THE MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF THE REPUBLIC OF UZBEKISTAN UZBEK STATE WORLD LANGUAGES UNIVERSITY THIRD PHILOLOGY FACULTY

Qualification Paper

Theme: «Ray Bradbury as a fantasy writer»

Admitted to defend: Done by the student

 of group 4 A,

Yusupova Inna

Head of the department:

Scientific advisor: Muratova E.D. Reviewer:

Tashkent 2012

Plan

Introduction 1

[Chapter I. “Ray Bradbury - a master of genre of fantasy” 6](#bookmark3)

§ 1. Ray Bradbury’s biography and implications that led him to start 14 writing fantasy

[§2. Philosophical character of Bradbury’s works 22](#bookmark5)

**Chapter II. Analysis of** Fahrenheit 451 **and** Martian Chronicles

§1. Analysis of characters of two great novels: Fahrenheit 451 and Martian Chronicles 30

§2. Analysis of Bradbury’s language in his works 38

[Conclusion 37](#bookmark11)

List of literature 41

Appendix 44

Introduction

“Literature is a state of culture, poetry is a state of grace, before and after culture. ” Juan Ramos Jimenez

With acquisition of independence in Uzbekistan, all spheres of our society have undergone the certain fundamental changes. Spiritual sphere of our society is also being re-arranged. At the given moment the most important task is to form new ideology corresponding to the interests of our society.

In answers to “Taffakur” editor’s questions about the importance of youth education and progress, the President of Uzbekistan marked out the necessity of “acquiring the achievement of the world culture and progress”. President told about the importance of studying the world literature, which had great impact on human intellectual perfection. I.A. Karimov regards translation and research of western writers as the main goal of world literarure. Giving a speech at the IX session of Oliy Majlis on August 29, 2002, he highlighted the most important component of civil society formation. He said that the regular work in the sphere of public education and spiritual enlightenment would bring good results. We cannot omit the great meaning of science fiction. Year by year science-fiction writers create a numerous number of new works of literature, in which they touch upon major problems of the present. Within an increase of science fiction, a lot of significant changes took place in literature as a whole: the thematic interests, broadening of ideological tasks. Growth of science fiction is outlined as the most sufficient genre of literature, and, of course, readers who become adult day by day.

The process of intensive development of science fiction as a genre of literature is closely connected with the great scientific-technical revolution which took place in the middle of XX century, announcing a new era of space science.

People could use limitless possibilities of new era in the interests of comprehensive development and humanity perfection in general.

However, even according to the predictive fantasy genre, these changes

\*

have not only positive impact on our life. Human conscious choice of future becomes the most important problem of mankind. That is why there is a great importance in controlling science-technology development, because science and technology cannot thoughtlessly fulfill all possible opportunities afforded by humanity.

The necessity of science fiction analysis is very topical as far as it helps to investigate a numerous amount of social, economic, philosophical questions.

The information given about the science fiction is quite enough. We need to mention the great works of Yu.Kagarlitskiy, B.Gurevich, E.Pamov, V.Gakov and many others. The monographic research of many prominent fantasy writers, such as H. Wells, J. Verne, A. Azimov already exists; however there are lots of remarkable writers still being studied not quite enough. One of those prominent fantasy writers is Ray Bradbury.

American literature has been always an important part of the world literature. It is full of national traditions which have played an important role in enriching and development of the world literature. Since American literature is a rather rich literature, it includes masterpieces in many forms, particularly a novel, a short story, an epic and lyric poetry, an essay, literary criticism, and drama.

American literature is also one of the oldest national literatures in the world. American writers, such as Ray Bradbury, tried to show the imminent danger of science-technology progress, and that is why we have a lot of great works indicating the importance of these consequences. That is why the originality of our work is being seen in analysis of his novels, in order to make up a deficiency in modem literature.

The aim of the present qualification paper is to promote the importance of books in connection with person’s life and to introduce the reader/listener a great contribution of Ray Bradbury’s works into the study of science-technology positive and negative consequences. In order to reach this aim we have put some concrete tasks:

1. to study Ray Bradbury’s biography and distinguish the reasons that motivated him to work on space reality and possible consequences that he described in some of his works;
2. to give brief introduction of life and creative work of the great American writer, Ray Bradbury;
3. to analyze some of Bradbury’ novels such as Fahrenheit 451, Martian Chronicles in order to study well the above-mentioned topics;

The method of research used in this qualification paper is comparative, cognitive and the method based on the analysis of the context.

The generation of 21st century is being always interested in the topics of science and technology development and problems that might affect them. The novelty of the qualification paper is defined by the results of complex investigation of the social novels of Ray Bradbury into the World’s literature. Special emphasis in Ray Bradbury’s works is laid upon the study of problems in human interaction between each other.

The theoretical value of the present qualification paper is that the complex analysis of means of expressing emotional concepts as main categories of human consciousness.

The practical value of the research is that the materials and the results of investigation can serve as a material for theoretical courses of literature, as well as for practical lessons and home-reading.

< !

The structure of the work. The given qualification paper consists of Introduction, two chapters, conclusion, which are followed by the list of literature used in the course of writing this qualification paper. There is also the attached lesson plan with materials for conducting one sample lesson of literature on Ray Bradbury’s work.

In introduction we identified the importance of American literature as a component part of the world literature, we mentioned topicality, distinguished the aim and tasks, novelty, theoretical and practical values of the qualification paper.

f I

In the first chapter we introduced Ray Bradbury’s formation of fantasy writer and his philosophical character of his works.

In the second chapter we studied two well-known novels Fahrenheit 451 and Martian Chronicles and studied the problems of human communication in person’s life.

In conclusion we summarized the information taken from fulfilling the tasks of the qualification paper and underlined again the importance of Ray Bradbury’s works in the study of human and technology close cooperation problems of society.

Chapter I “Ray Bradbury - a master of genre of fantasy”

§1. Ray Bradbury’s biography and implications that led him to start writing fantasy

In this section we want to start with the author’s biography and to analyze the main implications which led the author to write his masterpiece works such as Fahrenheit 451 and Martian Chronicles.

So, the “fighter with evil of people”, Ray Douglas Bradbury, the author of more than 500 published literary works, was bom on August 22, 1920, Waukegan, Illinois. The family Bradbury moved to Tucson,

Arizona, when he was only 6, but returned to Waukegan the following year.

In 1932, Bradbury’s father lost his job and the family moved permanently to Los Angeles, California. Bradbury’s childhood and youth period had been elapsing during hard time; the Great Depression in the USA. Even though he didn’t have enough money, he decided to become a writer and he was always following his aim and never thinking of any other available profession. It was clear that Ray Bradbury's fantastic imagination resulted from his past as a young boy. There young Bradbury often roller-skated through Hollywood, trying to spot celebrities.

Young Bradbury attended Los Angeles High School. There he was involved in the drama club and planned to become an actor. He graduated from high school in 1938 and had no more formal education. He learned from reading the works of such writers as Leo Tolstoy and Fyodor Dostoyevsky, among others.

Being encouraged by his family, Bradbury started creating at a very young age. While describing a young Bradbury, we can see that Bradbury was an

imaginative hard working boy who lived in a small town of Waukegan, where , in effect, every early description of teen-age Bradbury by a personal acquaintance spoke of “unfailing ability, puncture-proof good nature, constant buffoonery, and self-effacement”.

Bradbury's early acquaintances with theatre evoked the fear about which he often writes. The theatre also gave strong character to Bradbury's colorful and enigmatic style. His mother, Esther Bradbury was a great movie buff, and she passed the enthusiasm on to her son. His mother, charmed by the newfound motion picture shows, often took young Ray into these mysterious, dark theatres, where he watched silent-movies in wide-eyed wonder.

Bradbury remembers the darkness of the theatres, where he developed a fear of the dark. Bradbury said : “ you have to know fear and apprehension before you can write about it” .

As a child he liked to read much, Ray Bradbury's experiences led him to the life of writing odd, mysterious novels, which distinguished him from other science fiction writers. Bradbury was also familiar with many classic writers and their books which he was reading a lot at his spare time.

