

The Horror of Human Error and Potential Creativity as appeared in Fahrenheit 451

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Abstract:

Evoking the interference of the human sanctity, it is finely portrayed that performance of human ethnography has strictly witnessed the millennium horror that is still continued and deformed the entire human world. Perhaps, this is known as the error of human potentials which has poignantly disturbed the human creativity and enticed social life pathways. The presidential understanding of the human path breaking potential differently ventured to portrait every imitating display of human acts and none has resolved but instead of that raised new questions that led the entire humanity towards the seclusion just because of the fear of nothingness. Thus, this paper tries to evaluate the horror of human error and the potentials of creativity as appeared in Ray Bradbury's Fahrenheit 451.

Keywords: Human Error, Creativity, Seclusion, Surviving, etc.

INTRODUCTION:

Humanity and human civilization has personal as well as memorial tombstones that has constructed interested towards the broadest exploration of diverse disciplines of the prolific human age. Under this impression, it is observed that the approaches of diverse and sheer human ranges document the repressed unconsciousness. The dynamism human's potential creativity, rather to think personal dreams, has interestingly inscribed experiences of interdisciplinary approaches of the established hierarchical society. Thus, the effects of their creativity, whether those are good or bad, the generations are accepting and following; but, in return, no one is questioning about the happening, they are just following by accepting whatever they have inherited.

The fallacy as found around us is the key factor of criterion appraisal and reluctantly disturbed the general histories and approached something that must not to be happened. Therefore, it has become necessary to defend humanity of individuals and civilization for common concerns. The subjective art of the human error is the key atonement of the Bradbury's *Fahrenheit 451* which was published in 1953. It potentially discusses the story of a protagonist, Guy Montag, who is a Fireman by profession. It is a story based on city in a distant future. On the other hand, it is fond that his wife, Mildred, has swallowed a sleeping pills full of bottle in a suicide attempt. When Guy Montag calls for help two men arrive and revive her. Later on, it is found that Mildred continues her routine from the next morning showing nothing has happened. Montag happily continues to talk with Clarisse. One day. He learns that Clarisse was waiting for him outside and eventually run by a speeding car. His guilt of getting acquainted with her makes him to stay at home from work. Another incident comes here where an elderly woman chose to die with her books and the incident was witnessed by

the protagonist was a great shock to him. Thus, he finds to stay at home instead of going to work; because, he deliberately started to have doubts about his workings.

The Fire leader Captain, Beatty tries to convince Montag and explains that people have begun to lose interest after reading in the passages of the book and those passages led to censorship. Montag learns that books and learning have created inequality and unhappiness and thus the books were banned. When Beatty leaves, he tells Mildred that he has several books in the house. They started reading but finds those books hard to understand. So, Mildred prefers television. He remembers that he as a phone number of a retired professor, Faber, and heads towards him. He promises Montag that he will teach him how to read and understand books. He then returns to home and finds his wife with her two friends. He starts to make a conversation with them and recites poetry for them. One of them starts crying and the other is angered saying that this is why books are banned. On the next day, Montag goes out on a call with other firemen. He learns there that it is his house that is to be burned down and Mildred has reported without talking to her husband leaving in a taxi. When Beatty orders him to burn down the house down, he obeys the order and turns flame thrower on Beatty trying to kill him. Then, he flees to Faber's home and Faber tells him that he can escape through railroad. Here, the manhunt continues but later Montag encounters a group of men sitting around bonfire. Their leader tells Montag that they have memorized Bible with the hope of rebuilding society. They all witnessed bombs destroying city. Then, Montag returns to the city with the thinking and a mission of starting a new civilization. Here, Fahrenheit 451 is noted as a favourable argument of literature and a critical thinking. It is also observed that the book is against the censorship and blind conformity. Ray Bradbury is one of the greatest American authors who is known for his highly imaginative short stories and novels that blend a poetic nostalgia, social criticism, and awareness of the hazards of runaway technology. Therefore, it is interestingly observed that his *Fahrenheit 451* is a greatest work.

