

Mrs. Benn
Mrs. Shaw

Summer Reading
2010
Honors English II

Fahrenheit 451

- Read background information about Ray Bradbury and his stylistic devices; pay particular attention to the themes of the novel.
- Read the novel.
- As you read, write two examples of events or situations that support each theme. Use the exact words from the story and place quotation marks around these exact words. Include the page number of each quote. Make sure your examples of events and situations are varied as much as possible. Avoid writing the same examples for each theme even though there may be an example that could apply to more than one theme.
- Be prepared to discuss the novel and to complete tests and quizzes upon your return to school in September.

A Tale of Two Cities

- Read background information about Charles Dickens and the French Revolution. Also, be sure to read the provided summary of the novel. This is necessary to completing the subsequent steps.
- Complete a close reading of the chapter provided.
- Write a one page paper (double spaced- 12 pt Times New Roman) explaining the most important sentence in the chapter. Be sure you give the page number where you found this sentence within the chapter. Discuss why it is important, along with how the title of the chapter and the title of the book the chapter is located within, relate to the sentence you choose. As you read the chapter and write your paper, keep in mind two of the major themes within the novel.
 - Love and compassion should guide our actions.
 - Recalled to life.
- Be prepared to discuss the novel and to complete tests and quizzes upon your return to school in September.

All written work is due on the first day of class.

Come to class prepared with all work.

A Tale of Two Cities

TIMELINE

Setting: London and Paris: 1775 – 1793

Before novel opens –

- Dr. Manette is imprisoned in the Bastille
- Lucie Manette is born
- Lucie's mother dies and Lucie becomes a ward of Tellson's Bank

Novel opens – 1775:

- Social problems plague **France** and **England**
- **Jarvis Lorry** receives a message from **Jerry Cruncher** to wait at Dover for a young woman – Lorry responds to the message with "Recalled to life"
- At Dover, Lorry meets with **Lucie Manette** and tells her that her father is alive and in France
- Lorry escorts Lucie to Paris, where they meet **Defarge** who has kept her father safe
- **Dr. Manette** spends time making shoes as a result from being in prison for 18 years and Lorry assures Lucie that her love can recall her father to life.

1780 – Back in England...

- **Charles Darnay** stands accused of treason against English crown
- **Stryver** pleads his case, but it's not until his drunk, good-for-nothing colleague, **Sydney Carton**, assists him that the court acquits Darnay.
- After the trial, Carton harasses Darnay by asking how it feels to receive the sympathy of a woman like Lucie. Carton hates/resents Darnay because he reminds him of all that he might have been.

1780 – Meanwhile in France...

- The cruel **Marquis Evremonde** runs over a peasant child in the street and shows no remorse
- **Charles Darnay** arrives at the Evremonde estate and curses his uncle (the Marquis) and the French aristocracy for its horrible treatment of the people.
- **Darnay** renounces his title and returns to England
- **Marquis** is murdered later that night by a French revolutionary "Jacques"

1781 – Back in London...

- Darnay asks Manette for permission to marry Lucie. If Lucie accepts, he'll reveal his true identity to Manette.
- **Carton** pledges his love to Lucie.
- **Jerry Cruncher** follows the funeral procession for the English spy, **Roger Cly** and later sneaks into the cemetery to steal and sell Cly's body

In Paris...

- Another English spy, **John Barsad** goes to **Defarge's** wine-shop hoping to get evidence about the revolution
- **Madame Defarge** continues to knit her "hit list"

London, again...

- On the morning of their wedding, **Darnay** reveals his true identity to **Dr. Manette** and the doctor relapses into his old prison/shoe making habit
- After 9 days, Manette recovers and joins Lucie and Charles on their honeymoon
- **Lorry and Miss Pross** destroy the workbench
- When Darnay gets back from his honeymoon, **Carton** greets him and asks for his friendship and the ability to hang out at their house sometimes.

1789 – Storming of the Bastille and French Revolution begins

- Revolutionaries murder the aristocrats in the streets
- **Gabelle** is imprisoned for maintaining the Evremonde estate

1792 – In France...