“Around the age of twelve, a young Ray Bradbury wandered into the Dill Brothers Carnival, in which he met two magicians, Mr. Electrico and Blackstone. These two men would have a great effect on Bradbury and his interests and further literature as well.

Mr. Electrico knighted the twelve-year old Ray Bradbury with his electric sword and said: "Live Forever". The kid from Waukegan thought that was the greatest thing he had ever heard. Following this sword he tried to stay alive not only in his material life, but in his books. “Bradbury's collection of stories, The Illustrated Man came from the afternoon he met the "Tattoo Man" while wandering through the carnival with Mr. Electrico”.

Bradbury began his writing in earnest at the end of the summer of 1932, the summer after Mr. Electrico arrived in Waukegan with the Dill Brothers Carnival. The other magician, Blackstone, was also performing in the Dill Brothers Carnival. Since that time Bradbury developed his interest in drama and acting, and, after witnessing a performance by the magician Blackstone, a lifelong passion for magic. Without these influences on Bradbury's life, his writing style would most likely be different or fail to exist altogether.

Bradbury's fascination with fantasy also grew from the large amount of books he read during his childhood years. Bradbury had always a fascination with fantasy because before he could read, his mother read him the Oz Series and his aunt let him have Edgar Allan Poe straight.

Later this reading would let the great impact on the little boy. When he was old enough to choose his own reading material, the boy rapidly developed a tenderness for the stories of Edgar Rice Burroughs and the comic book heroes Flash Gordon, Buck Rogers, and Prince Valiant. During his childhood, Bradbury was also encouraged to read the classic Roman and Greek myths.

All of these influences show up in many of the works he has written, such as The Ray Bradbury Stories, The Illustrated Man, Dandelion Wine, Fahrenheit 451 and The Martian Chronicles. The magicians and the circus gave his books the mysterious settings of Stendhal’s House of Horrors, and the weird Martian insane blockhouse. They also showed through the bizarre characters such as Stendhal, Tomas Gomez, and the telepathic alien. The theatre contributed to his fear of the dark which was used to horrify the reader in The Martian Chronicles during the murder of the expedition team, and in Stendhal’s House of Horrors.

Some of the movies also sparked his interest in the future and how he saw a lack of human respect in the future, as in the high-speed high-ways in which hundreds were killed in Fahrenheit 451. The classic books he read

also sparked ideas for plots for some of the novels he has written, such as The Martian Chronicles, and Fahrenheit 451.

The comic books gave him some ideas about futuristic powers and influenced his view of heroes. These views showed through the dangerously brave characters of Montage and Ylla. We will be back about these characters’ analysis but there is just a short outlook of some impression which these comic books left on him as a writer. Montag was a brave fireman in Fahrenheit 451 who went against every law of society just to read a book. Ylla was a Martian in The Martian Chronicles who went against the wishes of her husband when she embraced the humans. These influences provide for him an addictive style of writing that keeps the reader dangerously close to the novel. An example of this is the murder of the expedition team in The Martian Chronicles.

Bradbury creates the feeling of tension and the reader almost feels the horror when the captain realizes the house is an elaborate trick, and he is about to be killed.

Without the presence of these events and happenings in the life of Ray Bradbury, he would not be the writer that he is today. Without those influences, his unique and addictive style of writing would not exist.

Here is his advice when it is the best time for becoming a writer:

“...Begin writing at 12, if possible. Fall in love with all the arts, from them you will learn how to touch, see, smell, know the world”[[1]](#footnote-2).

In his childhood he fell in love with science-fiction genre and didn’t betray it till now. Starting from 1936, Bradbury experienced a lot of passages similar to most science-fiction readers. At that moment he could realize that he was supported by his readers and fans, that he was not alone. At second-hand bookstore in Hollywood, he discovered a handbill promoting

meetings of the “Los Angeles Science Fiction Society.

Thrilled, he joined a weekly Thursday-night conclave that would grow to attract such science-fiction legends as Robert A. Heinlein, Leigh Brackett, an future Scientology founder L. Ron Hubbard. At the age of 17, after becoming a member of the Los Angeles Science Fiction Society he could publish his first work in a short science fiction fan magazine. His first published story was Hollerbochen’s Dilemma written in the fan magazine, Imagination, in January, 1938.

“Launching his own fanzine in1939, titled Futuria Fantasia, he wrote most of its four issues, limited to under 100 copies”.

Then, Bradbury’s first short story was published in Weird Tales when he was already 20 years old.

This was the first of many professional publications of Bradbury’s works, including Dark Carnival (1947), Martian Chronicles (1950), The Illustrated man (1951), The Golden Apples of the Sun (1953), Dandelion Wine (1957), Something Wicked This Way Comes (1962), Death is a Lonely Business (1985), The April Witch (1987), The Toynbee Collector (1988), Graveyard for Lunatics (1990), Zen in the Art of Writing: Essays on Creativity (1991) in addition to Fahrenheit 451 (1953).

In regard to his education, he wrote: “libraries raised me. I don’t believe in colleges and universities.

I believe in libraries because most students don’t have any money. When

1. graduated from high school, it was during the Depression, we had no money. I could not go to college, so I went to the library three days a week for 10 years”[[2]](#footnote-3).

After he had got a rejection notice from the pulp magazine Weird Tales, he sent his story “Homecoming” to Mademoiselle. Unexpectedly, one of those

young editorial assistants named Truman Capote read the story and saved it from “slush pile” and helped much in getting this short story published in

the Mademoiselle.

As a result, the story Homecoming won a place in the O. Henry Prize Stories of 1947.

One another event in Bradbury’s live was, of course, a marriage. The marriage to Marguerite McClure. She was working in bookstore and blamed him for shoplifting, later she said: “Once I figured it out that he wasn’t stealing books, that was it. I fell for him”.

His incredible novel Fahrenheit 451 was born at the same time with his first baby in 1950. So he didn’t have enough money and once he went to a library where he found a bag of dimes. From that day he got started working on Fahrenheit 451. Nine days later the novel was already finished. “My God, what a place was to write. The book wrote itself in nine days, because the library told me to do it”. Later a chance encounter of one of Los Angeles bookstore Christopher Isherwood suggested Bradbury to put the Martian Chronicles “into the hands of a respected critic”. With the growth of Isherwood’s review Bradbury’s career was growing as well. Isherwood always advertised Bradbury’s works in order his popularity grow.

Bradbury shot to international fame after publication of his short story collection The Martian Chronicles (1950), which was partially based on ideas from ancient Greek and Roman mythology.

The year 1954 was a great time to be Ray Bradbury. The publication of Fahrenheit 451 in 1953, following upon the success of The Martian Chronicles in 1950, had earned him renown and literary credibility. He had broken out of the pulps; his work was published in mainstream periodicals like Mademoiselle and The New Yorker. His output during the period won

him a reputation he never lost: among his peers -- Azimov, Clarke,

Heinlein — Bradbury was the author who could really write.

Besides his fiction work, Bradbury has written many short essays on the arts and culture, attracting the attention of critics in this field. Bradbury was a consultant for the American Pavilion at the 1964 New York World’s Fair.

Retirement is not a word in Bradbury's vocabulary. At 77, he's as busy and joyful in his work as ever. He's just done new screenplays for Fahrenheit 451 and The Martian Chronicles, his two best-known works, along with two books of poetry, a new short story collection, and a video script called The Wonderful Ice Cream Suit —all scheduled for release in 1998. And these are just the latest chapters in a stunning career that includes over 500 publications (some of them, in this writer's opinion, among the most brilliant and well-crafted works of fiction in any genre). Bradbury almost single-handedly created literary, socially-conscious science fiction—but first and foremost, he writes about human beings. One of the best Bradbury stories, The Terrible Conflagration Up at the Place, has no science fiction at all, but involves the lord of an Irish manor turning the tables on the rebels who come to bum his mansion.

