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Karakter fejlődések totalitárius hatás alatt George Orwell *1984* (1949) és Ray Bradbury *Fahrenheit 451* (1953) című műveiben

Character Development under Totalitarian Influence in George Orwell's *1984* (1949) and Ray Bradbury's *Fahrenheit 451* (1953)

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Abstract

My research aims to compare the character development of the protagonists featured in Ray Bradbury's *Fahrenheit 451* (1953) and George Orwell's *1984* (1949) within the context of totalitarian systems stifling personal growth. I will begin my study by introducing and explaining the concepts of panopticon, dystopia, and totalitarianism. These three notions are crucial because they influence the development of the protagonists. For instance: through its perpetual surveillance, the Panopticon eliminates privacy and evokes constant fear and a sense of uneasiness in the prisoners. Dystopia holds up a distorted mirror to the present, warning readers that the depicted reality is not implausible, for example, burning or rewriting books to erase critical thinking and consequently questioning the superiority of the ruling system. Finally, totalitarianism enforces complete oppression and state control, negatively shaping the worlds in which the characters exist.

The central part of my research will analyze the characters' journeys and draw connections between the two stories. Despite differences in the authors' nationalities (Bradbury being American and Orwell being English) and the political systems they critique (capitalism in *Fahrenheit 451* and socialism in *1984*), the protagonists' goals in both stories are strikingly similar. They aim to uncover the truth and work toward a better system. To support this theory, I will use the Marshall Cross diagram to illustrate the protagonists' paths and substantiate my arguments.

Both protagonists, Winston in *1984* and Montag in *Fahrenheit 451*, are affected by the three ideas and ideologies (panopticon, dystopia, totalitarianism). In their realization, they strive to break free from their oppressive worlds and find happiness and freedom. The two men experience challenges that impact their identities, and this impact serves as a basis for examining the commonness or differences in their characters.

The two stories depict worlds where surveillance and spying permeate daily life. These regimes aim to establish complete control over individuals physically and mentally. Critical thinking is eradicated, and the goal is the manipulation of the truth as a consequence, the protagonists struggle not only to escape but even to resist the incoming fabricated information. These objectives have been explored by thinkers like Jeremy Bentham and Michel Foucault, who studied surveillance in the context of the Panopticon. They debated whether power should be demonstrated physically or exerted through psychological influence.

A further similarity between Winston and Montag is that both work for the ruling party. This insider perspective allows them to witness the system's malevolence and uncover the truth about their actions carried out in the party's name.

Another commonality lies in the influence of female characters. Julia in 1984 and Clarisse in Fahrenheit 451 significantly impact the protagonists. Their presence ignites pivotal changes in Winston and Montag, catalyzing the plot's progression. The protagonists are profoundly affected by love or an external perspective, which drives them to take transformative actions.

Additionally, I will examine the role of the two antagonists, O'Brien and Beatty, and their influence on the protagonists. These characters serve as opposites to Winston and Montag. I will explore how the possession of knowledge can lead one to serve evil and suppress good, drawing on Hannah Arendt's works to support my argument.

While the internal and external forces acting on the two protagonists are strikingly similar, their stories' beginnings and endings diverge. By examining this difference, I aim to argue whether their outcomes resulted from personal choice or external force. To prove my point, the Marshall Cross will be applied when analyzing the characters' personal lives, while for the understanding of the books' political systems, I will turn to the idea of the Panopticon.

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1. Introduction

The present work examines the protagonists of the novels', Winston in *1984* (1949) and Montag in *Fahrenheit 451* (1953) character developments within totalitarian dystopias. My research explores the possible reasons behind the characters' inner decisions and in connection with the exterior forces, ideas, and influences. Moreover, the research tries to understand how and why each character's story (Montag and Winston) ends differently if they have a common background, and to some extent go through the same experiences. In the first section of my paper, I elaborate on and analyze three overarching concepts present in both novels (Panopticon, dystopia, totalitarianism). It is crucial to explore and introduce these concepts at the outset, as they significantly influence the character development of Montag and Winston.

The Panopticon, as a structural model created by Jeremy Bentham (1790) and as a philosophical study examined by Michel Foucault (1975), plays a pivotal role. Beyond the characters being under constant surveillance, the panopticon instills in them a persistent sense of anxiety, coupled with an instinctive compulsion to conform and obey. The idea of power as a demonstrative force constructed behind an individual or ideology also unfolds in both works, though it is more prominently depicted in *1984*. I introduce dystopia as a genre and highlight themes that occupy the minds of the two protagonists, such as freedom of speech and the overconsumption of propaganda. Finally, I emphasize the importance of totalitarianism, as it is essential to understand how this political ideology, rooted in the complete nationalization and monopolization of power, influences the characters. Dictatorial governance, a cornerstone of the totalitarian system, is given significant focus in both novels.

After clarifying the three concepts, I proceed to present in detail the lives and journeys of the two protagonists, involving the Marshall Cross as a graphical aid. In this section, I apply the works and ideas of thinkers such as Hannah Arendt, whose insights help me define and better understand the distinction between good and evil. For instance, one of my key arguments explores the moral and ethical boundary at which a person can still be considered good despite committing 'bad' acts under the compulsion of following orders. Lastly, I draw upon the studies of philosopher, Martin Heidegger to further examine and analyze the characters in greater depth.

In the subsequent sections of my research, I analyze the critical factors influencing the two protagonists. I conduct a detailed examination and evaluation of the role of women and the contributions of the two antagonists to the character development of Montag and Winston. Furthermore, I aim to scrutinize how the protagonists' positions within their respective systems provide them with unique opportunities for personal growth and transformation.

1.1 Panopticon

As shown in the attached demonstration in the appendix (fig. 1), the Panopticon consists of a central building surrounded by cells, allowing the person in the tower to have a clear view of the prisoners, according to Bentham's ideas. As the authors claim, the neutral, intermediate zone is surrounded by cells in a circular shape. This way, the guards in the central tower can observe and supervise the inmates without their knowledge and control (Miller and Richard 3).

An essential detail about the tower's design is that the observer within the tower can see 'everything', while those being observed cannot see into the tower. This constant uncertainty about who is being watched and when leads to internal anxiety, paranoia, and continuous self-discipline. Under the pressure of constant surveillance, individuals conform to the required norms. Although it may seem unlikely and difficult for a single individual to monitor every movement with complete focus, this is entirely conceivable with today's technological systems. Meanwhile, in the novels, the task is carried out by human beings in present-day societies, AI is more likely to fulfill this role. As Feldstein said, "Two, AI technology can cast a much wider surveillance net than traditional methods. Unlike human operatives "with limited reserves of time and attention,". AI systems never tire or fatigue" (13).

With the tireless 'assistance' of Artificial Intelligence, the concept of total surveillance and the form of punishment for criminal activities have been entirely redefined. Before the rise of AI and the anxieties linked to it, in the late 20th-century French philosopher, Michel Foucault, in his book *Discipline and Punish* (1975), expanded the idea of the panopticon, asserting that the central circular tower should not be viewed merely as a structure but as a symbol embodying power. The following quote elaborates on why Foucault focuses on the importance of the tower:

What Foucault is referring to is the "infinitely minute web of panoptic techniques" developed during the late nineteenth and twentieth centuries: technology ranging from convex mirrors and hidden cameras to audio and video surveillance, even satellite surveillance. All of these forms of panopticism keep people in a constant state of vulnerability - in a constant fear of being seen. (Vaz 35-36)

It represents an indomitable force, unimaginable to overthrow or rebel against. This power is personified in Big Brother from *1984*. The untouchable figure the Big Brother, respected and feared at the same time, sees everything and excludes those who fail to follow the rules. Big Brother, much like the central tower, might be an illusion. It is possible that Big Brother does not even exist, and also that there is no one in the tower at all. The true control lies in the perpetuation of fear through an idea.

