Distortion of 'Self-Image': Effects of Mental Delirium in *Fahrenheit 451* by Ray Bradbury

Neil Beeto Jerrin

School of Social Sciences and Languages, Vellore Institute of Technology, Chennai, Tamilnadu, India.

G Bhuvaneswari

School of Social Sciences and Languages, Vellore Institute of Technology, Chennai, Tamilnadu, India

Abstract—**The Mountain State Centers for Independent Living states the Self- image is how one perceives oneself. The existence of Self- image is twisted and devoid of human feelings in Bradbury's future-narrated Post literature universe. It is several numbers of self-impressions that develop over time that creates positive and concurrently unfavourable impacts. In the realm of psychology, Self-image is a pivotal factor in leading a fortunate life. An individual's impression of himself forms the collective depiction of his strength and weakness. It is quintessential to talk about and compare the Self-image that Bradbury's era had lived because self-image comprises not only one's perception but also the intervention of the culture in which they lived. He lived in a timeline with World wars, Nazi book-burning, Stalin's Great Purge, Nuclear warfare, and the technological development of radio and television. Bradbury found that these elements be disrupting the Self of an individual. This same connection can also be seen developing in the novel, where the government brainwashes the characters and makes them live a pre-programmed life. The interactions between the individuals are artificial and rare; they do not share any sense of feelings or the need to communicate. This diminishing effect of life is the disintegration of Self-image in the novel.**

Index Terms—**cognition, culture, government, identity, programmed, self-image**

I. INTRODUCTION

Fahrenheit 451 is a science fiction masterpiece written back in the 1950s that narrates its readers of a dystopian era among the contemporary crisis in literature, i.e., Post Literature era. Walsh (2016) stated that according to a new report from the National Endowment for the Arts, it is recorded that every month had a drastic discharge in people buying books, newspapers, and almost every other reading material. This downfall of literature was spearheaded by the internet and other modern inventions, which served as another platform for reading. This decline led to a significant loss in the book publishing and printing firms since books are less bought and read, leading to `increased production costs. Therefore, a Post Literature era is when literature is rendered less through its original mode, i.e., the book but more through other technologies. Aqil (2020) stresses the decline in the book reading culture that the contemporary era is facing. He stated that the culture of book reading is almost non-existent due to the evolution of society, which has drifted towards a digitally demanded spectrum and system of education and politics.

In his book *Fahrenheit 451*, Ray Bradbury takes the readers on a future trip through his Post literature universe, which is ruled by a totalitarian government where technological advancements have decayed the culture. Arendt (1957) states that the selflessness of the people is the disturbing factor that leads to the success in the formation of a totalitarian government. The decay of culture is historical. The government distorts history with mass media manipulation, controlled knowledge, and book burnings.

Bradbury, who wrote this novel back in 1953, was alarmed by the social mishaps and technological progress it was going through then. Bell (1960) explains the world in the 1950s by stating that their intellectuals had a rough agreement on the political issues: the acceptance of their welfare state; the allure of the decentralized power; a system that was an amalgamation of the economy and political pluralism. The U.S.A. was in the zenith of its cold war. This era had paranoia in mind of people because the government was hunting down artists and writers suspected on the grounds of communist sympathies. On the other end, mass media such as Television and Radio were developing rapidly. Bradbury conceived the idea for this book from the destruction of the Library of Alexandria and book burning, which was carried out by the fascist regimes. As a result, Bradbury drifted away from the conventional plot of dystopian fiction. If one looks at the general plot structure of a dystopian novel, we can see a government that lays unwilling agendas and rules to the masses. Still, in *Fahrenheit 451*, the apathy of the masses acts as the root cause for the rise of totalitarian government.