The new movies are not small potatoes: "Fahrenheit" will star Mel Gibson, and "The Martian Chronicles" is being produced by Steven Spielberg. Both books have been turned into movies before, but says Bradbury, "I keep the rights and can do it over and over again until we get it right."

He is passionate about huge areas of life and science. "Envy me my hyperventilation! I haven't calmed down since I was 3," he grins. "Have you fallen in love with something? If not, it's time to search. Go to the library. Take the books off the shelf and fall in love! Find something so wonderful you never want to quit. I don't want you to be at peace, I want you to be excited!" Libraries, says Bradbury, have an immediacy, a sensory experience that can't be matched using a home computer to surf the Internet.

"I've got dozens of loves! There are 365 days of the year to be in love with things." Among Bradbury's many loves: world's fairs, movies—he claims to have seen almost every one made until about ten years ago—cartography, archaeology, natural history, astronomy, literature (he's a voracious reader), animation—and, of course, space travel.

To Bradbury, the day humans landed on the moon in the summer of 1969 was "the most important thing we've ever done. It was the night for all mankind, all our hopes and dreams, the greatest night in the history of the world; we are free of gravity!"

For all his hard-working life that he had, he has been awarded the O. Henry Memorial Award, the Benjamin Franklin Award, the World Fantasy Award for Lifetime Achievement, the Grand Master Award from the Science Fiction Writers of America, the PEN Center USA West Lifetime Achievement Award, among others. In November 2000, the National Book Foundation Medal for Distinguished Contribution to American Letters was conferred upon Mr. Bradbury at the 2000 National Book Awards Ceremony in New York City.

Being questioned by New York Times, he said: “ there are worse crimes than burning books. One of them is not reading them”.

§2. Philosophical character of Bradbury’s works

“I don't try to describe the future. I try to prevent it. ” Ray Bradbury

At 80, Ray Bradbury is still fighting the future he foresaw.

Ray Bradbury’s characters are usually single people, rushing to fight with hopelessness, trying not to win; however to save human dignity at least.

Love of person, hatred of everything hostile, everything that prevents a person to be worthy of his proud name, all this is the motive power of Ray Bradbury’s literary compositions. This unity of opposites of “love-hatred” helped him to create, probably, one of the most powerful works out of numerous amount of waming-novels such as Fahrenheit 451, the work that brought world popularity to Bradbury.

Among the dystopias of XX century, Ray Bradbury is distinguished by his own deep tragic element. There is no any horrific death or evil Martians who are ruining the earth, there is something which is more bitter in this case, there is a man with flame-thrower who is intended to kill everything alive by himself. That is the great tragedy in Bradbury’s view of our future. Bradbury looked at the flame of books with horror and where he saw an evil look of future firemen, he brought his novel’s action where people would bum the books because they made people to think. His main hero’s profession is a fireman who carries flame-thrower with kerosene instead of water engine. This fireman’s job is not to quench a fire but, just the reverse, he sets a fire by himself. It is true that it happened many times with humanity: something that was created to help people, to make them a little bit happier, suddenly becomes opposite and starts threatening, depressing and even killing them. Something similar happens now with western culture, which flows into counterculture, into mass culture, kitsch,

-14-

it becomes something that does not have anything in common with real culture; however, it usually pretends to be the same. On the other hand, those firemen from this novel truly believe that their profession has great significance because they fight with seditious books and their owners, of course. Bradbury’s image of society kills books and people not only physically, first of all, they kill their souls, leaving nothing behind. How many, those like Mildred, creatures living with human appearance, but with mind and conscious elsewhere?

When she comes to consciousness, she tries to commit suicide, all because she cannot bear this suffering of being manipulated by all machines in her house, while her friends, victims of mass culture are crying after hearing “some samples of sad poems”. Unfortunately this is only for one moment, since their spiritual break-up came to finish because they are already dead spiritually. And what about those teenagers which were gaggling out of their cars? Did they have something human in their souls, rushing too fast to knock down a lonely stranger? That is the result of their “teachers” burning the books.

However, Bradbury would not be a progressive writer if he had described only scaring and dark scenes in his novels. In all his works there are the heroes who are disputing. The splendid and conformist words of Juan Ramon Jimenez: “If they give you lined paper, write the other way”, which became an epigraph to this novel, might become an epigraph to all his works at once. The episode about the woman who burned herself together with her library would be painful not only for the main hero’s heart, but also for all of us, readers...

A young Clarisse also “writes the other way”, which made Montage’s heart feel life, love, feel free. This girl is interested not in what something is done, but why and what for it is done. This young girl made his eyes

wide open to see the awful reality of nowadays. After their first meeting hereditary fireman Montage starts hiding half-burnt books in his coat, as one believer - his perishing sacred place.

When Montage runs out from the town, he is met by tramps who are writers, teachers and other intelligent people. Every person from them has learnt some great masterpiece of past, all of them believe that once there will be the time when all the treasures of human thought will be resurrected, being saved by this live library.

The society which is burning books cannot and does not have any right to exist, that is why the author condemned them to the highest punishment. Rushing too fast, atomic bombers, and more cruel flame burning everything on its way, licking away the gloomy city. After all Montage executes by the flame Beatty, one cynical ideologist of burnt book society. In order to justify his overlook of the future, Bradbury warns us about potential risk, which might take place in our real life.

In Fahrenheit 451 we could find many deep dark pictures, which impact our impression much, but instead of it, we can close this book without any heavy regret, because here is something that makes us feel pleasant, sunny, something that reminds us the curled, red-haired, freckled little boy.

This happened because through the papers of the book we are able to feel his optimism about our future, not vice versa. His firm belief in the final fete that all wonders have been done by the nature and a human will be turned over to the next generation, and he believes there will not be the end.

Bradbury in his masterpiece convinced us of the truth that humanity is able to cope with all difficulties and it will not only survive, but will be happy for all that and we would love to believe in that!

Creation of Bradbury is one of the most amazing phenomenon of American modem culture. This is a complicated conglomeration of fancily combined rebels and obscurantists, proclaimers of goodness and apologists of violence, talent with crudeness.

Bradbury is an outstanding master of words, writer of standing reputation, delicate psychologist, heartfelt lyric poet, but most of all he is a wise story teller, a person who could combine penetrating mind of spiritual adviser, knowing the price of people’s words and jobs, a man with enthusiastic childish eyes who has seen tender and bright colors of the dawn for the first time.

Ray Bradbury is the author of many books which could create science fiction genre in a real art, the art which is still thought to be somehow insignificant by some of us. Probably he yields to such giants like Hemingway, Steinbeck, Faulkner in depth of western society research, but he is much more farseeing because he risked to look at the horizon line in order to try to take a good look at place where our “rails” of today’s social development go next. Bradbury’s books included the whole complex of ideas, thoughts, moods, anxieties and joy of today’s America.

Even the most attentive observer of public morals might envy this coverage, because most of his works take place not in up-today US, but in far more future then, and moreover it is over the hills and far away from home planet.

“Fantasy about the future, says Bradbury, helps to live at present because the future is invoked from nowadays. We create our future by ourselves right now. At a very given moment we are able to change it”.

The main danger here are books, a storage of knowledge had been kept by people for many centuries. The paper is not stable material. It can be flamed at 451 degrees of Fahrenheit, that is enough to destroy the memory of humanity at all forever. Here is one more paradox word for word printed by the author at every single chance in his famous work. The pathos of this novel is in his ability to express his tender and loving attitude toward the book . The book for Bradbury is first of all the sign of wisdom, wish for happiness, thirst for knowledge. Just because the book is able to lead the person out of labyrinth of brutish instincts, to give a rest to human soul and to provide him with balance of the wisdom. If we look carefully in Ray Bradbury’s masterpiece, it will be clear for us that the main theme of the author is comprehension and attainment of humaneness.

But he changes, becomes a renegade and a new wonderful world, which shows him his real evil face and starts haunting on a runaway fireman.

Here with his clear insight, Bradbury shows the “mass” expansion which is able to poison, to disable, to fool everyone who ever tried to touch the phenomenal omnipresent pervasive cultural surrogate. The book for Bradbury is not just a thing, not just a bound paper’s pile with letters printed on it.