- **Gabelle** writes to **Darnay** asking him to return to France and rescue him
- **Darnay** leaves immediately for France
- As soon as he gets there, revolutionaries arrest him as an emigrant
- **Lucie and Dr. Manette** go to Paris to save Darnay
- **Darnay** remains in prison for 1 year and 3 months before receiving a trial
- Dr. Manette uses his influence with the revolutionaries and Darnay receives an acquittal...
- ... but is arrested again the same night with charges from the Defarge's.
- Carton comes to Paris with a plan to rescue Darnay and gets John Barsad (who happens to be **Soloman Pross**) to help him
- At the trial, Defarge has a letter written by Manette when he was in the Bastille:
 - o Years ago, Darnay's father and uncle asked Dr. Manette to help them tend to a woman, whom one of the brother's had raped, and her brother who was fatally stabbed. Afraid that Dr. Manette would report their crimes, Evremonde has him arrested.
- After hearing this story, the jury condemns Darnay for the crimes of his ancestors and sentences him to die
- That night, at the wine-shop, **Carton** overhears **Madame Defarge** plotting to have Lucie and her daughter killed – Madame Defarge is the surviving sibling of the man and woman killed by the Evremondes
- Carton arranges for the Manette's to leave France immediately and then visits Darnay in prison
- **Carton** tricks **Darnay** into changing clothes with him and after dictating a letter of explanation – drugs Darnay.
- **Barsad** carries **Darnay** to the coach while Carton (disguised as Darnay) awaits execution
- **Darnay, Lucie, their child, and Dr. Manette** flee Paris
- **Madame Defarge** goes to Lucie's apartment hoping to arrest her but finds **Miss Pross** there instead. They fight and Madame Defarge dies by the bullet of her own gun.
- **Sydney Carton** dies at the guillotine and the narrator confidently asserts that Carton dies with the knowledge that his life finally has meaning.

A Tale of Two Cities

Summary

The year is 1775 and Dr. Manette, imprisoned unjustly 18 years ago, has been released from the Bastille prison in Paris. His daughter, Lucie, who had thought he was dead, and Jarvis Lorry, an agent for Tellson's Bank, which has offices in London and Paris, bring him to England.

Skip ahead 5 years to 1780. Frenchman Charles Darnay is on trial for treason, accused of passing English secrets to the French and Americans during the American Revolution. He is acquitted when eyewitnesses prove unreliable partly because of Darnay's resemblance to barrister Sydney Carton.

In the years leading up to the fall of the Bastille in 1789 Darnay, Carton, and Stryver all fall in love with Lucie Manette. Carton, an irresponsible and unambitious character who drinks too much, tells Lucie that she has inspired him to think how his life could have been better and that he would make any sacrifice for her. Stryver, Carton's barrister friend, is persuaded against asking for Lucie's hand by Mr. Lorry, now a close friend to the Manettes. Lucie marries Darnay and they have a daughter.

Meanwhile, in France, Darnay's uncle the Marquis St. Evremonde is murdered in his bed for crimes committed against the people. Charles has told Dr. Manette of his relationship to the French aristocracy, but no one else.

By 1792 the revolution has escalated in France. Mr. Lorry receives a letter at Tellson's Bank addressed to the Marquis St. Evremonde whom no one seems to know. Darnay sees the letter and tells Lorry that he knows the Marquis and will deliver it. The letter is from a friend, Gabelle, wrongfully imprisoned in Paris and asked the Marquis (Darnay) for help. Knowing that the trip will be dangerous, Charles feels compelled to go and help his friend. He leaves for France without telling anyone the real reason.

On the road to Paris, Darnay (St Evremonde) is recognized by the mob and taken to prison in Paris. Mr. Lorry, in Paris on business, is joined by Dr. Manette, Lucie, Miss Pross, and later, Sydney Carton.

Dr. Manette has influence over the citizens due to his imprisonment in the Bastille and is able to have Darnay released but he is retaken the next day on a charge by the Defarges and is sentenced to death within 24 hours.

Sydney Carton has influence on one of the jailers and is able to enter the cell, drug Darnay, exchange clothes, and have the jailer remove Darnay, leaving Carton to die in his stead.

On the guillotine Carton peacefully declares "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known."