1.2 Dystopia

Dystopia serves as a subgenre of utopia, where artists try to warn the current audience and future societies about possible disasters, catastrophes, and consequences of people's actions. As Calin Andrei Mihailescu quotes in his paper *Mind the Gap: Dystopia as Fiction* (1991):

Dystopia and eutopia are the two (opposite) subgenres of utopia. Dystopia is negatively connoted (...) It is only since the nineteenth century that the need for differentiating between the two subgenres emerged; until then, it is safe to assume that all utopias were eutopian. (214)

The genre of dystopia stems from the loss of trust and the lack of sense of security. Therefore, its existence serves as an escape for artists and for the admirers of the arts from the limitations of their political system. The need for these stories as a reader could come from the possible negative effects of the Industrial Revolution and the following World Wars after the decline of the British Empire's 'Golden Years' (Victorian age). The population at that time struggled to keep up with the rapid improvement of the world. The tangible disillusionment represented in literature could be a reason why we, the readers, feel the need to consume dystopian literature. The need for non-propaganda literature is similar to Winston's and Montag's desire to read quality books so they become relatable for the reader. It can be argued that in dystopias, people are robbed of their personalities and individualism ceases to exist. Mihailescu in his article, *Dystopia as Fiction* (1991) claims the following:

... sadistic dystopias (1984, Ray Bradbury's *Fahrenheit 451*), ... present egalitarianism as mere illusion: it is a well-organized hierarchy of power that holds the world together by denying individuals their "natural" freedom. ... dystopias acknowledge the demise of individual differences as a way of keeping order in power and power in order. Dystopias are stories that contrast the failure of the main character with the unstoppable advance of society towards totalitarianism. (215)

So, by the denial of individual freedom, dystopias create a false sense of peace that is 'protected' by the system. As a reflection on the *Dystopia as Fiction* article, it is "the unstoppable advance of society" which, with the impact of the Industrial Revolutions and the two World Wars forced people out of their comfort zone (215). Contrasting real-life examples with fictitious ones, certain organizations were created (EU, NATO, UN) to maintain peace, while in the books the systems were created (ANGSOC in 1984, in *Fahrenheit 451* is unknown) without allowing the existence of such organizations. Liberal values, like equality, freedom of

expression, and freedom of speech are denied. It is important to highlight that the power of the systems depicted in these books lies partly in their complete nationalization of workplaces (departments, goods, institutions) and private lives (telescreens). This enables the government to oversee and control all aspects of a dystopian London, Oceania (*1984*), and in *Fahrenheit 451*'s dystopian US, maintaining strict order.

1.3 Totalitarianism

Totalitarianism, as a political system and ideology, aims to dominate and suppress individuals completely. It seeks to 'occupy' people both physically and spiritually. Physically, this totalistic system enslaves individuals to work and serve them. Spiritually or more broadly, emotionally it binds their identities and desires to the system itself. The infamous dictatorial leaders of the 20th century, such as Hitler, Stalin, and Mao Zedong, operated similarly and cultivated individual-based cults akin to Big Brother as depicted in *1984*. Jeffrey Brooks details the following, "Liberal political theorists soon adopted the term, identifying common features of the Nazi and Soviet regimes such as ideology, terror, a single mass party, control of information, a cult of the leader, and the suppression civil society" (319). In both books, the ideals of liberalism, such as individualism and personal freedom, are absent. The central themes in the works revolve around the eradication of critical thinking and achieving complete alienation among people. Intimacy and trust are overshadowed by betrayal, to ensure that individuals seek to conform and prove themselves not to one another, but to the Party. This strategy disperses human connections, compelling people to serve and stay loyal to the Party. I mention the ideas of Hannah Arendt, a philosopher and writer, in the first part of my analysis. In his article *Arendt on Totalitarianism* (1992), Robert Nisbet summarizes one of Arendt's major works, *The Origins of Totalitarianism* (1951),

The great strength of Arendt's *Origins* thus is its unerring aim at the very heart of totalitarianism: the effort of the state, using whatever techniques may be available and seem necessary, to destroy civil society, all the way from the family and church to the constitutive ties of the historic nation itself. Totalitarianism, as Arendt repeatedly stresses, requires for its complete success the demolition of as much of civil society as possible. (Nisbet 89)

One of the primary objectives of a totalitarian regime is to transform communication among individuals and, consequently, reshape social groups. Since humans are considered inherently social beings, the system must create an environment where people work and coexist. However, the created workplace for the people is not for their enjoyment but for the parties' development. Ideally, when individualism is sacrificed for the community, benefits can be

expected in return. In the books, on the contrary, individualism is sacrificed for the party's sake, however, the individual receives nothing in return. Moreover, participating in a group can be interpreted as deception and the exploitation of the characters. Instead, they are compelled to participate in institutions such as Winston's Ministry of Truth, Julia's Junior Anti-Sex League, or Montag's role in the fire department.

2 The Protagonists' Development

The development of the characters does not necessarily vary by the inner and outer impact but by how they started and finished their journey. Here, the Marshall Cross is an adequate tool to portray the following argument. This is an economic term, and it is not the definition but the figure that is of importance (fig. 2). According to my argument the letter 'S' is Montag, and the letter 'D' is Winston.

2.1.1 Montag's Journey

Montag's joy in his simple life is presented on the very first page, as the book claims, "It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and changed" (Bradbury 1).

The writer's detailed destruction of the books objectifies Montag's admiration for his occupation. At this point in the plot, his character is so weak that even if he had burned people, it would not have made any difference. His identity is shattered and built on false foundations and obviously, he is extremely proud of himself, as the following quotation illustrates:

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 facial muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered (Bradbury 1)

The wink is a gesture to reassure himself, that he is a macho and successful middle-aged man. From the first pages, Montag's character reminds me of Jordan Belford from the movie, *The Wolf of the Wall Street* (Martin Scorsese, Paramount Pictures 2013), who is a deceiving person. The typical man who unscrupulously goes to bed at the end of the day. Accordingly, the graph shows that Montag is equivalent to 'S', his character is going to be completely different by the end of the novel.

As we go up on the graph's 'S' line, before reaching the middle point (climax), Montag meets, a young woman named Clarisse, who is particular for her oddness in thoughts. She is a free-spirited average young woman, who acts like a child and always asks questions because she is simply curious:

“Isn’t this a nice time of night to walk? I like to smell things and look at things, and sometimes stay up all night, walking, and watching the sunrise.” 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?” “So many people are.

Afraid of firemen, I mean. But you’re just a man, after all. . .” (Bradbury 18)

As previously highlighted, the word ‘normal’ is quite particular, because her inquisitiveness is what makes her an outsider. That curiosity of hers is going to backfire later in the story. Though she behaves like an adult, certain statements can even unsettle a grown man, like the following quotation,

They walked still further and the girl said, "Is it true that long ago firemen put fires out instead of going to start them?" "No. Houses. have always been fireproof, take my word for it." "Strange. I heard once that a long time ago houses used to burn by accident and they needed firemen to stop the flames." He laughed.