The book for him is a magic symbol becoming more clear to us, readers, it is a complex of human goodness, clearness, aspiration for happiness - in short this is something that makes a person to be a human first of all. This is his main literal theme however.

In Bradbury’s philosophical novels people are not free to do what they really want to; therefore, they are forced to do unloved activities, for the first time they are trying to resist these rules and obstacles, but with every step they take, this resistance becomes more and more impossible, and, moreover, this “play at giveaway”, this give up becomes more and more pleasant, so that people do not see danger any more and they are taken prison in their wishes and desires.

As once Bradbury said: “fantasy is our reality drived mad”.

Bradbury’s society where he lives now does not bum the books out, instead of it US books stores are full of all possible literature, including classic masterpieces, though statistics passionlessly witnesses that countless amount of Americans do not read the books at all, therefore 95 per cent of families are spending more than quarter of their spare time on staring at blinking screen. On the other hand, in turn most readers are not interested in Dickenson or Hemingway...

Bradbury writes that during post-industrial society the book will be less valued than chewing gum, that television will be transferred into absolute “soup opera”. However, Bradbury’s “ future” has already begun. For instance, now we can see an exhibition of modem cheap teenage magazines, “golden compositions” which pupils are forced to take as an example, textbooks where Tolstoy is retold on 3-4 pages, “future country” taking care of erasing human’s personality, because it is so easy to do it with teenagers; their minds are too flexible to play such a coward trick with them. By writing his novels, Bradbury tried to prevent us from his predictions rather than just to describe or predict it. Let’s think what movies does Millie watch? Here we can observe numerous serials, entertainment shows, not funny, and, moreover, cruel movies! Let’s draw a parallel between that future and ours. Now it is obvious what kind of “product” we are “having” from our blinking screens...

This up-coming future by Bradbury can be frightening, because it changes us, making us uglier, weaker, flatter. The mass culture goes deeplier, erasing every human feature and replacing it with mask of “fake happiness”.

As one philosopher said that books do not give us free life, they bother us in our attempt for easy life.

That is really true because books make us think deeply about ethical, moral issues, and, of course, this prevents us from stealing, cheating, pushing somebody’s hand asking for help away. This bothers us from making carrier and business. On the other hand we must remember that Montag’s resurrection started from saving one book that was the Bible, this book changed all his following life. He saved the Bible and this right choice led him to go out of his miserable labyrinth .

Bradbury’s philosophy is very simple one; it contains of just three main components, they are:

1. a human must have morality
2. a human must be free
3. a human must be happy

All these three components are closely connected between each other, in Bradbury’s opinion the first component is the continuation of the third and etc. because in order to feel yourself free, you must have morality.

Sometimes people are so inattentive to see their happiness, to feel the freedom. In Bradbury’s eyes concepts of love, honesty, justice, truth are the continuations of three main concepts. Bradbury’s world is usually called “romantics’ world who fell in love with the Universe”, and who truly believes that the main hero in this universe is the human.

Ray Bradbury is considered to be one of outstanding “fighters” with social injustice, while others are thinking of him as a master of great science- fiction genre.

A literal critic L. Butyakov called him “the Loss-Angeles Martian”, explaining this by specific characters of Bradbury. Butyakov said: “How can we explain that the person who lives in “industrialized” America never drove a car and flew by the plane, showing by this his attitude toward the Internet and other helpful facilities.

He never finished the university, but anyway has a great knowledge in any sphere of our life!

On the other hand Bradbury says that J. Verne is his father, while H. Wells is his wise uncle, E. Poe is his cousin and Flash Gordon is his brother.

Once he made comments on the written word: "I still love books. Nothing a computer can do can compare to a book. You can't really put a book on the Internet. Three companies have offered to put books by me on the Net, and I said, 'If you can make something that has a nice jacket, nice paper with that nice smell, then we'll talk.' All the computer can give you is a manuscript. People don't want to read manuscripts. They want to read books. Books smell good. They look good. You can press it to your bosom. You can carry it in your pocket...."

Chapter II Analysis of Fahrenheit 451 and **Martian Chronicles**

§1. Analysis of characters of two great novels: Fahrenheit 451 and Martian Chronicles

In desire to compare and distinguish these two novels we would start with describing a short summary of Fahrenheit 451, the novel opens the view of protagonist Guy Montag, describing his profession as a fireman.

However his job is not to put out the fire - houses are fireproofed. Rather, Montag and his fellow firemen are charged with setting fires to bum the books which are contraband and the houses in which they are kept illegally. He lives in a very comfortable “coffin”. “// was like coming into the cold marbled room of a mausoleum after the moon had set. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate.. .”.[[3]](#footnote-4) As he was living this way for ten years, he completely forgot how the real life looks like. But everything changes by the one fall evening when he meets Clarisse McClellan, his seventeen-year-old neighbor.

With his realization of being dead for all these ten years, he finds a piece of new life in Clarisse. Montag’s live and turned it to see the bright colors of this dying life. His wife, Millie, is constantly listening to the “seashell” radios inserted in her ears and watches the people on the three-walled television, to whom she refers as her “family”. Montag becomes introspective about his job and the people whose books and homes he destroys.

In one of such working days he hides one book. He feels compelled to tell Millie his secret and shows her his collection, which makes her panic and she insists that they bum the books. Amidst protests and declarations of the worthlessness of books from his wife, Montag begins to read. Then, he had to escape leaving his wife and changing his way of life because all Millie wanted was just her radio or TV...

Lets’ start analyzing Fahrenheit 451 major characters.

Montag is presented here as the protagonist of Bradbury's novel. Though at the beginning of the story he is little more than a fireman who lives without thinking or feeling, by the end of the novel, he is transformed into a true human-someone who realizes the value of knowledge. He changes from a fireman dedicated to burning books, to a wandering refugee devoted to their preservation.

Mildred is the wife of Montag who acts more like a robot than a person.

She is obsessed with television, and shuts out feelings of love and remorse. At one time, she attempts suicide, but is unsuccessfully. Deep evaluation of the characters show that Millie unaware of her capacity for original thought, is so miserable that she must escape from her reality through constant immersion in the unreality offered her by the radio, television and addiction to her favorite sleeping pills.

Sadly, she believes herself to be happy because no one has told her otherwise and she lacks the impetus satiate to think for herself. Absolutely empty, being “an expert at lip-reading from ten years of apprenticeship at Seashell ear-thimbles” , not quite understanding the miserable meaning of her “ruined” life and disabled to comprehend the scared reality what she is leaving for, a self-murderer, unworthy of her pitiful life.

On the other hand, there is Clarisse which is always very curious about every single thing, seeking to satisfy her curiosity by questioning the

people and social constructs around her. In our opinion a clear distinction between the two is given in order to lay stress on the individuality of the young Clarisse as a very pleasant and alive in this sad and mad world. Montag in turn, represents the middle ground between these two extremes - he has come to the realization that the status quo is not intently righteous because it is the status quo that has awakened and acknowledged his curiosity, and has begun on the road to freedom and happiness through the experience and thought. The main means of suppressing free thought at issue is book burning, which represents the larger evil of censorship. The state in which the world is portrayed may well be meant to serve as a warning as to what may be in store for society where anti-intellectualism is allowed to ferment.

Beatty is Montag's fire captain. Though he is well read in literature, he chooses to bum books because he feels betrayed by them. Beatty seems to be the mastermind, if there is one, behind government censorship. He is not a robot like Montag, but a man who consciously chooses to do evil.

Faber, not coincidentally the name of a pencil-making company, is the elderly retired professor who helps Montag escape the city. He also serves as a mentor to Montag, teaching him what he knows about the value of books. On a metaphorical level, Faber symbolizes the tool (as his name implies) of learning.

The Mechanical Hound is a computerized animal used by the government to punish its enemies, such as Montag. Though Montag torches the first Hound, a second one is brought in to track him. The Hound represents the strong hand of dictatorship.

