conform, whereas the newborns are categorized the moment they start taking part in the society. One major element in children's education is that they are obliged to avoid 'books and flowers' (22) and if not, they are even punished with electrical shocks given. Thus, Huxley draws parallels between the education in World State and that in *The Savages* as they both resemble when violence applied to candidates unwilling to succeed is considered. The babies are provoked to perform infant sex in a spare garden to make sure they are prepared to take role in World State's prominent control in sexual acts. One child named 'Trotsky' (23) raising dissatisfaction about absence of sexual partner brings evidence about how far the party has gone with sex education. The director mentions the African continent and its wildlife settings in a questionnaire with the visitor-kids and the kids' indifference to what D.H.C teaches, reveals the incapability of education to broaden individuals' mindsets. Engineering education does not comply with Watson's desire to express his emotions, either as sexual acts are not enough on their own to reveal one's feelings towards the other, or the will to oppose the party's principles. The probable reason why Watson calls himself an 'emotional engineer' is that he is a victim of the monopolized educational system of the World State, which makes him start to question himself about the difference between the ideals and reality.

Pressure on reputation in Brave New World

Pressure mainly targets at one's physical appearance in Brave New World as Huxley mainly establishes his dystopia on the power of sexual pleasure and physical attractiveness. Brave New World creates social hierarchy that individuals need to obey. Huxley deeply criticises the way socialism is represented as a politic ideology and how it is misinterpreted by the World State. Creating a sense of ideal equality among individuals, socialism and its principals are essential in determining what reputation one has in the society. Lenina is one of the prominent icons Huxley uses to explore the concept of individuals' dependence on each other to increase their social ranking. Lenina uses her young, attractive outlook to capture the attention of high ranked 'Alpha plus' superscription member doctors. Exchanging dates with doctors, like Henry in the baby hatchery, Lenina tries to make herself look both honorable and respectable in the society despite her genuine identity which does not match with the traits she desires to have. When she says 'Good time about a date' (24) she shows the desire to go beyond the party's limits and bemuse herself with the idea of being desired by charismatic men. However, Huxley establishes a distracting mood that reveals his attitude towards Lenina's incompatible behavior and how she abuses individual's perspectives for her own purposes. Not only through identity complex of Lenina but also of John and D.H.C does Huxley develop a concept of 'troubled reputation' in the society of World State. John is the victim of low reputation in both districts he comes from: 'The Savage Reservation' and 'The World State Capital: London', which bring about the self-conflict John has. His intellectuals and even sudden reactions are controlled by the values carried by the British-occupied indigenous communities but he does not feel himself to be a member of it. Theme of 'not belonging' is also conveyed when John decides to quit the membership of his tribe and joins Bernard on the way to London. Alluding to Shakespeare's Juliet to emphasize his repulsion of Lenina, 'Unzip her zippyjamas' (25), John also deliberately questions why he is isolated despite his broad capacity in expressing his mental state of mind. One major irony is that although the public is attracted from John's difference in appearance, the claim The Savage Man receives mostly depends on mockery. 'Fly lechery fly' (26) is one of the sentences John mutters while trying to clean his soul from the dirt it received

from the life in London. The question Huxley raises throughout the events is: 'What has caused John to experience mental drama?' Is it the social disconnection caused by totalitarian regimes or is it his father D.H.C leaving him and his mother to protect his reputation? Although having a high reputation, Mustapha Mond is the most complicated character as Huxley utilizes his role to reveal what traits Bernard's characterization genuinely has. Letting his arguments falter in the eyes of Mond, Bernard proves subconsciously his arguments to be invalid and unsubstantiated when Mustapha Mond reveals the philosophy shared by the governors. 'Rummaging darkness within' (27) stated by Mustapha Mond discovers the individuals' incapability of discovering the philosophy behind the principles upon which the World State is built. Mustapha Mond also explores who is worthy of being an Alpha Plus, whereas Bernard fails to comprehend the reasons why Mond acts in accordance with the party's ideologies as a reputable man. Huxley places occasional puns on *Brave New World* to substantiate Mustapha's deep silence disproving Bernard's name to be on the list of respected ones as validated in: 'Still laughing, he threw the helicopter screws into gear' (28). Huxley's purpose in creating an ideal society that liberates uncontrolled sex also questions how honorable the government of tyrannous societies can be, when they are despised by their citizens. Citizens unconsciously obey the rules settled by the hysteria, reputation is the reward given for one's service in preserving of the established regulations.

In a world ruled by intolerance, '*Brave New World*' criticises of how individuals are treated. The sudden death of John The Savage in a lighthouse illuminates this fact. Lighthouse is a supposed symbol of new discoveries and having found John's corpse inside its control centre, the tourists unconsciously discover the consequences of treating an individual as an animal in captivity. Huxley utilizes the vision provided by the tourists to describe the final scene, 'south-east, south-west' (29) in order describe the worldwide hysteria.

Conclusion

One quote from Victorian Literature states 'No man grows wise before having his share of winters' states how wisdom comes from inevitable oppressions of dictatorships. Fahrenheit 451 and Brave New World describe the similar conditions under which individuals dwell in a world ruled by fear. Although different authors' approach to the concept of oppression differ, there is a message in common: 'History repeats itself if one does not dare take a step to stop the formation of oppression of the minority.' History is not written in a specific area but it is globally shared for man's favour to learn how to resist pressure which affect his desire to live freely. Scarcely do individuals dare march against politic hierarchies deteriorating their life quality. In order to have their voices heard, individuals with peculiar headsets become icons for the citizens to gather the self respect required to overthrow the dictatorship. Author's development of context through various perspectives contributes to the idea of literature creating an empathy among the oppressed society and the ideal truth. However, if individuals are unable to see the reality from the perception of oppressed authors, then literature keep on hovering its works around a single fixed topic of 'dystopia' that cripples man's sensational desires.

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