(Bradbury 3)

For her constant eagerness, I quote a German philosopher, Heidegger words, which explore the importance of asking questions,

Every inquiry is a seeking [Suchen]. Every seeking gets guided beforehand by what is sought. Inquiry is a cognizant seeking for an entity both with regard to the fact that it is and with regard to its Being as it is. This cognizant seeking can take the form of 'investigating' ["Untersuchen"], in which one lays bare that which the question is about and ascertains its character. (Heidegger 24)

Under favorable conditions, the privilege of thinking freely and even living with the right of free speech is deserved. Even so, the curiosity about their being and even higher, inexplicable terms forces the characters to seek answers. But the two worlds limit and frame the characters' worldviews. Their goal is to produce human beings who are willing and capable of following these rules. No individual differences are tolerated. If there are even two different opinions, it is difficult to keep them under control. But if they agree, then the issue is solved, and they are well-surveilled. The system maintains control over people’s minds by offering the same product to everyone. Common media consumption is shared anger and frustration, and equal complaints. If their complaints are shared and understood between them, it engages their thoughts. They do not have the energy and time to think of real problems and search for new solutions. Thus, they are in a vicious cycle that was imposed on them by the party.

Montag's turning point in his development occurs when he realizes the consequences of his actions after witnessing a woman choosing to burn alive with her books. In the graph, this

character is visibly developing (letter 'S'). This event causes a metaphorical fracture in his personality and, much like Clarisse's behavior, prompts him to begin questioning everything around him. Montag comes to understand that he alone, as an individual, has the power to change his circumstances. Referring to my discussion of individualism and communism, Montag goes through a paradigm shift. Realizing that his serving of the community is solely beneficial for the party, therefore, it is required to shift perspective to represent his individual morals. Confronting himself leads to a deep sense of self-loathing. He becomes physically ill from the events and even contemplates calling in sick, as Montag and Mildred are arguing in the following text:

He had chills and fever in the morning. "You can't be sick," said Mildred. He closed his eyes over the hotness. "Yes." "But you were all right last night." "No, I wasn't all right " He heard the "relatives" shouting in the parlour. (Bradbury 23)

Montag experiences a complete breakdown as he begins to truly grasp the reality of the life he has been living day after day. This moment unfolds brilliantly through the clash between Montag and Mildred, whose personalities represent two extreme opposites in a heated argument. This societal division is a recurring theme in both books. It is similar to the saying like, the wise remain silent and reflect, while the foolish shout and voice opinions when silence would be better. However, in the worlds of both novels, it becomes increasingly difficult to determine who is 'good' and who is 'bad'. Declaring which version of humanity is the 'right' one feels almost obscene. Mildred's complete disbelief and her nonsensical, cold remarks are further highlighted in the following dialogue, amplifying their contrast.

"We burned an old woman with her books." "It's 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 own parlour?" "Sure, but it's nice visiting." She went out into the parlour. 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?" (Bradbury 24)

After the woman's death, Montag undergoes a drastic character transformation. He begins planning on changing the system and exploring new possibilities. Professor Faber plays a significant role in this, providing support and guidance for Montag's actions. As shown in the graph (letter 'S'), his position in character development is secured. Montag's story concludes on a positive note, as he reaches a place where he is welcomed by like-minded individuals, offering him a wealth of new opportunities,

“Myself: I wrote a book called *The Fingers in the Glove; the Proper Relationship between the Individual and Society*, and here I am! Welcome, Montag! " "I don't belong with you," said Montag, at last, slowly. "I've been an idiot all the way." "We're used to that. We all made the right kind of mistakes, or we wouldn't be here. When we were separate individuals, all we had was rage. I struck a fireman when he came to burn my library years ago. I've been running ever since. You want to join us, Montag?" "Yes." "What have you to offer?" "Nothing. I thought I had part of the *Book of Ecclesiastes* and maybe a little of *Revelation*, but I haven't even that now." (Bradbury 70)

Montag's personality undergoes a complete transformation compared to the beginning of the book. While in the opening pages, he takes pleasure in burning books and, by extension, the words within them, he later focuses not on destruction but on growth and development. Later, I will elaborate on how Montag, initially seeming entirely disconnected from nature, begins to experience a longing for understanding and seeks answers to his questions through a reconnection with the natural world:

To everything there is a season. Yes. A time to break down, and a time to build up. Yes. A time to keep silence and a time to speak. Yes, all that. But what else. What else? Something, something . . . And on either side of the river was there a tree of life, which bare twelve manner of fruits, and yielded her fruit every month; And the leaves of the tree were for the healing of the nations. (Bradbury 77)

The importance and impact of Clarisse's role are evident in Montag's final words. Reflection, reconnecting with nature, cherishing life, finding happiness in small things, and occasionally pausing to observe the surroundings all of these ideas resurface here. In the graph, this is the peak of Montag's character (letter 'S'). This line of thought will be explored in greater detail in section 2.3 *Winston's and Montag's Circle of Influences*.

2.1.2 **Winston's Journey**

Winston's character progresses in the opposite direction. We are introduced to him as someone fully aware of his circumstances and external environment. In his twisted, dark, and monotonous daily life, he begins expressing his thoughts by writing in a diary, attempting to understand himself more deeply as his writing unfolds. “The thing that he was about to do was to open a diary. (...) For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future, for the unborn” (Orwell 7-8).

Through his writing and expression of thoughts, in this context, Winston does not diminish in personality. However, if we consider the chart (letter 'D') and his admissions, he

gradually begins to spiral downward. I hold this view because Winston admits that by writing in the diary and committing the acts he has, therefore, essentially signing his death warrant. In addition, he places himself in an increasingly dangerous position. The chart not only illustrates the characters' development but also demonstrates their current circumstances. As I mentioned, Winston recognizes the signs present in his surroundings and is capable of interpreting them.

As seen in the following text, Winston identifies the three men in the café who are later condemned. This scene holds significant importance, as, by the end of the book, Winston finds himself in the same position as these three dissidents of the Party:

It was the lonely hour of fifteen. Winston could not now remember how he had come to be in the cafe at such a time. The place was almost empty. A tinny music was trickling from the telescreens. The three men sat in their corner almost motionless, never speaking. Uncommanded, the waiter brought fresh glasses of gin. There was a chessboard on the table beside them, with the pieces set out but no game started. (Orwell 66)

Julia's presence is both positive and negative. It is positive because together, they create a world where they can truly be themselves and live as somewhat happy and free. However, it is only 'somewhat' free, as they constantly live in fear of the Party and, specifically, surveillance. The created image of power (Big Brother) captures people's minds, as a consequence, they cannot truly live without second thoughts. On the negative side, Julia's involvement leads Winston to commit further 'crimes'. I would like to refer to the Marshall Cross again, noting that the letter D section of the chart (Winston) stagnates and only later showcases the changes the readers have already expected. The pivotal moment for Winston, as illustrated on the chart, is when he enters the supposed Brotherhood, which turns out to be a lie, and receives a book from O'Brien containing 'the truth'. Similarly to Beatty, O'Brien serves the truth on a silver platter. Winston, however, becomes a prisoner of illusion, believing that his life will improve to a more free state of existences from this point onward. Unfortunately, both he and Julia are arrested, and Winston's downward spiral begins,

'It was behind the picture,' breathed Julia. 'It was behind the picture,' said the voice. 'Remain exactly where you are. Make no movement until you are ordered.' It was starting, it was starting at last! They could do nothing except stand gazing into one another's eyes. (Orwell 188-189)

Winston is subjected to trials both mentally and physically, therefore we can observe in the graph from this point on, the letter D drastically decreases. He is first starved, then tortured and humiliated, relentlessly breaking down his sense of self. He is forced to love Big Brother

and accept whatever he is told as the absolute truth. Referring to the prisoners from the Panopticon, they also must obey and follow the laws since they could be under constant surveillance and the possibility for punishment. Just like the prisoners, Winston repays for his actions and thoughts. However, the moment of complete annihilation comes when he betrays Julia and the love they share.