Stoneman and Black. These are minor characters only seen briefly by the reader. They are Montag's fellow firemen, and have faces blackened by

the smoke and soot of their occupation. Eventually, Montag plants a book in Black's house so that other firemen will bum it to the ground.

Now let’s talk about symbols of Fahrenheit 451. The Salamander insignia represents the firemen of Bradbury's brave new world. Bradbury uses the Salamander to exemplify the decrepit nature of the government. This society, like a salamander, has sunk into the depths of depravity, and now, though seemingly modem, is really more primitive than ever. Fire also represents awareness. Upon greeting the firemen, the old woman who would later bum her books as a martyr for free thought quotes Bishop Hugh Latimer, who was burned for heresy in the XVI century, saying, “...we shall this day light such a candle, by God’s grace, in England, as I trust shall never be put out!” This quote rings true with Montag who later laments, “ you ever see a burnt house? It smolders for days. Well, this fire will last me the rest of my life.” Fire is important for its transforming power as well. In the opening paragraph of the novel, the author refers to the pleasure Montag took in seeing thing being changed by fire. Similarly, Montag is changing with each fire he sets. There is also an image of Montag finding escape through water, though he is escaping not from himself, but from the mental hold of his oppressive society. After questioning Clarisse, Montag begins to question himself, his career, and his marriage, doing so as he tilts back his head to drink in the raindrops. Additionally, there are allusions throughout the section to the intruding eye of oppression monitoring the people who live in Montag’s dystopia. Yet more importantly, Fahrenheit 451 is an anti-apathy and anti-dependence and anti-television message. People in the novel are afraid-afraid of themselves. They fear the thought of knowing, which leads them to depend of others (government) to think for them. Since they aren't thinking, they need something to occupy their time. This is where television comes in. A whole host of problems arise from television:

violence, depression and even suicide. Thus, Bradbury advocates the idea that men should think for themselves, not let the government or the television do their thinking for them. The easiest way, Bradbury argues, to think for oneself is to expand one's knowledge of history and politics and religion. This can only be achieved through the study of books. Though this study may cause discomfort, all in all, it is necessary for any society that doesn't wish to repeat the mistakes of the past.

Now we would like to go to another great master piece which is The Martian Chronicles. The Martian Chronicles contain chronological parts including different people’s lives and destinies; there are January 1999: Rocket Summer, February 1999: Ylla, August 1999: The Summer Night, August 1999: The Earth Men, March 2000: The Taxpayer, April 2000: The Third Expedition, June 2001:—And The Moon Be Still As Bright, August 2001: The Settlers, December 2001: The Green Morning, February 2002: The Locusts, August 2002: Night Meeting, October 2002: The Shore, February 2003: Interim, April 2003: The Musicians, June 2003: Way In The Middle Of The Air, 2004-2005: The Naming of Names, April 2005: Usher II, August 2005: The Old Ones, September 2005: The Martian ,November 2005: The Luggage Store, November 2005: The off Season, November 2005: The Watchers, December 2005: The Silent Towns, April 2026: The Long Years, August 2026: The Will Come Soft Rains, October 2026: The Million-year Picnic.

The first part to discuss is Rocket Summer where Bradbury knew as well as anyone that no conceivable number of rocket launches could literally change the weather in this way; this is simply a fantasy, a tone poem evoking enthusiasm for the coming space age. The second section is Ylla. Certain features of this story make the setting and the characters alien and strange, here we can identify some specific "exotic" touches. The Summer Night. This tale is linking similar in theme to “Ylla”. She Walks in Beauty

was written by Lord Byron in 1815 as a deliberate contrast to the tradition praising only "fair" that is, blonde, light-skinned women as beautiful. Here Bradbury highlighted the beauty of the Martian woman Ylla who absolutely does not fit this description of stereotyped beautiful woman on the Earth. She is dark-skinned and golden-eyed, but every step she took is described as the goddess walk. The author breaks the stereotype, amazingly plays on the contrasts between two different nations, if second could possibly exist. On the other hand the problems which were discussed in this part of the novel are still similar to ours. The Earth people are able to love, to hate, to betray, to feel sorry then... This sad story could be a nice metaphor to our own real life. The third story is about us, normal people which is named The Earth Men. In this section Bradbury works against the standard expectations of a “first contact” story, belief in telepathy which is direct mind-to-mind communication of thoughts has little or no scientific basis, but it is a staple of science fiction because it makes possible interesting plots and because it solves the knotty problem of how alien races can communicate with each other. The main problem here is the skeptical attitude, cold mind and chilly reception of the Martians; that prevents the Martians from realizing that the men were really from Earth. In the previous stories the Martians had no problem in perceiving that the thoughts invading their minds were alien; in this case aliens viewed the earth men as manifestations of their own minds because they looked ill and were afraid to catch any harmful mental disease. The Martians in The Earth Men seem to have acted out of confusion rather than malice.

In The Third Expedition Bradbury nostalgically evokes his early 20th- century Midwestern small-town upbringing in many stories, notably those collected in Dandelion Wine. Yet for all its sentimental appeal, he also repeatedly uses the setting for the evocation of nightmares. Here he

portrays America which by 1950 was already vanishing and would be quite unlike the background familiar to any probable astronaut young enough to be sent to Mars in the year 2000. Because we are reading this story long after it was written, this incongruity strikes us more forcefully than it would have struck those who first read it, for they shared Bradbury's nostalgic memory. The music mentioned was popular during the first two decades of that century. When this story was first published, it was titled "Mars is Heaven." In comparison to these Martians we can see an obvious distinction, in The Earth Men people were just indifferent to the earth people, however, in this situation people looked cheerful and nice “relatives” at first until the period when earth people gathered some information and comprehend that all this was not true, here Martians kill not them in a very carefully planned and too cruel way. Their possible motives could be the fear of being killed later by these strangers and not to be killed in turn they try to protect themselves from invaders. In And the Moon Be Still as Bright the title comes from the Lord Byron poem, "So We’ll Go No More A-Roving" (1817) which is usually read as a meditation on the inevitability of death. This story seems modeled on World War II movies about a small troop of men from various ethnic backgrounds faced with a dangerous environment. The token minority figure here is a Native American named “Cheroke” , by this the author has shown the correspondence between “Cherokee Rose” historical events and the story which took place in this section. Bradbury highlighted the importance of those actions which humans started to do as soon as they arrived in the Mars, so the death of the Martians plainly rejects this situation. The crew seems much like that of a traditional adventure novel: rough, ill-educated sailors, very unlike the astronauts of our day. Aside from the question of realism, Bradbury wanted to use a group of "average

guys" as his explorers to draw a parallel line to America in the midst of

th • •

18 century. Another hot point is the Spender's speech about the tendency

of Earth Men to rename everything. This theme is continued later in the story The Naming of Names. Spender criticized American civilization as regards art in his final conversation with the captain "What is the meaning of life?" In 1950 tape recording on reels was brand-new cutting-edge technology, brought back from conquered Germany by GIs, so Bradbury has the Martians record their music in this futuristic fashion. Another relevant fact is negative attitude toward the democracy because it could bring not only positive events and happenings in the country’s history if it is not controlled by the government. One striking feature of many of these stories are the progressive political values which they embrace. Written during the height of the Cold War anti-Communist hysteria, they criticize imperialism, racism, environmental pollution, censorship, and the nuclear arms race. Bradbury was not alone. Several science fiction writers critiqued smug assumptions about the superiority of American values during that period. But that such a volume could become the single most widely-read science fiction book during the fifties is a tribute to the charm of Bradbury's style, a compound of sentimental nostalgia, idealism, and above all delight in the pleasures of the senses. We note how often colors, textures, smells, and sounds are used in these stories to bring a scene to life.. The Martian, from this point on, having seemingly exterminated the Martians, Bradbury brings them back again and again in various forms. Rather than view this as a damaging inconsistency it makes more sense to read these stories as variations on a theme. There Will Come Soft Rains ,this story was partly inspired by the silhouettes of people burned by the bomb onto buildings and streets in Hiroshima. Like Usher II there is no obvious reason for it to be included in a volume of stories set on Mars, and was omitted from the television miniseries. It is an unusual story in that it has no living human beings in it.