II. REVIEW OF LITERATURE

Maltz (1964) explains how Self-Image forms the foundation for leading a life, stating how to lead a happy, sad or boring life depends on how we forge our Self-Image. He portrays Self-Image with the metaphor of a motion picture. An

individual's Self is the writer, director, and actor who stars in it, stating the notion of how one can turn his life around with the will of his Self-Image. He says how the modern era has become an age of conformity, where everyone's Self-Image is affected by technology and other forces that are uncontrollably leading to finding comfort and security following other people. Huitt (2009) states that the Self is the conscious image of one's cognition or mental identity, an element that evaluates external factors such as the environment or other's Self. He considers Self-Concept and Self-Esteem to be the most integral part of the Self. Self-Concept is the cognitive or thinking part associated with Self-Image, meaning that Self-Concept is the general idea or picture of oneself. Franken (1994) states that Self-Esteem is relevant to the concept of Self-Image because people who possess positive Self-Esteem have a substantial effect on their Self-Image. He further says that people who get to have more ideas about themselves tend to be more productive since they know their abilities and inabilities.

Critiques argue that the process of maintaining a Self-Image plays a critical factor in the stereotyping and prejudice found in society. They have examined it with three studies that suggested that if an individual is subjected to stereotyping and bias, it may lead to the trajectory of maintaining his self-image because of the positive and negative feedback given out by society. They explain how the process of maintaining a self-image works in the context of motivation and cognitive and sociocultural approaches (Fein & Spencer, 1997). Rosenberg (1965) tells how society's intervention of self-image in adolescent works describes how the nature of self-concepts is subjected to change. The context of how a culture, a human being is subjected to live plays an essential role in an individual's portrayal of Self, stating that the people belonging to collective cultures have a self-image of interdependent traits while individualist groups show a quality independent self (Singelis et al., 1999). The concept of how culture and self-image work on the functions of cognition, emotion, and motivation, a comparative study of the Asian and American cultures proved a significant difference in the construal of the individual's Self, others, and correlation of these two. The difference in the levels of cognition is all a factor in the relationship; one's Self shares with their culture (Markus & Kitayama, 1991). The Self qualities of an individual, such as self-evaluation and self-esteem, and how it works as a protective and non-specific risk factor. The downside of poor self-esteem leads to internal complications such as eating disorders, depression, and suicidal tendencies. Therefore, it established that self-esteem is one of the crucial factors in mental health stimulation (Mann et al., 2004).

Mokyr et al. (2015) explain that technological advancements have generated cultural anxiety throughout history. They focus on three prominent factors which prove their stand; the first factor is how technological development will replace the labor force by making the machines the prime source of muscle in the industry, resulting in technological unemployment; the second factor is the anxiety that is created on the grounds of the moral implication of technological structures replacing human resources and welfare. This problem dates back to the Industrial Revolution, where the concern was on the dehumanizing effects of the work, but in the contemporary universe, the termination of work for humans by technology is itself the dehumanizing effect; the third factor is more of an evaluation that epoch of prominent technological progress is behind us and understanding the history of the technological anxiety on the culture proves that there is more to come.

III. DISCUSSION

A. The Importance of Self-Image

Guenther and Alicke (2008) explain how the study of 'Self' extends beyond the realm of psychology: Stating how philosophers, sociologists, anthropologists, and even science fiction writers explore it due to the details it holds on understanding and functioning of the life around. Self-Image is considered a crucial element in developing one's personality; it is the root of all cognition. Self-image renders the mental image of an individual; it can be either positive or negative depending upon the social environment, self-esteem or respect, etc. People with a positive self-image tend to lead healthy life battling their stress, anger, depression etc. With a negative self-image, an individual loses his mental immunity to face everyday problems. Our self-image goes through various phases because the image is built on reality, faced every day. Bradbury outsources the importance of Self-Image through the diminishing effect of humane feeling with the characters in his novel. In society, when an individual becomes conscious of the imposed self-image and tries to flee from it, he is branded as an outcast and made to suffer. It is this journey that Bradbury tries to explain in the novel. Two classifications of Self are found: the Self's decay and Return to the Self. The characters fall between these two classifications except for Guy Montag. His self-image starts in the decay phase moving to the realm of confusion and self-actualization, leading to the return of the Self.