Firstly, I present the moment where Winston is still himself, before the entry of Room 101 where he faces his worst fear,

Winston had stopped weeping, though the tears were still oozing out of his eyes. He looked up at O'Brien. 'I have not betrayed Julia,' he said. O'Brien looked down at him thoughtfully. 'No,' he said; 'no; that is perfectly true. You have not betrayed Julia.' (Orwell 234)

Here, after the betrayal of Julia, Winston has no attachment to anybody. His 'nakedness' is the goal of the party, therefore they can turn Winston to their side,

And he was shouting frantically, over and over. 'Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!' He was falling backwards, into enormous depths, away from the rats. (Orwell 245)

From this point onward, Winston's life takes a complete downward spiral. He has lost everything, and the only thing left to him is the love he feels for Big Brother (here the decrease of letter D is visible). However, upon reaching this state, his story, which is the opposite of Montag's, ends tragically. Having lost his freedom, he becomes a slave to the Party. He transforms into what he once opposed and fought against.

Then, seeing that Winston's glass was empty, he brought the gin bottle and filled it. There was no need to give orders. They knew his habits. The chessboard was always waiting for him, his corner table was always reserved; even when the place was full he had it to himself, since nobody cared to be seen sitting too close to him. (Orwell 246)

As I mentioned at the beginning of the subchapter, Winston notices the three men sitting idly in the café, and in a similar manner, the circle in Winston's life also closes. His fate mirrors that of the three men. His final transformation is expressed in the following quote: "He was walking down the white-tiled corridor, with the feeling of walking in sunlight, and an armed guard at his back. The long-hoped-for bullet was entering his brain" (Orwell 254).

In my opinion, the headshot can be interpreted literally, signifying Winston's death. However, it can also be understood metaphorically just as the bullet reaches his brain, so too does O'Brien and the Party's will achieve its goal. Winston, as we once knew him, is gone, replaced by someone entirely shaped by the Party's influence. In the graph, this is the lowest point for letter D (Winston). Signifying the absolute loss and destruction of the character.

2.2 Governmentally Controlled Mentality

In both books, the totalitarian parties have a mutual goal: to control the human mind so that they can collectively control their thinking. However, in practice, the two ruling systems achieve influence differently.

In Orwell's *1984*, the tools used to dominate the mind include constant surveillance and eavesdropping. These take various forms, such as helicopters perpetually circling above buildings, telescreens that continuously monitor and listen to individuals (similarly to the guard in Panopticon's tower), the sense of mutual distrust among people (especially involving children), and finally, Two Minutes Hate, and, of course, the Thought Police. While the first three tools primarily influence individuals externally, observing their physical actions (unless someone unintentionally betrays themselves by speaking against the regime in their sleep or through a rare lapse in communicating), the last two are distinctly aimed at targeting the human psyche, specifically their thoughts and emotions. As portrayed in the following paragraph:

The horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but, on the contrary, that it was impossible to avoid joining in. Within thirty seconds any pretence was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledgehammer, seemed to flow through the whole group of people like an electric current, turning one even against one's will into a grimacing, screaming lunatic. (Orwell 14)

Similarly, in Bradbury's *Fahrenheit 451*, surveillance primarily occurs through individuals reporting one another, alongside the activities of the fire department (where Montag works) which identifies and eliminates locations where books are kept. Those who are caught breaking the rules typically face severe consequences: their houses, along with their books, are burned, and the individuals are either imprisoned or executed with their books (as the prisoners of the Panopticon, the people in the book will also suffer the consequences of their actions). In the following quote, Montag argues with Beatty that they must take the woman out of the flaming house: "Beatty raised his hand in which was concealed the igniter. "We're due back at the house. Besides, these fanatics always try suicide; the pattern's familiar"" (Bradbury 18).

Fahrenheit 451 places a stronger focus on the eradication of critical thinking as its central theme. This is achieved through tools like the parlor walls, where endless entertainment programs ‘captivate’ viewers, like the seashells, and the earbuds that stream news and advertisements directly to the individual. This constant stream of information parallels the propaganda observed in *1984*, where the government continuously chants its successes through the telescreens. However, in *Fahrenheit 451*, the primary method of suppressing critical thinking is, above all, the burning of books. Hence, both of the books criticize a system that attempts to destroy (*Fahrenheit 451*) or change (*1984*) certain cultural and historical elements that contribute to the creation of one’s identity.

2.3 Winston’s and Montag’s Circle of Influences

Winston in *1984* and Montag in *Fahrenheit 451*, character development proceeds in quite the same route. However, it’s essential to highlight that the characters we come to know at the beginning and see fully developed by the end differ greatly not only from their former selves but also from each other. Despite experiencing the same influences, they do not end up on similar paths. This is, of course, because Winston was tortured to become what he opposed throughout the story (to love Big Brother), whereas Montag was fortunate enough to escape arrest. I believe, however, that if Montag had been caught in that scene, his character would have ended up similar to Winston’s.

Implicitly, Montag’s mindset and disposition toward his occupation are portrayed, however, we do not get informed of his opinion about the current ruling government. His ideas are limited, and he is ignorant of his surroundings. Earlier in the story, it is understandable why he and his wife are together since they share the same ideology. Montag’s shallowness and lack of interest are parallel to the attitudes of Mildred. It is also backed by the following quotation:

"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. "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." He suddenly couldn't remember if he had known this or not, and it made him quite irritable. "And if you look"-she nodded at the sky-"there's a man in the moon." He hadn't looked for a long time. (Bradbury 3)

Montag, much like the millions or even billions of people living in our modern capitalist society, has become detached from nature. We have disrupted our daily sustenance from nature through mass production. For humans, as seen here with Montag, work has become a central part of life. Clarisse embodies peace, silence, and the values of the old world (close relation to mother nature). Due to the industrialization of society, people, in their self-imposed exhaustion and their frantic pursuit of money, have forgotten to pause, take a breath, and look around at the world. Clarisse draws Montag's attention to this. After following the same daily routines for years, Montag only later notices the small details. Clarisse impersonates the values that are opposite to the state's.

As Beatty (Montag's boss, and the captain of the fire department) will reveal to us later, the primary goal is human happiness and tranquility. Happiness and sadness are binary oppositions and cyclical. As I see it, happiness and sadness cannot be understood without one another, moreover, it is a periodical state of being. Spring is followed by summer, when flowers live and bloom, and then come autumn and winter when the flowers wither. *Fahrenheit 451's* system avoids this realization. It demands the exclusion of sadness and truth.

The passage below is similar to the one between O'Brien and Winston when he finally receives answers to his questions at the end of the book. This is the first part of the book where we encounter the operating principles of the party:

You must understand that our civilization is so vast that we can't have our minorities upset and stirred. Ask yourself, What do we want in this country, above all? People want to be happy, isn't that right? Haven't you heard it all your life? I want to be happy, people say. Well, aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these." "Yes." Montag could lip-read what Mildred was saying in the doorway. He tried not to look at her mouth, because then Beatty might turn and read what was there, too. "Coloured people don't like Little Black Sambo. Burn it. White people don't feel good about Uncle Tom's Cabin. Burn it. Someone's written a book on tobacco and cancer of the lungs? The cigarette people are weeping? Burn the book. Serenity, Montag. Peace, Montag. Take your fight outside. Better yet, into the

incinerator. Funerals are unhappy and pagan? Eliminate them, too. Five minutes after a person is dead he's on his way to the Big Flue, the Incinerators serviced by helicopters all over the country. Ten minutes after death a man's a speck of black dust. Let's not quibble over individuals with memoriams. Forget them. Burn them all, burn everything. Fire is bright and fire is clean. (Bradbury 29)