§2 Analysis of Bradbury’s language in his works

Now we will go through the analysis of the language that Ray Bradbury used in his novels which are Fahrenheit 451 and the Martian Chronicles. Firstly, we would discuss the language that was selected and used in Fahrenheit 451. The language that was used in this novel tends to be out of formal, here Bradbury tried to show all rudeness of people, their negative or, at least, indifferent attitude toward each other, here we can observe a lot of slang samples.

Here are some quotes and their brief descriptions.

The first quote to discuss as follows: 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. The analysis shows that Clarisse tells Montag about her "strange" family, the one that actually converses with each other and enjoys nature. This shows just how shallow Montag's society has become. Nobody thinks, one of many Bradbury predictions that have come true. For example, that tooth paste that was advertising to everyone its products and making people go crazy.

The second quote: They had this machine. They had two machines really. One of them slid down into your stomach like a black cobra down an echoing well looking for all the old water and the old time gathered there (14)pp.

The analysis indicates that Bradbury uses figurative language several times in the novel to give machines animal-like qualities. Here we have a simile, a stomach pump being compared to a snake. The snakes are here to revive Montag's wife who has attempted suicide again. Suicides are popular in Montag's society.

The next quote is : It's really fun. It'll be even more fun when we can afford to have the fourth wall installed. How long you figure before we save up and get the fourth wall torn out and a wall-TV put in. It's only two thousand dollars (20)pp.

Here is a brief analysis of this quote: One person tried to help a friend put together a budget. He had massive credit card debt and no savings. So he encouraged him to begin paying down his debt and create a savings program. He insisted it was impossible. They went over his expenses. He owned two giant TVs and paid nearly $150 dollars a month on cable. He suggested he cut his cable bill by $50 and start paying off one of his credit cards. He refused. He bought another TV for his bedroom. His wife lost her job and their home went into foreclosure. Now he has his three TVs in a one bedroom apartment. Bradbury was prophetic.

There is the next quote concerning the Fahrenheit 451: The mechanical hound slept but did not sleep, lived but did not live in its gently humming, gently vibrating, softly illuminated kennel back in a dark corner of the firehouse (24).

This quote says that: It doesn't think anything we don't want it to think (27).

The analysis shows that another animal-like machine - the mechanical hound is a metaphor for Montag and other members of his society who live, yet do not live and who think only what the TV tells them to think.

The up-coming quote: Don't step on the toes of the dog lovers, the cat lovers, doctors, lawyers, merchant, chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico The bigger your market, Montag, the less you handle controversy (57).

The analysis is following: Beatty explains the origins of banned books.

This, however, is more of an authorial intrusion. We would say Bradbury's prediction has come true in the form of political correctness and the influence of special interest groups in Congress.

The next quote to discuss: Montag: I've got an awful feeling I want to smash things and kill things.

Mildred: Go take the beetle (64).

In the analysis: It's common to smash things in this society.

The following quote says: The train radio vomited upon Montag (79).

This is a great personification. If you don't think this prediction has come true, turn on your car radio on your way to school or work and count how many morning DJs tell fart jokes.

In this quote we can see the question: But who has ever torn himself from the claw that encloses you when you drop a seed in a TV parlor? It grows you any shape it wishes! (84).

The next quote links to the previous one: I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You heave them into the 'parlor' and turn the switch. It's like washing clothes: stuff laundry in and slam the lid...They'd just as soon kick as kiss me. Thank God, I can kick back! (96).

The analysis shows: Bradbury predicts a future where TV influences and shapes individuals. We should be glad we don't live in a world where TV is used as a baby sitter and families no longer speak to each other. That Ray Bradbury sure is crazy. The second quote contains a great simile comparing raising children to a chore, devoid of love or feeling.

/

Let’s read the next quote: "Go home." Montag fixed his eyes upon her, quietly. "Go home and think of your first husband divorced and your second husband killed in a jet and your third husband blowing his brains out, go home and think of the dozen abortions you've had, go home and think of that and your damn Caesarian sections, too, and your children who hate your guts! Go home and think how it all happened and what did you ever do to stop it? Go home, go home!" he yelled. "Before I knock you down and kick you out the door." (101).

It’s shown in the analysis that: Nothing ends a fine night of socializing faster than the "go home and think of your dead husband and your dozen abortions" blast.

Now, let’s shift from Fahrenheit 451 and smoothly move to The Martian Chronicles.

The language of this novel is rather romantic, very sensitive and sometimes tender even. Here the author wanted to compare the life of our Earth and impossible life on the Mars, to compare these two nations in order to categorize people, to show the bitter similarity or amazing difference between us, The Earth people and the Martians. This analysis should lead people to realize their mistakes and to improve the situation on the Earth at least. The first extract is

From "The Luggage Store"

"I know, we came up here to get away from things - politics, the atom bomb, war, pressure groups, prejudice, laws -1 know. But it's still home there. You wait and see. When the first bomb drops on America the people up here'll start thinking. They haven't been here long enough. A couple years is all. If they'd been here forty years, it'd be different, but they got relatives down there, and their home towns." (132)

The store proprietor reasons correctly why the Mars settlers will return home in the face of war on Earth. In doing so, he points out an inherent contradiction for settlers and immigrants of all sorts: they leave their homes in order to escape all the bad things and start anew, but as humans they still have roots and must pay heed to those roots when they are threatened. One can head to a bold new future, but the past is a powerful anchor for those who can still remember it.

From ’’The OffSeason”:

"Good old wonderful Earth. Send me your hungry and your starved. Something, something - how does that poem go? Send me your hungry, old Earth. Here's Sam Parkhill, his hot dogs all boiled, his chili cooking, everything neat as a pin. Come on, you Earth, send me your rocket!" (143)

Sam Parkhill not only desecrates the Martian landscape with his hot dog stand, he does the same to the poem associated with the Statue of Liberty. With his focus on personal benefit at the expense of all else - as well as the hubris to think of Earth as his to exploit - he is the book’s clearest example of how man’s noble quest for advancement can be corrupted and turned into something quite different.

Earth changed in the black sky. It caught fire. Part of it seemed to come apart in a million pieces, as if a gigantic jigsaw had exploded. It burned with an unholy dripping glare for a minute, three times normal size, then dwindled.

"What was that? " Sam looked at the green fire in the sky. "Earth," said Elma, holding her hands together. (143)

This description of Earth finally succumbing to atomic war and humans on the last march to self-destruction is typical Bradbury: simple declarative sentences with a disarmingly mundane simile (the exploding jigsaw

puzzle) manages to convey an objective sense of the horror the Parkhills witness, making it both vivid and oddly distant for the reader.

From "The Long Years”

On nights when the wind comes over the dead sea bottoms and through the hexagonal graveyard, over four old crosses and one new one, there is a light burning in the low stone hut, and in that hut, as the wind roars by and the dust whirls and the cold stars burn, are four figures, a woman, two daughters, a son, tending a low fire for no reason and talking and laughing.

Night are night for every year and every year, for no reason at all, the woman comes out and looks at the sky, her hands up, for a long moment, looking at the green burning of Earth, not knowing why she looks, and then she goes back and throws a stick on the fire, and the wind comes up and the dead sea goes on being dead. (166)

The end of this story is instructive for the way Bradbury uses highly detailed descriptions to create a tableau that is first mundane (the family huddled together), then poignant (the wife looking up at the sky, uncomprehending of its significance). What adds a frisson of strangeness goes unspoken at this closing: that the people described here are all robots, unable to truly feel or understand, going through motions and routines because they are programmed to do so. Bradbury often plays with this kind of narrative hide-and-seek: depicting a seemingly normal situation before unraveling it with some imaginative flight of fancy. It is a stylistic variation on his thematic concern about the wonders found in everyday life.