A Tale of Two Cities
Vocabulary

1. **absolve**: release from obligation or penalty; pardon
2. **accost**: to go up to and speak to first
3. **adjuration**: solemn command
4. **admonish**: warn gently
5. **antipathy**: strong aversion or dislike
6. **approbation**: approval; commendation
7. **assiduous**: done with diligence
8. **brevity**: conciseness
9. **cant**: insincere talk; jargon
10. **capitulated**: surrendered on agreed terms
11. **capricious**: impulsive; whimsical
12. **cogitate**: think over
13. **complacent**: self-satisfied; smug
14. **comport**: to behave or conduct oneself in a specific manner
15. **conceded**: admitted to be true; yielded, granted
16. **convivial**: festive; gay; jolly
17. **deprecate**: to feel or express disapproval
18. **disconcerted**: confused; upset
19. **disquiet**: to make uneasy; disturb
20. **dissonance**: discord; conflict
21. **dogged**: stubbornly determined
22. **dolorous**: sorrowful; mournful; pathetic
23. **droll**: having a dry; unusual sense of humor
24. **emulate**: to try to equal or surpass
25. **epoch**: important period of time in history; age; era
26. **fervent**: hot; burning; glowing with heat
27. **gregarious**: fond of associating with others
28. **immolation**: a sacrifice

29. **implacable**: incapable of being pleased or satisfied
30. **incommodious**: not spacious
31. **inexorable**: can't/won't be moved by begging
32. **inundate**: fill to overflowing
33. **laconic**: expressing much with few words
34. **levity**: light humor
35. **malign**: to speak evil of; defame
36. **manifest**: understandable; clear
37. **myriad**: countless; indefinite number
38. **palpable**: tangible; easily perceptible
39. **pernicious**: very destructive
40. **pilfer**: steal in small quantities
41. **portend**: to be an omen or warning of something
42. **provident**: providing for the future; thrifty
43. **repudiate** refuse to recognize; cast off
44. **sagacity**: wisdom – sage
45. **solicitude**: uneasiness; anxiety
46. **supplication**: a humble request; prayer; petition
47. **taciturn**: silent; uncommunicative
48. **vehemence**: great force; violence; passion
49. **vigilance**: state of being watchfully vigil
50. **vociferate**: cry out loudly; yell

BOOK THE SECOND
THE GOLDEN THREAD

13 *The Fellow of No Delicacy*

IF SYDNEY CARTON ever shone anywhere, he certainly never shone in the house of Doctor Manette. He had been there 'Often, during a whole year, and had always been the same moody and morose loungee there. When he cared to talk, he talked well; but, the cloud of caring for nothing, which 'Overshadowed him with such a fatal darkness, was very rarely pierced by the light within him.

And yet he did care something for the streets that environed that house, and for the senseless stones that made their pavements. Many a night he vaguely and unhappily wandered there, when wine had brought no transitory gladness to him; many a dreary daybreak revealed his solitary figure lingering there, and still lingering there when the first beams of the sun brought into strong relief, removed beauties 'Of architecture in spires of churches and lofty buildings, as perhaps the quiet time brought some sense of better things, else forgotten and unattainable, into his mind. Of late, the neglected bed in the Temple Court had known him more scantily than ever; and 'Often when he had thrown himself upon it no longer than a few minutes, he had got up again, and haunted that neighbourhood.

On a day in August, when Mr. Stryver (after notifying to his jackal that "he had thought better of that marrying matter") had carried his delicacy into Devonshire, and when the sight and scent of flowers in the City streets had some waifs of goodness in them for the worst, 'Of health for the sickliest, and of youth for the oldest, Sydney's feet still trod those stones. From being irresolute and purposeless, his feet became animated by an intention, and, in the working out of that intention, they took him to the Doctor's door.

He was shown upstairs, and found Lucie at her work, alone. She had never been quite at her ease with him

and received him with some little embarrassment as he seated himself near her table. But, looking up at his face in the interchange of the first few common-places, she observed a change in it.

"I fear you are not well, Mr. Carton!"

"No. But the life I lead, Miss Manette, is not conducive to health. What is to be expected of, or by, such profligates?"

"Is it not-forgive me; I have begun the question on my lips-a pity to live no better life?"