In Beatty's opinion, we can infer that this is the system's goal in burning books: to create peace and happiness in people's daily lives. Throughout history, this was done by the Nazis during Hitler's time. If there is nothing to argue about and there is nothing to question people would no longer have anything to be outraged about, so there is nothing to hate or protest against. Naturally, outrage today is often unjustified, and people tend to judge before they think, but at least there was something that allowed for debate and exchange of ideas. For instance, in *1984*, in the hate-minute sequence, they judge Goldstein instantly, but they do not even know if he is truly evil, or accusations are even valid:

Fahrenheit 451 retains a present resonance that exceeds another classic with which it is often compared, Orwell's *1984*. For unlike *1984*, which is an exercise in political commentary railing against Utopian tyranny and Big Brother, Fahrenheit 451 is less overtly political, less overtly about freedom alone, and more deeply about the essence of humanity, about that which makes life worth living. At bottom, the characters, the plot, and the insights of Fahrenheit 451 are, above all else, about the life of the mind and the essential link between a life of the mind and a life of meaning. (Smolla 906)

Therefore, the parties' clear function is missing as background detail from the story. Hints are scattered in dialogues and narratives, but not in the same way as it is in *1984*. In the following paragraph from *1984*, Winston describes the functions of the Party in detail. In *1984*, the Party does not burn books opposite to *Fahrenheit 451*, they simply rewrite them,

All history was a palimpsest, scraped clean and reinscribed exactly as often as was necessary. In no case would it have been possible, once the deed was done, to prove that any falsification had taken place. The largest section of the Records Department, far larger than the one on which Winston worked, consisted simply of persons whose duty it was to track down and collect all copies of books, newspapers, and other documents which had been superseded and were due for destruction. (Orwell 35)

Explicitly, Orwell's plot serves as a guidebook, to understand the function of the party in *Fahrenheit 451*. In *1984*, not only is Winston's character transparent, but also the party's

functions and reasons emerge more in the book. As an example, from the beginning of *1984*, Winston is aware of the actions of the party.

The shared trait of the books, however, lies in the protagonists' paths of life and realizations. They have similar connections throughout the story both externally and internally. It should be noted that the beginning and ending differ for Winston and Montag. It is interesting, however, how the external environments can overrule people. The question arises whether we truly have the freedom of choice or if it is merely an illusion.

Montag's most prominent characteristic is his naivité. Even though he is a firefighter and burns valuable ideas, he does not realize the evilness of his acts ("It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and changed" (Bradbury 15)).

Here, I refer to a short example from Hannah Arendt's book, *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963). Briefly, the book discusses Adolf Eichmann's trial. He was accused of the death of thousands of Jews, Gypsies, and other minorities during the Holocaust. All in all, the moral is that he did not declare himself guilty, because he only did his job, and what he was being asked from his leaders. As the Arendt concludes:

This was the way things were, this was the new law of the land, based on the Führer's order; whatever he did he did, as far as he could see, as a law-abiding citizen. He did his duty, as he told the police and the court over and over again; he not only obeyed orders, he also obeyed the law. (65)

Considering Arendt's idea of the *Banality of Evil*, the question of responsibility arises in Winston's and Montag's case. It should be contemplated whether these characters should be held accountable for their evil actions, while following orders: I propose, they are victims of a cruel and oppressive system. However, we can repeatedly observe their fragmentation of moral values, which results in realizing their immoral actions. Furthermore, by societal standards, Eichmann's sins of murdering people cannot be paralleled with Montag's and Winston's 'minor crimes'. As shown in the novels, humanity is still left in the characters.

Although I maintain that Winston is a 'good man' at the beginning of the story, I want to demonstrate that, within the bleakness and emptiness of the system, after Winston gets cover from a bomb, he gets up and kicks aside a hand without surprise or distress. As shown in the book: "Apart from the bloody stump, the hand was so completely whitened as to resemble a plaster cast. He kicked the thing into the gutter, and then, to avoid the crowd, turned down a side-street to the right" (Orwell 72).

I can sustain this theory because Winston later reflects on the events and realizes that he lost his humanity, therefore, he has a long path of learning ahead of him. My point is further demonstrated in the following passage:

The proles had stayed human. They had not become hardened inside. They had held on to the primitive emotions which he himself had to re-learn by conscious effort. And in thinking this he remembered, without apparent relevance, how a few weeks ago he had seen a severed hand lying on the pavement and had kicked it into the gutter as though it had been a cabbage-stalk. 'The proles are human beings,' he said aloud. 'We are not human.' (Orwell 139)

I would like to draw a parallel between the two quotes. The two protagonists reach a common point, which is significant not only for the paper's claims but on a human level too: the achievement of honestly admitting one's own sins and flaws is essentially a turning point for Montag and Winston too. Both characters fully recognize their blindness, which marks the height of their journeys. The following presents Montag's realization:

"It's not just the woman that died," said Montag. "Last night I thought about all the 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. "It took some man a lifetime maybe to put some of his thoughts down, looking around at the world and life, and then I came along in two minutes and boom! it's all over" (Bradbury 25)

The dilemma with the ending of Winston's story is that his values might be forced by the system. Focusing on another passage from Arendt's work, I showcase a shift in the characters' attitude that might be similar to Eichmann's:

Eichmann's own attitude was different. First of all, the indictment for murder was wrong: "With the killing of Jews I had nothing to do. I never killed a Jew, or a non-Jew, for that matter - I never killed any human being. I never gave an order to kill either a Jew or a non-Jew; I just did not do it," or, as he was later to qualify this statement, "It so happened . . . that I had not once to do it" - for he left no doubt that he would have killed his own father if he had received an order to that effect. (Arendt 15)

Eichmann's attitude bears a strong resemblance to that of both characters. Reading between the lines, one can sense their 'innocence.' However, I find it intriguing that while

Montag resembles Eichmann at the beginning, Winston throughout the story is acutely aware of the consequences and impact of his actions on the world. As a propaganda producer, his primary role is to falsify any article or report that could threaten the Party. Winston grasps the gravity of his actions early on, which ultimately places him in the same position at the story's end as Montag at the beginning, or Eichmann up until his execution. The following quotation illustrates Montag's perception of his occupation, as he explains, "It's fine work. Monday bum Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then bum the ashes. That's our official slogan" (Bradbury 3).

Montag's words reveal his passion and excitement for his profession. Like Eichmann, following orders is his primary focus, and as a result, he fails to recognize the gravity of his actions in carrying out his tasks.

Winston's character, however, evokes ambivalent feelings in the reader. He appears as an innocent man who, according to his own self-assessment, believes the Party has crossed a line. Unfortunately, disobedience or rebellion against the system comes with severe consequences. This is evident in the following lines:

He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark moustache. O cruel, needless misunderstanding! O stubborn, self-willed exile from the loving breast! Two ginscented tears trickled down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother. (Orwell 254)

The final page of the book reveals the result of the torture where Winston is transformed to love Big Brother. It stands as the outcome of attempting to act against the system. It is prominent in Bradbury's book that the dystopian reality does not originate from the evil nature of people's actions but from how the world created a false sense of comfort.

"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 programme," she said (Bradbury 23)

However, *1984* also attempts to create this false sense of comfort:

It appeared that there had even been demonstrations to thank Big Brother for raising the chocolate ration to twenty grammes a week. And only yesterday, he reflected, it had been announced that the ration was to be REDUCED to twenty grammes a week. Was it possible that they

could swallow that, after only twenty-four hours? Yes, they swallowed it. Parsons swallowed it easily, with the stupidity of an animal. (Orwell 50)

The two works approach this sense of comfort from different angles. *Fahrenheit 451* creates an environment and experience where people are so entertained by their screens that they never feel the need to leave their homes, simply indulging in the broadcasts. On the other hand, *1984* fabricates false and distorted news, presenting it as the truth. Propaganda manipulates information to give people a sense of comfort. The falsity goes unnoticed by the people because they are buried under a flood of information. It becomes impossible to distinguish what is real and what is not.