The book entails that the books are forbidden in a distant future society. It also defends the literature against the encroachment of digital and electronic media. Thus, it is completely observed as a question against the acclaimed censorship. Though, the book is science fiction but it has a nerve chilling horror. Through this book author has documented the utter sheer of the human error as found in the following description from the novel *Fahrenheit 451* –

Montag blinked. Beatty was looking at him as if he were a museum statue. At any moment, Beatty might rise and walk about him, touching, exploring his guilt and self-consciousness.

Guilt? What guilt was that?

“Your play, Montag.”

Montag looked at these men whose faces were sunburnt by a thousand real and ten thousand imaginary fires, whose work flushed their cheeks and fevered their eyes. These men who looked steadily into their platinum igniter flames as they lit their eternally burning black pipes.¹ (Pg. No 56 *Fahrenheit 451*)

While the firehouse trembled as a great flight of jet planes occur whistling a single note across the morning the above description takes place and represents the horror of human error destroying the potentials of creativity. The vagueness of openness and contrasting forms of second order are the accounts of subjective informants that intimately states external seriousness.

The very nature of human error is the key jumbling as observed by Rick Warren through *The Purpose Driven Life* where he tries to explain it as –

It's human nature to get distracted by minor issues. We play *Trivial Pursuit* with our lives. Henry David Thoreau observed that people live lives of “*quiet desperation*,” but today a better description is *aimless distraction*. Many people are like gyroscopes, spinning around at a frantic pace but never going anywhere.

Without a clear purpose, you will keep changing directions, jobs, relationships, churches, or other externals—hoping each change will settle the confusion or fill the emptiness in your heart.² (Pg. No. 32 *The Purpose Driven Life*)

His intuitive imagination has an initial guidance towards the human errors and to defend literature to form an ideal society as observed in *Fahrenheit 451* with the same conjecture. Intensive observation of subjective parallelism of the certain delusion, which is the facilitation as pointed by Bradbury, has symbolic representation towards the ideal society and occurred to be the worst nightmare spreading and coining the human error. This acculturation of problems became important as the condition suits in present and readably hints future. The interesting development of narratives can also be observed in Beatty's words as mentioned in the novel –

Beatty got up. "I must be going. Lecture's over. I hope I've clarified things. The important thing for you to remember, Montag, is we're the Happiness Boys, the Dixie Duo, you and I and the others. We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought. We have our fingers in the dike. Hold steady. Don't let the torrent of melancholy and drear philosophy drown our world. We depend on you. I don't think you realize how important *you* are, *we* are, to our happy world as it stands now."³ (Pg. No. 91 *Fahrenheit 451*)

Here, the very congenial approach of the disciplined infliction hinders the striking stones against the falling and destroying human righteousness and a terrible torture that has been a question with a potential challenge towards the humanity. Interestingly, the same approach is observed in Robert Greene's *The Law of Human Nature* as stated below –

Its initial success only made him imagine it would trend this way for a long time. As it progressed, he certainly understood that he had to make the price rise even more quickly, and the only means of doing so was to lure in more investors through generous terms of credit. This would make the scheme even more precarious, one solution incurring several new dangers. The Bubble Act and the generous dividends carried even greater immediate risks, but by now his time frame had shrunk to a matter of days.⁴ (Pg. No. 176 *The Law of Human Nature*)

The more common focused contextualization of the novel lies in its subjective art and representation. The very aggressive as well as brimming enthusiasm is noted here in Greene's upscaling where the isolated investment of human nature is generous and the theme of *Fahrenheit 451* lashes the refreshing confidential charms upon the manifestations of human error that suffers potential creativity.

CONCLUSION:

Thus, it is concluded that the understanding of the human nature is the nothing but an antagonistic vision towards the future and mutual ignorance where incomprehension of living force altogether has been found to be destroyed bringing reality in an infinite cross cutting incompatibility. Thus, this is the horror of human error which juxtaposed the potential creativity and subdued the tragic consequences leading or equally founding the confrontations to compromise a possible separation from the human world.

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