"God knows it is a shame!"

"Then why not change it?" ,

Looking gently at him again, she was surprised and saddened to see that there were tears in his eyes. There were tears in his voice too, as he answered:

"It is too late for that. I shall never be better than I am. I shall sink lower, and be worse."

He leaned an elbow on her table, and covered his eyes with his hand. The table trembled in the silence that followed. She had never seen him softened, and was much distressed. He knew her to be so, without looking at her, and said:

"Pray forgive me, Miss Manette. I break down before the knowledge of what I want to say to you. Will you hear me?"

"If it will do you any good, Mr. Carton, if it would make you happier, it would make me very glad!"

"God bless you for your sweet compassion!"

He unshaded his face after a little while, and spoke steadily.

"Don't be afraid to hear me. Don't shrink from anything I say. I am like one who died young. All my life might have been."

"No, Mr. Carton. I am sure that the best part of it might still be; I am sure that you might be much, much worthier of yourself."

"Say of you, Miss Manette, and although I know better -although in the mystery of my own wretched heart I know better-I shall never forget it!"

She was pale and trembling. He came to her relief with a fixed despair of himself which made the interview unlike any other that could have been holden.

"If it had been possible, Miss Manette, that you could

have returned the love of the man you see before you-self-flung away, wasted, drunken, poor creature of misuse as you know him to be-he would have been conscious this day and hour, in spite of his happiness, that he would bring you to misery, bring you to sorrow and repentance, blight you, disgrace you, pull you down with him. I know very well that you can have no tenderness for me; I ask for none; I am even thankful that it cannot be."

"Without it, can I not save you, Mr. Carton? Can I not recall you-forgive me again!-to a better course? Can I in no way repay your confidence? I know this is a confidence," she modestly said, after a little hesitation, and in earnest tears, "I know you would say this to no one else. Can I turn it to no good account for yourself, Mr. Carton?"

He shook his head.

"To none. No, Miss Manette, to none. If you will hear me through a very little more, all you can ever do for me is done. I wish you to know that you have been the last dream of my soul. In my degradation I have not been so degraded but that the sight of you with your father, and of this home made such a home by you, has stirred old shadows that I thought had died out of me. Since I knew you, I have been troubled by a remorse that I thought would never reproach me again, and have heard whispers from old voices impelling me upward, that I thought were silent forever. I have had unformed ideas of striving afresh, beginning anew, shaking off sloth and sensuality, and fighting out the abandoned fight. A dream, all a dream, that ends in nothing, and leaves the sleeper where he lay down, but I wish you to know that you inspired it."

"Will nothing of it remain? O Mr. Carton, think again I Try again!"

"No, Miss Manette; 'all through it, I have known myself to be quite undeserving. And yet I have had the weakness, and have still the weakness, to wish you to know with what a sudden mastery you kindled me, heap of ashes that I am, into fire-a fire, however, inseparable in its nature from myself, quickening nothing, lighting nothing, doing no service, idly burning 'away."

"Since it is my misfortune, Mr. Carton, to have made you more unhappy than you were before you knew me-

"Don't say that, Miss Manette, for you would have re-

claimed me, if anything could. You will not be the cause of my becoming worse."

"Since the state of your mind that you describe, is, at all events, attributable to some influence of mine-this is . what I mean, if I can make it plain-can I use no influence to serve you? Have I no power for good, with you, at all?"

"The utmost good that I am capable of now, Miss Manette, I have come here to realise. Let me carry through the rest of my misdirected life the remembrance that I opened my heart to you, last of all the world; and that there was something left in me at this time which you could deplore and pity."

"Which I entreated you to believe again and again, most fervently, with all my heart, was capable of better things, Mr. Car-ton!"

"Entreat me to believe it no more, Miss Manette. I have proved myself, and I know better. I distress you; I draw fast to an end. Will you let me believe, when I recall this day, that the last confidence of my life was reposed in your pure and innocent breast, and that it lies there alone, and will be shared by no one?"

"If that will be a consolation to you, yes."

"Not even by the dearest one ever to be known to you?"

"Mr. Carton," she answered, after an agitated pause, "the secret is yours, not mine; and I promise to respect it."
"Thank you. And again, God bless you."