Williams (2018) explains the magnitude of how the technological world is interacting with People: Technological systems are programmed to be an element of distraction, to keep their users being engaged as much as possible; the attention given to the technologies distorts our free will resulting in an enormous societal consequence, particularly in the field of politics and in the functioning of democracy. The novel moves in a Post-literature universe governed by surveillance, robotics, and virtual reality. So it is with these three elements; the essential human needs are accomplished in this universe. The contemporary era in which we live draws an elegant image of a post-literature universe. For example, in the surveillance context, it is pretty evident that most of our surroundings are under the surveillance of a government or private CCTV (Closed Circuit Television) camera; apps that we use on our smartphones and computers

can trace our location via GPS. With robotics, an UAV (Unmanned Aerial Vehicle) called a drone is an excellent example of our society's progress. For example, the assassination of Qasem Soleimani by the U.S.A on 3rd January 2020 is drone-based warfare. The whole operation has been carried out with the help of an unmanned drone controlled remotely. In the spectrum of virtual reality, the concept of how reality is outsourced by employing technological inventions to augment a virtual environment can see our reality being replaced with video calls, emails, virtual classrooms, online exam modules, VR headsets, and simulators. A Post-literature universe renders technology a monopoly on information, where technology acts as the primary source of generating news, communication, education etc. The current lifestyle is a prime example of it. Most rely on internet articles for information irrespective of their authenticities, such as click baits, flooded in social media like Facebook, Twitter, and WhatsApp. These kinds of sources are majorly fabricated from facts to please a targeted audience.

In the novel, the government controls the knowledge of its people by providing a restricted intellectual environment, thereby being futile for the possibility of cognition or independent thoughts to happen. Mundt (1947) explains that government controls its people's activities by having power over the information on what they come across reading or hearing. The objectivity of the government behind this is to enable uniformity in their citizen's thought processes, ideologies, motives etc., for establishing peace. The Firemen here have a strict duty to incinerate books and people possessing them. The protagonist, Guy Montag, a fireman who lives in a brainwashed society, drifts away from it when he finds out about the truth that his government is holding from its people. The characters in this novel develop a wide range of dehumanization effects resulting from their culture. The culture here is intentionally designed and made to believe in holding peace. Still, it resorts to various deformations of culture. In *Fahrenheit 451*, the objective of Self-Image is to reflect how technological innovation could lead to the decay of life.

B. The decay of the Self-Image

In a universe where the government controls intellectualness, every book is being burned and restricted from reading because the government fears books to be a subject of social unrest or interrupting peace, people are brainwashed by the mass media, etc., leading to the formation of a culture where apathy becomes dominant. This apathy becomes the primary source of dystopia in the novel. Reich (2018) points out that the harmful impact of technological advancement and digital life originates from corporate and government powerhouses' control over technology to use it as a medium to control democratic power. The character spectrum in *Fahrenheit 451* deals with a wide range of contrasting personas; we have Mildred and her friends living, obeying, and enjoying the programmed life. The happiness associated with these characters is shallow and unreal, but they are culturally blinded to see it; Clarisse McClellan, who is only seventeen, lives a free life that the government considers unorthodox. Leading an unconventional life for society makes Clarisse a threat to the totalitarian government, giving out how everything is controlled; Officer Beatty, an intellectual hypocrite, firemen burn and read the books; Professor Faber and Granger form the educated minority of the novel. Finally, the protagonist, Guy Montag, is a third-generation fireman who at first works for the government by burning books and places. He then goes off reading books to answer the questions his Self has been asking him. "There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something" (Bradbury, 1953, p. 48). Montag says these lines to his wife, Mildred. It explains Montag's path toward his return to Self. Montag burns his senior officer Beaty and becomes part of a rebellion to stop the totalitarian government in the end. "We'll just start walking today and see the world and the way the world walks around and talks, the way it looks. I want to see everything now" (Bradbury, 1953, p.154); these words by Montag explain the end of his quest to find his answers. Bradbury shows us the degenerate effect of technological development and brainwashed culture through his characters.