Fahrenheit 451's comfort is similarly dangerous like *1984*'s terror. Surrounded by comfort, luxury, and tranquility, people in their peace of mind do not question the being of their freedom. Likewise, they do not investigate the rightness of their actions. They do everything in the name of the law. Therefore, it breaks the human sense of justice in two. Firstly, because the generations, the young adults, are growing up following systematic laws, so for them, it is the default value to follow. However, in the case of Winston, it is visible that there are similar people who share the same thoughts and feelings and are struggling to fit in and do as the new moral dictates. Unlike the little kids, for Winston's generation, it is not an intuitive reaction to serve something greater. They come from a period where integrity, respect, freedom of speech, etc. are ordinary human rights. Winston, and later Montag, as servers of the system, realize their wickedness as a result, showcasing their intention to purify themselves somehow from all this madness:

And then Clarisse McClellan said: "Do you mind if I ask? How long have you worked at being a fireman?" "Since I was twenty, ten years ago." "Do you ever read any of the books you bum?" He laughed. "That's against the law!" "Oh. Of course." "It's fine work. Monday bum Millay, Wednesday Whitman, Friday Faulkner, burn 'em to ashes, then bum the ashes. That's our official slogan." (Bradbury 3)

In action, *Fahrenheit* does not use torture or violence as explicitly as *1984* does. Here the ideas of happiness and freedom are not synonymous. In the world of *Fahrenheit 451*, everyone lives in a safe place without thinking of poverty. But critical thinking and experimentation have disappeared from people. Ironically, everything that a person needs is on the wall TV. On the other hand, in *1984* not only do people suffer from hunger and bad health conditions, they are also in constant fear of the memory police. Although they experience mental and physical abuse firsthand, the need for rebellion and change still stays latent, the

characters barely or only later in the plot act against their system. The people acknowledge the fact that if they protest against the ruling power they will be punished. Therefore, under the pressure of fear, they rather 'doublethink' to protect themselves and to cover the truth.

2.4 The significance of Winston's and Montag's positions

Both men work and serve under their political party. In addition, these positions allow them to discover the truth. The following quotes provide insight into how the two characters approach the truth. Out of fear, Winston destroys the evidence, which is why he states in his final words that, with his current understanding, he would have kept it:

Of course, this was not in itself a discovery. Even at that time Winston had not imagined that the people who were wiped out in the purges had actually committed the crimes that they were accused of. But this was concrete evidence; it was a fragment of the abolished past, like a fossil bone which turns up in the wrong stratum and destroys a geological theory. 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. (...) That was ten—eleven years ago. Today, probably, he would have kept that photograph. (Orwell 67)

Similarly, Montag becomes excited about committing an illegal act by smuggling a book home. Furthermore, it is intriguing that the symbol of fire, representing eradication, appears in both novels. Additionally, just like Winston, Montag also seeks to destroy evidence if he feels it does not provide the answers he is searching for.

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief.. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician's flourish! Look here! Innocent! (Bradbury 17)

"Millie! " he said. "Listen. Give me a second, will you? We can't do anything. We can't burn these. I want to look at them, at least look at them once. Then if what the Captain says is true, we'll burn them together, believe me, we'll burn them together. You must help me." (Bradbury 32)

During the book, they are in a rising temptation to reach for the forbidden fruit, which is also the knowledge of the truth. Referring to the "tree of the knowledge of good and evil" from the Bible, a parallel can be drawn between the character's state of being and their results. Awakening to self-awareness can be read in a positive light: considering Winston and Montag, their usage of knowledge does not aim to harm society. On the contrary, O'Brien and Beatty

purposefully abuse and misuse the acquired knowledge to serve the system. Therefore, I would argue that consuming the forbidden fruit itself is not inherently evil, but evidently, it can be corrupted by certain characters (*King James Version*, Genesis 2-17). Montag begins his 'journey' as an evil person, because he obeys the party, and in the end, he becomes 'good', and escapes from their pressured rule.

Winston, however, is a 'good' character, and by force, they make him 'evil'. It is an open-ended question whether Winston dies as a bad person or not. He switched allegiance because he was forced to do so. As mentioned before, Winston cannot be identified as an Eichmann-like evil since he is conscious of the inhuman actions of the party from the beginning. However, it should be noted that in Room 101 he is emptied and refilled with party slogans, therefore, he will arrive at a banally evil state of mind. Similarly to Eichmann, Winston becomes a product of the party and willingly follows orders.

O'Brien was a being in all ways larger than himself. There was no idea that he had ever had, or could have, that O'Brien had not long ago known, examined, and rejected. His mind CONTAINED Winston's mind. But in that case how could it be true that O'Brien was mad? It must be he, Winston, who was mad. (Orwell 219)

The scariest acknowledgment is Winston's decreased sanity and confidence over time. By breaking Winston through torture and humiliation under O'Brien's orders, the Thought Police stripped him of his very self. Because of Winston's inner nakedness, his freedom of his identity is vulnerable. He would do anything to avoid further pain like confessing, revealing, betraying, or accepting anything the party orders Winston to do ("Do it to Julia!" Orwell 245). In his surrender, he also begins to accept the possibility that perhaps the fault lies not with the system or others, but with himself.

The reasons behind Montag's visible and successful development should be examined in the next paragraph. As it was explained in *1984*, to stop people from constantly rebelling, the primary action to be taken is to stop heroes from coming to life. The purpose is not simply to kill them, because their passion for truth will transfer to other people but kill them, mentally and emotionally, therefore it is an endless circle.

This act only results in making martyrs out of this directly eliminating people who are against the will of the government. First, they must break the victim by torture and humiliation. Finally, confront the victim with their worst fear, and as a result, they will betray their loved ones. Ultimately, they can pour whatever they want into their victim's emptiness:

“Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves.” (Orwell 219)

However, by following Orwell’s world mentality, in *Fahrenheit 451* a martyr was created, and I believe, that was one of the reasons why Montag changed. The woman who was willing to die in the depths of the flames and not leave her books was a courageous step. In *1984* this mentality is detailed by O’Brien:

“In the Middle Ages there was the Inquisition. It was a failure. It set out to eradicate heresy, and ended by perpetuating it. For every heretic it burned at the stake, thousands of others rose up. Why was that? Because the Inquisition killed its enemies in the open, and killed them while they were still unrepentant: in fact, it killed them because they were unrepentant. Men were dying because they would not abandon their true beliefs.” (Orwell 216-217)

In case of Montag, the death of Clarisse made him realize, the cruelty of the system. Clarisse becomes an authentic example of liberty and resistance against oppression. In *Fahrenheit 451* world does not eliminate and change her thoughts to the current ruling government’s ideology therefore her death was not in vain. As an outcome, Montag’s success reaches a point because of Clarisse death.

2.5 Importance of women in the male characters' development

In literature, female characters can motivate or serve as catalysts for change for male characters. This can be detected in both protagonists’ lives. Through the impact of love, they are taking the chance of dying, just to discover something new in their dull circumstances, for instance, desire and excitement. Julia and Clarisse are dominant in the two’s character development. Their existence is the trigger for why Winston and Montag end up at that point. In *1984*, Julia’s significance is her dominant, strong female character. She takes the first intimate step by secretly handing Winston a note, with the message “I love you” (Orwell 91). Julia in the beginning plans the different locations, where they hold their secret few hours of meeting. In these meetings, Winston realizes the simplicity and beauty of life, and he has an omnipresent thought not only of Julia but of the theoretical defeat of Big Brother.

Besides Julia, Winston’s mother plays a crucial part in his adult and childhood identity and character improvement. Through Winston’s dreams, we learn his subconscious feelings and remorse towards his mother and his sister.