He put her hand to his lips, and moved towards the door.

"Be under no apprehension, Miss Manette, of my ever resuming this conversation by so much as a passing word. I will never refer to it again. If I were dead, that could not be surer than it is henceforth. In the hour of my death, I shall hold sacred the one good remembrance and shall thank and bless you for it-that my last avowal of myself was made to you, and that my name, and faults, and miseries were gently carried in your heart. May it otherwise be light and happy!"

He was so unlike what he had ever shown himself to be, and it was so sad to think how much he had thrown away, and how much he every day kept down and perverted, that Lucie Manette wept mournfully for him as he stood looking back to her.

"Be comforted!" he said. "I am not worth such feeling, Miss Manette. An hour or two hence, and the low com-

panions and low habits that I scorn but yield to, will render me less worth such tears as those, than any wretch who creeps along the streets. Be comforted! But, within myself, I shall always be, towards you, what I am now, though outwardly I shall be what you have heretofore seen me. The last supplication but one I make to you, is, that you will believe this of me."

"I will, Mr. Carton."

"My last supplication of all is this; and with it, I will relieve you of a visitor with whom I well know you have nothing in unison, and between whom and you there is an impassable space. It is useless to say it, I know, but it rises out of my soul. For you, and for any dear to you, I would do anything. If my career were of that better kind that there was any opportunity or capacity of sacrifice in it, I would embrace any sacrifice for you and for those dear to you. Try to hold me in your mind, at some quiet times, as ardent and sincere in this one thing. The time will come, the time will not be long in coming, when new ties will be formed about you—ties that will bind you yet more tenderly and strongly to the home you so adorn—the dearest ties that will ever grace and gladden you. O Miss Manette, when the little picture of a happy father's face looks up in yours, when you see your own bright beauty springing up anew at your feet, think now and then that there is a man who would give his life, to keep a life you love beside you!"~

He said, "Farewell!" said at last "God bless you!" and left her.

ABOUT THE AUTHOR

Ray Bradbury was born in 1920 in Illinois, and began reading science fiction at the age of 8. He was an avid collector of Buck Rogers and Flash Gordon comic strips. His family moved to Los Angeles when he was 13, and he fell in love with Hollywood. He haunted the film studios which he reached by walking or roller skating ten miles.

In high school, he was the founding editor of a mimeographed quarterly, *Futura Fantasia*. After graduation, he spent a year with a little theater group in Los Angeles, then became a newsboy as a way to finance his writing career. Incredibly, in only three years he was a full-time writer, and had sold several dozen stories by 1945.

Since his career began, he has written hundreds of short stories and a number of novels, plays, and poems as well as screenplays, musicals, and operas. His novel, *Fahrenheit 451*, was made into a motion picture in 1966 by Francois Truffaut. More recently, his *Something Wicked This Way Comes* became a popular Disney feature film. In addition to writing for *The Twilight Zone* and *Alfred Hitchcock Presents*, Bradbury hosted his own television show, *The Ray Bradbury Theater*.

He helped design a ride for Disney World, has been a consultant to city engineers, and has had a moon crater – “Dandelion Crater” – named after his novel, *Dandelion Wine*, by a team of Apollo astronauts.

Bradbury is often called “the world’s greatest science fiction writer,” but many critics feel this description does not do him justice. While his novels and stories bear the trappings of science fiction, he is much more than a teller of adventure tales set in the future. Critic Damon Knight called Bradbury “the poet of 20th-century neurosis...the isolated spark of consciousness, awake and alone at midnight.” Donald A. Wollheim points out that Bradbury’s stories are about people, “real and honest and true in their understanding of human nature.”

Instead of emphasizing the wonders of future technology, Bradbury seems to warn us against becoming so worshipful of scientific development that moral and esthetic concerns are sacrificed. His writing concerns the negative effects technology might have on human beings and on the history of mankind.

In a speech to Science Fiction writers, Bradbury said that the automobile was beginning to destroy society by devouring cities, poisoning the atmosphere, and killing millions of people. Bradbury himself refused to learn to drive a car, and so he usually walked where he wanted to go in Los Angeles – an unusual thing to do. He was often stopped and harassed by police who wanted to know what he was up to.