Ellis (2018) explains that the innovation of technology is turning its users towards digital addictions resulting in depression, loneliness, and destroying the social fabric of life. The character development of the personalities in the novel explains a quest for identifying their self-image, i.e., Bradbury gives his readers the concept of self-image when the characters are exposed to questioning their culture. It starts at the very opening of the story when Guy returns from his work of burning books, and on his way back to his home, he meets Clarisse; the conversation between them is simple, where Clarisse asks Guy, "Are you happy" (Bradbury, 1953, p. 7) at the end of their conversation, this starts the pursuit of self-image for Guy. Self-image is heavily influenced by what happens around us, and in this novel, they live a programmed life. Hence their self-image goes on a loop of stunted growth. Mildred and her friends Mrs. Phelps and Mrs. Bowles act as the perfect image for the decay of Self. Mildred is the first character seen with the effect of what society has done to her self-image. She has no emotions, is addicted to the mass media, and lives a shallow life with her husband, Guy. Mrs. Phelps and Mrs. Bowles reflect the culture that their society possesses. Mrs. Phelps has no interest in having children "You know I haven't any! No one in his right mind, the Good Lord knows; would have children!" (Bradbury, 1953, p. 92). Mrs Phelps' apathy for children illustrates the dehumanizing effect and the advent of self-centered living. Mrs. Phelps brings in the subject of a self-centered life, she is married to Pete, which is her third marriage, and their relationship is shallow, "Anyway, Pete and I always said, no tears, nothing like that" (Bradbury, 1953, p. 91) The emotional attachment shared by Phelps and Pete uncovers the dehumanizing effect that Bradbury wanted us to feel of the technological developments. On the other end, Mrs. Bowles has two children and is also married thrice. She opting for C-sections even when the doctors advise against it best portrays society's attitude.

In the scene where Guy reads 'Dover Beach' by Matthew Arnold to his wife and her friends, their reaction sums out the government's brainwashing. Mrs. Phelps bursts into tears, Mrs. Bowles, gets mad at Guy and Mildred tries her best to solve it. The readers can see the hatred that this society has over books." poetry and tears, poetry and suicide and crying and awful feelings, poetry and sickness…" (Bradbury, 1953, p. 97). Upon examining Mrs. Bowles' statement, it explains how people are turned out against things which are branded wrong by the government. In the post-literature world of Bradbury, people were exposed to the aesthetic nature of poetry; they could not comprehend its beauty since the Self here is devoid of the emotional Self. Polunsky (2016) explains how technology destabilizes an individual by disrupting the OODA cycle, the psychological process of evaluating things around through observing, orienting, deciding, and acting. A heavily constructed self-image by manipulating the government can be seen throughout the novel. It is with Officer Beatty where we find the Self to be twisted. He is a fireman, just like Montag, but he has read books and has vast knowledge. He is shown as an intellectual who is hypocritical to his Self-image and the government.

C. The Return of the Self-Image

Bradbury provides a universe where everything is controlled or restricted, painting the picture of dystopia in his novel. Mott (2016) explains the process of relying on technologies for a solution as a hazardous act because it disrupts the introspection of an individual, leading to the psychological problem of understanding oneself and anxiety. Bradbury also draws a picturesque solution to this dystopia with several characters of his who form the pillar of hope from the degenerating society. Bradbury states the stagnation of intellectualness as the primordial evil which has led to all the deterioration found in the novel's people and culture. In the character ensemble of *Fahrenheit 451*, most of the characters are subjected to the decay of their Self-image. With figures like Clarisse, Faber, Granger, and even Guy act as an antithesis to decayed characters because they drift away from the proverbial programming of their society. Bradbury elucidates to his readers how his feelings stabilize their image in an apathy-driven culture where the government is against the notion of free will and independent thought processing. It is to understand that these characters are subjected to stand out from society's conformist reforms and are considered rebels and outlaws. These features make their self-image decay, i.e., being free to feel what they want rather than being confined to an atmosphere where everything is formulated to judge by an external element such as technological innovations, drugs, control over knowledge, and information.