He could not remember what had happened, but he knew in his dream that in some way the lives of his mother and his sister had been sacrificed to his own. It was

one of those dreams which, while retaining the characteristic dream scenery, are a continuation of one's intellectual life, and in which one becomes aware of facts and ideas which still seem new and valuable after one is awake. The thing that now suddenly struck Winston was that his mother's death, nearly thirty years ago, had been tragic and sorrowful in a way that was no longer possible. (Orwell 26-27)

With the introduction to Winston's dreams, Orwell captures an interesting aspect of story writing. Dreams can be complex and can confuse a person. The narrator, besides wanting to familiarize the reader with his past, shows Winston as he struggles with his current emotions and repressions, and he is trying to capture and understand his presence. One of the functions of dreams is to subconsciously analyze our current being:

It is rarely if ever the case that a dreamer awakens and proceeds to recite with vacant stare a fixed narrative. Dream recall is like recall generally. We interpret, extrapolate, re-vise; it sometimes seems that we "relive" the incidents and draw conclusions from this reliving-conclusions that are then expressed in what we actually compose then and there as our recollections. (Dennett 154)

Furthermore, Winston's wife, Katharine, with whom he no longer lives, bears a striking resemblance to Montag's wife, Mildred. Both women are entirely passive intellectually, showing no interest in anything beyond the Party's slogans. This realization leaves both protagonists feeling profoundly empty and saddened.

Montag is also surrounded by two valuable women in his life. Later in the plot, he will face another woman, who builds on his realization of not only the system's corruptness, but also that he is a part of the system too, so he becomes ashamed of himself.

At the beginning of the story, when Clarisse is introduced, Clarisse's existence and her point of view make Montag interested. As the narrator portrays, Montag first is amazed simply by her presence, later by her thoughts on certain concepts. Clarisse's role in Montag's life is a paradigm shift. Her appearance raises questions. The most important way of learning is to be curious and ask questions. These attributes first fit Clarisse, after a couple of encounters, he suits himself with openness too.

Mildred, his wife, is the opposite of Clarisse. She is a narrow-minded and brainwashed individual. Her daily life is emptied in listening to the news and observing the TV. She is perfectly happy in her shallowness. Her absence of any portion of her idea makes her happy. Her emptiness of empathy is proven by the following conversation between Montag and Mildred,

He looked with dismay at the floor. "We burned an old woman with her books." "It's 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 own parlour?" "Sure, but it's nice visiting." She went out into the parlour. 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 parlour was exploding with sound. (Bradbury 24)

Mildred is passive and careless of her husband's experiences. Her attention is not disturbed even for a second from the parlor. This attitude, understandably so, makes Montag greatly disappointed. He cannot express his feelings, therefore he is enclosed with his own ideas. Here Mildred should have listened to and paid attention to Montag. Because of Montag's inability to make himself free from his guilt, later he feels sick and uneasy about going to work in his next shift.

Montag interacts with a third woman for a short period of time. The woman's role in the story is that the firefighters after an anonymous report discover, that she hides books in her attic. This woman is so outstanding she makes Montag realize his evilness for the first time. After this section, he begins to feel ashamed of himself and tries to search for the meaning of his occupation, as well as to understand why these books are being burned.

2.6 Antagonistic Influences

Both antagonists (O'Brien (1984) and Beatty (*Fahrenheit 451*)) play significant roles in the protagonists' lives. The central characters blindly trust the men. However, Montag in a crucial situation cuts himself from Beatty (kills him) and has a chance at freedom. Winston has a deeper admiration for O'Brien, even in the end when we realize that O'Brien betrayed him, he still has respect for him. Winston cannot overrule O'Brien's cleverness and wisdom therefore he is defeated. Winston admits that O'Brien is the only person who truly understands him. It is questionable whether O'Brien understands Winston only because of the memory police or because they have a deeper bond. As O'Brien, many times assures Winston's thoughts it is interesting, that perhaps this is from the party to gain trust over a person:

"Then why bother to torture me? thought Winston, with a momentary bitterness.

O'Brien checked his step as though Winston had uttered the thought aloud. His large ugly face came nearer, with the eyes a little narrowed. 'You are thinking,' he said, 'that since we intend to destroy you utterly, so that nothing that you say or do can make the smallest difference—in that case, why do we go to the trouble of

interrogating you first? That is what you were thinking, was it not?' 'Yes,' said Winston. (Orwell 217-218)

O'Brien's ability to gain Winston's trust and ultimately betray him is not something that happens between Montag and Beatty. One could argue that Winston made a mistake by trusting O'Brien and visiting his home, and perhaps his naïve behavior put him in unfavorable situations. This naivety, however, is not present in Montag. He has a strong sense of differentiation and, slowly but surely, learns to distinguish right from wrong, a theme that will be explored further. However, in the world crafted by the author, Montag could have easily faced a similar fate to Winston's if he had placed his hope in the wrong person.

One possible argument is similar to a film's plot named *Truman Show*. (Peter Weir, Paramount Pictures, 1998) In brief, the protagonist of the film Truman Burbank (Jim Carrey) is in a televised prison. *Truman Show* is a 24/7 televised program about Truman's everyday life for viewers behind the screens in the real world. The importance of the story in parallel with my theory, is that all of Truman's thought relatives, close friends, and her beloved wife are just actors and actresses. Small hints are revealed from the text that can be interpreted as Julia being just a member of the Party. Before they have intercourse. Winston asks Julia if she ever has been in a similar situation:

He knelt down before her and took her hands in his. 'Have you done this before?' 'Of course. Hundreds of times—well, scores of times, anyway.' 'With Party members?' 'Yes, always with Party members.' 'With members of the Inner Party?' 'Not with those swine, no. But there's plenty that WOULD if they got half a chance. They're not so holy as they make out.' His heart leapt. Scores of times she had done it: he wished it had been hundreds—thousands. Anything that hinted at corruption always filled him with a wild hope. (Orwell 157)

An intriguing point that can be considered is whether Julia is genuine and trustworthy, or she just plays a role to continuously test the loyalty of the members. From my perspective, Julia and perhaps numerous other people are 'hunting' down people who are against and disloyal to Big Brother. As I previously expressed my thoughts on the struggles of the generation gap it is also strange that Julia finds a man like Winston attractive. He is older than her and visible signs of aging appeared on him. Therefore, Julia easily can be raised by the party's influence so her intentions can be similar to Mr. Parson's child. His daughter reported his father to the memory police because he had confronted ideas against Big Brother, as the following segment indicates:

‘Down with Big Brother!’ Yes, I said that! Said it over and over again, it seems. Between you and me, old man, I’m glad they got me before it went any further. Do you know what I’m going to say to them when I go up before the tribunal? ‘Thank you,’ I’m going to say, ‘thank you for saving me before it was too late.’ ‘Who denounced you?’ said Winston. ‘It was my little daughter,’ said Parsons with a sort of doleful pride. ‘She listened at the keyhole. Heard what I was saying, and nipped off to the patrols the very next day. Pretty smart for a nipper of seven, eh? I don’t bear her any grudge for it. In fact I’m proud of her. It shows I brought her up in the right spirit, anyway.’ (Orwell 295)

This paragraph sheds light on the destructiveness of the unreliability of anyone in the system. If one cannot trust their own family, the question emerges, whether one can trust an unknown person like Julia, O’Brien, and Mr. Charrington. Therefore, this could be identified as one of the tools with which the party achieves its results: to capture them by their sensitiveness or weak points. Perhaps that is a similar case that happened with Winston when they lured him. Because they are instinctively driven and hunger for genuine human connections and therefore, they are vulnerable. Also, the narrator and O’Brien are unreliable and therefore do not give direct information about Julia’s well-being.