(NOTE: These experiences prompted Bradbury to write his story, “The Pedestrian,” which can be found in the anthology, *The Golden Apples of the Sun*.)

Bradbury told *Future* magazine that his goal is “To entertain myself and others. Hopefully, that will prevent me from taking myself too seriously.” He considers himself to be an “idea writer,” and has fun playing with ideas.

His advice to aspiring young writers is to write at least 1,000 words every day, a story a week. He believes in relying on the intuition and letting the character write the story.

Fahrenheit 451: Interpretation

BACKGROUND

Essential to an understanding of *Fahrenheit 451* is an understanding of America in 1953, the year the novel was published.

Students may find it hard to imagine a world without television, but in 1953 TV was just beginning to appear in average American homes. The screens were small, the black-and-white pictures often distorted, and the choice of programs limited to those broadcast by CBS, NBC, and ABC. Still, Americans of every socio-economic level fell in love with TV and managed to purchase their own sets at an astounding rate. The television quickly became the focal point of millions of living rooms, while the popularity of radio and movie theatres plummeted. Ray Bradbury witnessed this phenomenon, and his vision of how TV could eventually affect American life became a fundamental theme in *Fahrenheit 451*.

The 50s were also a time of conformity. The suburbs of the big cities began to develop, and with them subdivisions filled with little look-alike houses. Folksinger Pete Seeger immortalized this move to the suburbs with his song, *Little Boxes*. In the song, the people who live in the little-box houses are as similar as the houses themselves. Hairstyles, clothing, thinking, and behavior were all standardized. Individuality was frowned upon or laughed at. It was considered best to maintain the status quo and enjoy the prosperity of post-war America. The power wielded by Senator Joe McCarthy and the House of Un-American Activities Committee was intimidating to leaders who might have otherwise been tempted to step out of the political mainstream, and many writers were called before the HUAC for supposedly promoting Communist ideas in their writing.

Women in the 1950's were, for the most part, mothers and homemakers, and they seemed to be happy about it. "A woman's place is in the home" was an adage with which few would have disagreed. When television came to their homes, many housewives became loyal followers of the daytime dramas or "soaps" – so named because the manufacturers of household products sponsored the shows with the hope that their products would become as addictive as the stories.

ANALYSIS

The world of *Fahrenheit 451* is dominated by television and other electronic devices. Americans have lost interest in books and therefore in any kind of independent thinking. They are like zombies, controlled by a repressive government that keeps them ignorant of what is really happening in the world by placating them with inane and supposedly "happy" things to do.

Montag, the protagonist, awakens to another self hidden within him and brought to life by Clarisse. It is this other self that compels Montag to steal books intended for burning and hide them at home. He is finally able to escape the bonds of his Montag-the-fireman personality, and he learns how to think. As he is fighting his own inner battle, the threat of war looms nearer and finally breaks out. Symbolically, the city is destroyed just hours after Montag leaves it. Like Montag's life, the city must be rebuilt in a new way.

The symbolism in *Fahrenheit 451* is easy for students to understand. Montag's problem and resulting growth is a classic example of inner conflict and resolution. Bradbury's "poetic prose" is a fine example of quality writing.

Perhaps the most amazing thing about *Fahrenheit 451* is that it was written in 1953, and many of the future developments Bradbury envisioned now exist. Divorce and abortion are commonplace, and many infants are sent off to day-care when they are only a few months old. One of our most popular presidents was a movie star. The suicide rate, especially among teenagers, is growing, and more and more children are dying because of car wrecks, gang wars, and drugs. Except among those considered intellectual (and therefore somewhat "weird"), there is a growing addiction to TV, videos, electronic games, and other types of mindless and violent "fun." Gossip-mongering tabloids and sex magazines that bare all are enjoyed by millions. An image of an apathetic citizenry lulled to indifference by incessant electronic noise is no longer just a vision of the future.