From "The Million-Year Picnic"

"I'm burning away a way of life, just like that way of life is being burned clean of Earth right now. Forgive me if I talk like a politician. I am, after all, a former state governor, and I was honest and they hated me for it. Life on Earth never settled down to doing anything very good. Science ran too far ahead of us too quickly, and the people got lost in the mechanical wilderness, like children making over pretty things, gadgets, helicopters, rockets; emphasizing the wrong items, emphasizing machines instead of how to run the machines. Wars got bigger and bigger and finally killed Earth. That's what the silent radio means. That's what we ran away from." (180)

Much like Spender, Thomas criticizes the ways of Earth civilization and how science tends to outpace the other aspects of culture. Where Spender condemned Earth and Earthians on behalf of the native Martians that were destroyed, Thomas condemns Earth on behalf of the new Martians - himself, his family, other survivors - who wish to learn from the mistakes of an old civilization when starting over.

Conclusion

In the present qualification paper we did our best to achieve the tasks that were put before making the literary analysis on the chosen theme “Ray Bradbury as a fantasy writer”. We made a deep analysis of some works of a great American writer, as well as his life which influenced him a lot in writing almost all of his novels. We outlined not only the evolution of this great writer highlighting his best works, but presented one of the striking topics - science-fiction and technology in the best novels of the writer. Moreover, we studied more deeply Ray Bradbury’s biography and highlighted the reasons that motivated him to work on these problems that he described in some of his works. In our analytical work we were mostly concentrated on some of his novels such as Fahrenheit 451, (1953), and The Martian Chronicles, (1950).

In the qualification paper we also underlined the importance of books and morality in person’s life. Without morality our humanity will not survive, and this Ray Bradbury has shown in his beautiful works dedicated not to the Martians but to us, Earthians.

It is said that national literature is the reflection of the history and national peculiarities of people. Each national literature has much in common with the world literature progress, but at the same time has its own specific features as well. One of the characteristic features of the American authors is that they have always been deeply interested in political and social environment of their time. They are parts of the real world, which dramatically influences what and how they write. What takes place in the writer’s study is crucial, but it also emphasizes the importance of what takes place in the larger world.

In conclusion, in the first paragraph of the first paragraph, we made deep analysis on his biography and some implications that led him to start writing in the fantasy genre. So, it is clear that Ray Douglas Bradbury started writing at the very early age, because in his childhood he was greatly encouraged and supported by his family and classic literature. He learned much from Dostoevsky resulting immediately in his latest works showing his outstanding attitude toward the world literature as well as his great philosophical character in his works. According to his biography, Ray Bradbury has never graduated from the university, because he was always against universities and colleges, as he believed that the main knowledge a person can really get from library, from the book, from the nature. Even though, he does not have education, he writes perfectly, all modem writers can envy his ideal fantasy writing style.

In the second paragraph of the first chapter, we went through his philosophical attitude toward the world and future. As he said in his famous interview, he never tried to predict the future, he always tried to prevent it by writing his predictive works, but as he confesses now, he did not even imagine how close he became to the painful reality.

In the second chapter, in the first paragraph, we tried to describe and to look carefully at the 21st century problems, so highlighted the great necessity to read and educate. Here we did the deep analysis of his two greatest works such as Fahrenheit 451 and The Martian Chronicles in order to compare the main characters and the language that Ray Bradbury was using in Fahrenheit 451 and The Martian Chronicles.

So, in Fahrenheit 451 we mentioned the main characters such as Montag, Mildred, Clarisse and their roles of this novel. Also, we tried to show the similarity to the reality, to highlight Bradbury’s ability to predict the things.

In the Martian Chronicles we would like to mention that Bradbury’s ability to capture the imagination of his audience.

The style of this work is turned to be completely different. In comparison to Fahrenheit 451, The Martian Chronicles is more romantic, less rude and more hopeful, more hopeful that our generation will survive in this constant fight between each other. By showing the Martians, Bradbury meant us, humans, that they also can be positive, kind, open-hearted and evil, rude and hostile. Through this metaphor, the author wanted to warn us at last, to awake for the new positive and good life.

Being so much not indifferent to everything that happens around Bradbury, he is still writing his amazing novels.

In the second chapter we analyzed Bradbury’s language in his Fahrenheit 451 and The Martian Chronicles. We compared these two novels not only to their character’s evaluation, but to the language that he used in his works.

His fiction provided a voice for the causes and frustrations of the poor and working classes helping to assure popularity across class boundaries. Bradbury’s novels continue to be published today in popular series like the Oxford Illustrated Edition, which include the original illustrations, and the Penguin English Library's paperback edition. Bradbury possessed an immense power of generalization which made all his characters look familiar and recognizable types. He used to repeat that the best compliment to him was to hear his readers say that he or she had known personally this or that one of his characters.

The critical realistic approach to society was established by Ray Bradbury at the very beginning of his creative life. His criticism of reality became sharper as his outlook and art matured. In the course of time thesoft humor and light-hearted laughter of his first works gave way to mockery and satire. His novels were socially effective because they drew the wide public's attention to various problems and made the authorities consider and introduce reforms into such spheres as education, law and others. Up to our days Bradbury has remained one of the most widely read writers. He is loved and honored by readers all over the world.

/

1. Каримов И.А.. Идеология - это объединяющий флаг нации, общества, государства. — Ташкент: Узбекистон, 1998, с.15.
2. Каримов И.А. Основные направления дальнейшего углубления демократических преобразований и формирования основ гражданского общества в Узбекистане. Доклад на IX сессии Олий Мажлиса 29 августа 2002 Г.//НТВ, №36,3 сентября 2002г.
3. **Albright, Donn.** Bradbury Bits & Pieces: The Ray Bradbury Bibliography, 1974-88**, Starmont House Press. 1978**
4. Basehart, Richard. **Tales about Ray Bradbury.** World Publishing. **2002**
5. Berton, Pierre, **Voices from the Sixties,** Doubleday, pp. 1-10,1967
6. Brad, Robert **Contemporary Literary Criticism** ,New York Press, 1973
7. Breit, Harvey, **The Writer Observed,** World Publishing, 1956.
8. Bullough, Tom. **The Rough Guide To Cult Fiction,,** Penguin Books Ltd, London, p.35, 2005
9. Clareson, Thomas D., editor, **Voices for the Future: Essays on Major Science Fiction Writers,** Bowling Green State University Press, 1976.
10. Colins, Mick. **Predictive genre of Bradbury.** New York Press. 2004
11. Eller Jonathan , **Ray Bradbury: The Life of Fiction**, Kent State University Press.2004
12. Feldman, Richman. **In memories of Ray Bradbury.** New York Press. 2006
13. Fiedler, Jean. **Ray Douglas Bradbury.** New York. 1982
14. Gorman, Ed. **Forgotten stories.** New York Press. 2001
15. Gun, James. **Unknown Bradbury.** Graf Publishers. 2001
16. Kendt, Rob, **Bradbury’s Chronicles**, Los Angeles Press, 2006
17. **Kingsley, Amis .In** New Maps of Hell: A Survey of Science Fiction **New York Press. 1960**
18. King, Stephen . **Stephen King's danse macabre.** Macdonald, p.15. 1998
19. Koney, Ted. **Space and Bradbury.** Harvard: Harvard Press. 1964
20. **Nicolson, Theodor** Concise Dictionary of American Literary Biography: Broadening Views. **1989**
21. **Nolan William,** The Ray Bradbury Companion: A Life and Career History, Photolog, and Comprehensive Checklist of Writings**, Gale Research 339 pages.1975**
22. Patrouch, Joseph F. **The Science Fiction of Ray Bradbury.** Garden City, N.Y.: 1977
23. Pines, Ethan **About Ray Bradbury.** The New York Times. 2000
24. **Reid, Robin Anne** Ray Bradbury: A Critical Companion**,**