Montag's relationship with Beatty is opposite to Winston's relationship with O'Brien. The protagonist neither seeks nor relies on Beatty's help or advice. On the contrary, Montag keeps his distance from Beatty and even fears him. Beatty delivers a comprehensive historical indoctrination to Montag, explaining the entire past and the reasons behind its evolution. Both Beatty and O'Brien possess extensive knowledge and compellingly present their narratives. Notably, Beatty's appearance at Montag's house takes him by surprise, and the text implies that they are being watched,

He took time to prepare and light his brass pipe and puff out a great smoke cloud. "Just thought I'd come by and see how the sick man is." "How'd you guess?" Beatty smiled his smile which showed the candy pinkness of his gums and the tiny candy whiteness of his teeth. "I've seen it all. You were going to call for a night off." (Bradbury 26)

Montag was fortunate that, in the heat of the moment, he was able to kill Beatty. I believe the two stories could have taken a similar turn here. If Montag had been captured, he would likely have met a similar fate to Winston and Julia, facing punishment (whether imprisonment or execution). Beatty's role was not as crucial to Montag as O'Brien's was to Winston, as Beatty did not influence Montag's decisions, since they did not have deeper intellectual and emotional

connections. Montag was able to keep a clear mind and distinguish right from wrong. In this, Professor Faber played the most significant role in guiding him,

"And something more! It listens! If you put it in your ear, Montag, I can sit comfortably home, warming my frightened bones, and hear and analyse the firemen's world, find its weaknesses, without danger. I'm the Queen Bee, safe in the hive. You will be the drone, the travelling ear. Eventually, I could put out ears into all parts of the city, with various men, listening and evaluating. If the drones die, I'm still safe at home, tending my fright with a maximum of comfort and a minimum of chance. See how safe I play it, how contemptible I am?" Montag placed the green bullet in his ear. The old man inserted a similar object in his own ear and moved his lips. "Montag! " The voice was in Montag's head. "I hear you!" (Bradbury 43)

Faber provides Montag with an earpiece, allowing him to offer guidance and support. With Faber's assistance and advice, Montag feels a sense of security. This trustful and friendly relationship was something Winston, similarly, had as well. The difference between Winston and Montag is that all of the people Winston trusted betrayed him. Mr. Charrington (he was the owner of the shop where they had their hideout), O'Brien, and therefore, I would not be surprised if Julia was also a participant in this disclosure.

However, in Montag's case, Clarisse died, Faber did his best to assist Montag's escape as he could, and as a fact, he most probably died too. Moreover, apart from that his wife Mildred reported his own husband owning books in the house, speculatively she also died. It is a contrast between the two storylines. Besides Winston, everyone betrays him and lives on. Somehow the people that surround Montag die symbolically, to save him.

3 Conclusion

To summarize my research, the similarities and differences in the journeys of the protagonists in the two works become evident. I began my analysis with a brief introduction to the concepts of panopticon, dystopia, and totalitarianism, providing context for the worlds in which these characters undergo their development. Following this, I used the Marshall Cross to explore the trajectories of the two protagonists in greater detail, presenting their journeys effectively through this framework.

Although the systems in the two novels differ, they both critique political ideas, and the goals of the two protagonists are strikingly similar. Both strive to reach a world where they are surrounded by safety and freedom, a world where freedom is not confused with fear.

Unfortunately, Winston fails to achieve this because he is captured, contrary to Montag, who breaks free from the oppressive government.

In both narratives, fear and caution dominate the lives of the protagonists as they read books, owing to the strict rules imposed by the governing authorities in their respective worlds. These rules limit human rights, prohibiting free speech and independent thought. Consequently, actions that serve the individual rather than the Party are deemed illegal and punishable. Both protagonists must carefully avoid instinctual behaviors and acts that are inherently human rights.

To support my arguments, I included examples such as the experience of love and intimacy, as well as the restriction of sexual and emotional freedom. Similarly, hobbies like reading books or writing diaries are activities that should bring comfort, however, they are deemed dangerous. In *Fahrenheit 451*, books are hidden in attics, while in 1984, Winston must write in his diary outside the telescreen's field of vision. The private sphere, once reserved for personal activities, is reduced to mechanical tasks like cooking, cleaning, and sleeping, turning individuals into machines in the system. These examples highlight how personal privacy has been almost eliminated and fully invaded in both worlds.

Although the starting and endpoints of the protagonists differ, they are influenced by similar forces, such as the antagonists, female characters, and their access to truth.

The two antagonists, O'Brien and Beatty, serve as crucial figures in both stories. However, their influence on the protagonists differs significantly. Winston admires and reveres O'Brien, while Montag sees cruelty in Beatty and successfully distances himself from his influence.

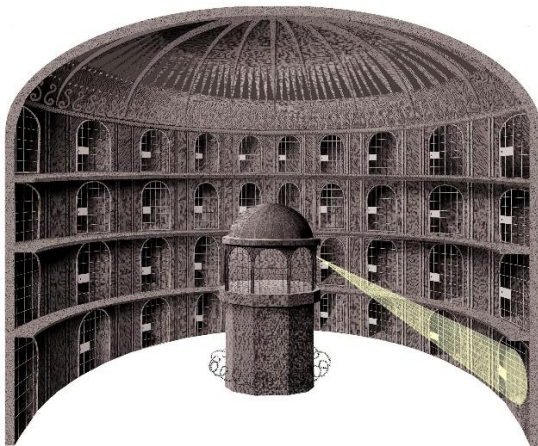
The shared central theme for both protagonists is their willingness to uncover the truth and examine the two sides of the coin. Their paths to discovery are similar, as both initially work within the Party system. However, the endings of their stories diverge sharply, following entirely separate paths.

Interestingly, their narratives intersect symbolically. The beginning of 1984, where Winston is 'good', aligns with the conclusion of *Fahrenheit 451*, where Montag becomes 'good'. Conversely, the end of 1984, where Winston becomes 'evil' by blindly following the Party's ideals, parallels the beginning of *Fahrenheit 451*, where Montag also conforms to the system without question.

In my research, I also sought to discuss the concept of 'good' and 'evil'. While Montag initially chooses to be a fireman and actively participates in destruction, his transformation is self-driven. His awakening begins with the appearance of Clarisse, who disrupts his reality and

inspires him to reevaluate his situation. In contrast, Winston starts as a self-aware and independent individual but is ultimately broken by the Party through torture and manipulation. He is forced to accept and believe in the Party's falsehoods, losing his autonomy and identity in the process.

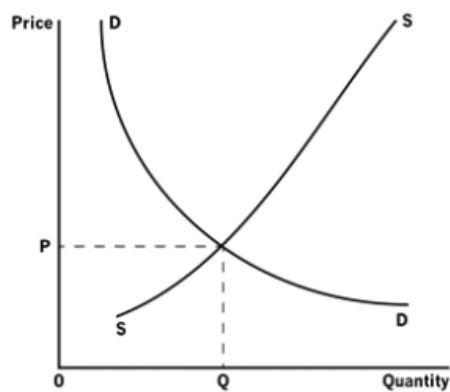
Appendix



(fig.1)

Fig. 1. Surveillance State, *New York Times*, article by Tom Shone, 18 July 2013,

<https://www.nytimes.com/2013/07/21/books/review/the-panopticon-by-jenni-fagan.html>



(fig. 2)

Fig. 2. Introduction to microeconomics, *ACCA*, Written by a member of the BT/FBT examining team, Paragraph of Equilibrium

<https://www.accaglobal.com/gb/en/student/exam-support-resources/fundamentals-exams-study-resources/f1/technical-articles/introduction-to-microeconomics.html>

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