Fahrenheit 451 can be enjoyed on the adventure-story level, appreciated for its author's style and technique, and saved as a reference to the world's greatest books. But *Fahrenheit 451* is primarily a novel of ideas – important ideas that are in dire need of discussion in every classroom led by a teacher who values individual thinking. Students will enjoy drawing parallels between their world and Guy Montag's. Ideally, they will understand what Bradbury was trying to tell us – and with that information, and the leisure to think about it, anything is possible.

STYLISTIC DEVICES

Symbolism

Bradbury's characters are victimized by mechanical paraphernalia which symbolize the tyranny of technology.

Some of Bradbury's symbols must be taken in pairs:

- Books symbolize the freedoms lost by a society which traded them for security: the freedoms of speech, thought, and press.
- The mechanical hound is a manifestation of fear. Terrible societies have terrible toys.
- The parlor walls are the all-pervasive presence of life-control. Watching the parlor "relatives" is a twist on Orwell's "Big Brother watching you."
- The "sand and the sieve" symbolize the futility of filling up a human with the elements of experience which seem worth preserving. Books are the tools of retention.
- The Phoenix represents the cyclical condition of society.

Genre

Fantasy, of which science fiction is a branch, may be used for two seemingly different ends. Fantasy may be merely a whimsical flight of fancy or it may be a device for making serious comment of the real world. Bradbury's comment is deadly serious – at times, grim. For Bradbury, science fiction is a magic lantern show casting grotesque forms for our contemplation. A word to the wise.

About the Title

As a general rule, novel titles must capture attention, relate to events or to a specific crucial event, and achieve an expanded significance to the reader after he has completed the novel. *Fahrenheit 451* is no exception to this general rule. The title suggests a formula for events, and the intensity of the number connotes destruction. The title relates to the specific crucial events of book burning, Fahrenheit 451 degrees being the temperature at which book paper ignites. By the completion of the novel the title has achieved an expanded significance. Fahrenheit 451 has become not only the formula for events, but the prescription by which a society has consumed itself.

Themes

- **Life is meaningless in a controlled society.**
- **Technology can isolate people.**
- **Without knowledge, a civilization dies.**
- **Governments that attempt to rid society of differences that separate people create chaos and unhappiness**

Vocabulary

1. **abyss** -bottomless gulf
2. **olfactory**- the sense of smell
3. **tactile**-relating to touch
4. **ruddy**-having a healthy red color
5. **ravenous**- greedily hungry
6. **furled**- curled
7. **loam**- a mixture for plastering usually made of clay
8. **odious**- something causing or deserving hatred or repugnance
9. **gullet** - esophagus; throat
10. **pyre**- funeral fire
11. **linguist**- someone who can speak several languages
12. **verbiage**-too many words
13. **gilded** -made golden
14. **blanche**- turn white or pale
15. **infinite**- endless
16. **valise**- a suitcase
17. **trajectory**-path of something moving
18. **beatific**- having a happy appearance
19. **warily**- done with caution
20. **melancholy**- sadness or depression

21. **cacophony** - harsh or discordant sounds
22. **parlor**- living room
23. **flailing**- threshing or beating
24. **simultaneously**-occurring at the same time
25. **proboscis**-nose, trunk, or snout
26. **receptacle**- container
27. **dictum**- a noteworthy statement of something
28. **insidious**- more dangerous than meets the eye
29. **submission**- resigning to obedience
30. **subconscious**- occurring with little or no awareness
31. **contemptible**- deserving scorn
32. **tallow**- animal fat used in candles
33. **Phoenix**- mythical bird that arose from ashes
34. **refracted**- bent back to the source as in light rays
35. **antisocial**- acting against the welfare of people
36. **centrifuge**- spinning machine that separates particles
37. **harlequin**- a buffoon; a comedic character
38. **mausoleum**- large tomb
39. **intuitive**- knowing something w/o reason; knowing by instinct
40. **marionette**- puppet moved by strings

41. **anaesthetized**- made to forget troubles or pains
42. **quibble**- argue
43. **Fahrenheit**- thermometer scale
44. **monologue**- long speech by one person
45. **pendant**- a necklace
46. **subside**- sink or retreat
47. **sieve**- a device of meshes through which fine particles can pass
48. **conjure**- to summon or raise up; to contrive
49. **luminescent**- characterized by low-temperature emission of light
50. **salamander**- mythological reptile able to live in fire