Greenwood Press 133 pages. 2002

1. Sanders, Terry. **Story of a Writer.** Cambridge: Cambridge Press. 1963
2. Steinhauer, Jennifer (2009-06-19). "A Literary Legend Fights for a Local Library”. The New York Times. 2009.
3. Sturgeon, Theodore. **True belives.** New York Press. 1999
4. Tracey, Fodd. **Something about him.** Harvard: Harvard Press. 2000
5. Tuch Donald H. **The Encyclopedia of Science Fiction and Fantasy.** Chicago Press:, pp. 61-63.1974
6. Weist, Jerry, **Bradbury, an Illustrated Life: A Journey to Far Metaphor**, William Morrow & Company, 208 pages, 2002
7. **Weller, Sam.** The Bradbury Chronicles: The Life of Ray Bradbury**, HarperCollins. 2005.**
8. Wilson, Stephen M. **The Science Fiction Poetry Association.** New York: HarperCollins. 2008
9. White, Michael. **Bradbury: The Unauthorized Life.** Penguin Press. 1976
10. White, Michael. **A Life of the Grand Master of Science Fiction.** Carroll & Graf Publishers, 1978
11. White, Catherine. A life with Bradbury. New York Press. 2005
12. <http://www.raybradbury.com/articIes_book_mag.html>
13. <http://www.raybradbury.com/www.bookmagazine.com>
14. <http://www.bradbury.com/>
15. <http://www.amazon.com/Bradbury-Chronicles-Life-> Ray/ d p/006054581X
16. <http://en.wikipedia.org/wiki/Ray_Bradbury_bibliography>

Appendix

Lesson plan on Ray Bradbury’s work Fahrenheit 451

Subject: Science - Fiction

Social: Emotional Learning - Rebellion

Moral :Ethical Emphasis- Respect, Morality

Objective: Students will locate and analyze the literary device foreshadowing.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Activity # 1 | Mode of interaction | objective | Time | Materials |
| Introduction | Group work | Tofamiliarize sts with Bradbury’s general works, to explain the necessity to study his works, to ask questions like: Do you know any other pieces of his | 15 min | White board, markers, posters with RayBradbury’s biography, questions about his life and main works |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  | works?If yes, tell us, what do you think of them? |  |  |
| Activity#2 | Mode of interaction | Objectives | Time | Materials |
| Reading task | Pair work | To provide students with his master pieces, to give them briefinformation about the Fahrenheit 451 | 10 min | Handout # 1 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Activity #3 | Mode of interaction | Objectives | Time | Materials |
| Understanding his predictions | Individually | To help sts understand RayBradbury’s implication, to communicate | 15 min | Handout #2 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  | his “message” to the readers.In this activity students are required to read an extract fromFahrenheit 451. Before giving this extract provide students with brief outline of this work to understand it better. |  |  |
| Activity #4 | Mode of interaction | Objectives | Time | Materials |
| Post-readingactivity | Group work | To ask questions about how do theyunderstandthesepredictions, does it match our modem reality | 5 min | Handout#2 |

Time

15 min

Time 15 min

Activity #5

Learning

activity

Activity #6

Wrap Up: One Word Summary

Mode of interaction

Pair work

Mode of interaction

Group work

Objectives

To teach students to make

foreshadowing

Working in pairs or threes, students will skim pages 1- 145 novel for examples of foreshadowing. Each group will complete a chart

identifying the clue, the page, and the event.

Objectives

Write a definition that summarizes foreshadowing and give one example.

Materials Handout #3

Materials Handout #3

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Activity #7 | Mode of | Objectives | Time | Materials |
| Concluding | interaction | To summarize | 5 min | Handout# 3 |
| task | individually | all suggested ideas that were given by sts. To provide sts with further guidelines |  |  |

Ray Douglas Bradbury was bom on August 22, 1920, is an American fantasy, horror, science fiction, and mystery writer. Best known for his dystopian novel Fahrenheit 451 (1953) and for the science fiction stories gathered together as The Martian Chronicles (1950) and The Illustrated Man (1951), Bradbury is one of the most celebrated among 20th and 21st century American writers of speculative fiction. Bradbury's popularity has been increased by more than 20 filmed dramatizations of his works.

His best works are Fahrenheit 451 and The Martian Chronicles. These works are considered to be predictive, as many others literary works.

Although he is often described as a science fiction writer, Bradbury does not box himself into a particular narrative categorization:

First of all, I don't write science fiction. I've only done one science fiction book and that's Fahrenheit 451, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal. So Martian Chronicles is not science fiction, it's fantasy. It couldn't happen, you see? That's the reason it's going to be around a long time—because it's a Greek myth, and myths have staying power.

On another occasion, Bradbury observed that the novel touches on the alienation of people by media:

In writing the short novel Fahrenheit 4511 thought I was describing a world that might evolve in four or five decades. But only a few weeks ago, in Beverly Hills one night, a husband and wife passed me, walking their

dog. I stood staring after them, absolutely stunned. The woman held in one hand a small cigarette-package-sized radio, its antenna quivering. From this sprang tiny copper wires which ended in a dainty cone plugged into her right ear. There she was, oblivious to man and dog, listening to far winds and whispers and soap-opera cries, sleep-walking, helped up and down curbs by a husband who might just as well not have been there. This was not fiction

Handout # 2

The novel presents a future American society in which the masses are hedonistic and critical thought through reading is outlawed. The central character, Guy Montag, is employed as a "fireman" (which, in this future, means "bookbumer"). The number "451" refers to the temperature at which book paper combusts. Although sources contemporary with the novel's writing gave the temperature as 450 °C (842 °F), Bradbury is believed to have thought "Fahrenheit" made for a better title; however, in an introduction to the 40th anniversary edition of the novel, Bradbury states that a person he spoke with at the local fire department said "Book-paper catches fire at 451 degrees Fahrenheit". The "firemen" bum them "for the good of humanity". Written in the early years of the Cold War, the novel is a critique of what Bradbury saw as issues in American society of the era

Bradbury wrote Fahrenheit 451 in 1953. He describes items in the book that can be compared to contemporary society. List five items and tell how these items affect the society in which Montag lives. Are they similar in to­day’s society? Explain.

Define the term foreshadowing with multiple examples from personal reading or from Gr.9 titles. Using Part I of “The Hearth and the Salamander,” identify and analyze additional examples of fore-shadowing in the novel.

Learning Activity:

Working in pairs or threes, students will skim pages 1-145 novel for examples of foreshadowing. Each group will complete a chart (see Appendix) identifying the clue, the page, and the event.

Wrap Up: One Word Summary: Write a definition that summarizes foreshadowing and give one example.

Suggested Essay Questions

1. Compare and contrast conformity and individuality as presented in Fahrenheit 451.
2. Discuss how Montag's changing perception of fire mirrors his personal development.
3. Name the three parts of Fahrenheit 451 and explain how they are relevant to their respective content.
4. Analyze Captain Beatty. Is he truly an idealogue in support of censorship or is he hiding an allegiance to freedom of expression? Use specific examples from the text in your argument.
5. Analyze Mildred Montag. Is she truly happy leading a life blind to reality? Use specific examples from the text in your argument.
6. Symbols are very important in Fahrenheit 451. Name three specific symbols and outline their references and meanings throughout the novel.
7. Discuss the complexities of Bradbury's message. Is he against all forms of censorship? Do you think a society such as this could ever truly exist? What aspects of this society does Bradbury appear to detest the most?
8. Compare and contrast Mildred and Clarisse. How did each woman come to exist? What roles do they play in society? Can either truly survive?
9. Discuss the role of nature in Fahrenheit 451, with specific references to animals and water.
10. Follow Montag's ideological progression. Where does it truly begin and what are the most important instances that spur its growth?
11. .Discuss the blurred distinction between life and death in Fahrenheit 451, referring to Mildred, Clarisse, and the life-like machines that dominate society.

Homework:

Read pages 145-155.

Explain the secret society that Montag finds. What is peculiar about the

members? Why are they there? Study vocabulary.

1. Kendt, Rob, Bradbury’s Chronicles, Los Angeles Press, 2006 [↑](#footnote-ref-2)
2. Kendt, Rob, Bradbury’s Chronicles, Los Angeles Press, 2006 [↑](#footnote-ref-3)
3. Ray Bradbury, Fahrenheit 451,pp-4 [↑](#footnote-ref-4)