Clarisse McClennan is the first character that readers could envision being away from the conformist society and possessing a self-image that is not tainted. Syvertsen and Enli (2019) state how a digital detox is useful when it comes to the authenticity in the connection to the human Self this is because over usage will result in a state of delirium. A teenage girl is an anomaly in her society with a curiosity to understand the natural world and philosophies. She condemns ignorance like a child, which makes her prey to society. Her nature of questioning things is what Bradbury tries to explain how human nature and tendencies should be. However, this quality of Clarisse makes things uncomfortable for people around her. A girl who simply wants to seek knowledge without any objective behind it. She does not have the objectivity of utilizing her knowledge like Guy, who seeks to solve his internal conflicts or Beatty, who acquires knowledge to use it as a weapon or like Faber, Ganger or the Drifters to use it to remedy it cure the flaws of the society. It is her inception in the novel which makes Guy question his life and seek answers to it

> I rarely watch the 'parlour walls' or go to races or Fun Parks. So I've lots of time for crazy thoughts, I guess. Have you seen the two-hundred-foot-long billboards in the country beyondtown? Did you know that once billboards were only twenty feet long? But cars started rushing by so quickly they had to stretch the advertising out so it would last." "I didn't know that!" Montag laughed abruptly. "Bet I know something else you don't. There's dew on the grass in the morning He suddenly couldn't remember if he had known this or not, and it made him quite irritable."And if you look"-she nodded at the sky-"there's a man in the moon." He hadn't looked for a long time. (Bradbury, 1953, p. 7)

The dialogue mentioned above between Clarisse and Guy at the start of the novel shows what kind of a naïve being she is with her free flow of thoughts. Still, the replies of Guy explain the conditioned life that their culture has made them live. James (1890) classified Self into Self as 'Me' and the Self as 'I,' stating the former as the Self as an object of experience and the latter reflecting Self as a subject of experience. A conditioned life where the connection between man and nature has diminished. However, with Clarisse, it is axiomatic that she is free from it. She is pure of her Self, not letting external factors degrade it. Her answers are evident that she ignores the conditions that society wants her to fit in, and it gives the imagery of how pure Self-Image is a pure reflection of humanity. Bradbury explains the characteristics of Clarisse to show how society can be saved if it sticks to its nature of itself. Though Clarisse's presence in the novel is short-lived, her left marks a more significant sense. A design of how Self-Image not only persuades Guy to endure his journey in search of his Self-Image but also a quest in understanding what it is meant to be humane in a mechanical universe.

Following Clarisse, Bradbury's character articulates how returning to their Self-Image is the answer to all chaos is Professor Faber. Howe (1991) states Self is a construct of the mind, a hypothesis of what we are in the social environment. Faber is a professor of literature, an older man who lived his life visioning the fall of intellectualness. He watched how society demolished the concept of intellectualness but did nothing to save it. Bradbury draws a parallel tract with Faber and Captain Beatty; Faber hates society, believes in the power of reading and the effects it has on

humanity, but unlike Beatty, he is scared of society, does not use his knowledge to lend a hand to save but flees away for his survival.

> Mr. Montag, you are looking at a coward. I saw the way things were going, a long time back. I said nothing. I'm one of the innocents who could have spoken up and out when no one would listen to the `guilty,' but I did not speak and thus became guilty myself. And when finally they set the structure to burn the books, using the, firemen, I grunted a few times and subsided, for there were no others grunting or yelling with me…(Bradbury, 1953, p. 78)

Faber's Self-Image is the mere reflection of ignorance's result. Faber could have changed the stature of the intellectualness, but he feared to do so, resulting in him living a life of regret. Only after his encounter with Guy, Faber plan on returning to relive his self-image by doing what he can to save humanity. Bradbury draws the fine line of Self and its ignorance through Clarisse and Faber. Clarisse is seen as an individual who takes no chance for ignorance when understanding nature and knowledge. On the other hand, Faber, who has all practical understanding, succumbed to ignorance. In the end, Faber comes to his senses after meeting Guy because his self-image, an image which he obtained through knowledge from literature, is breaking bad to set things right.

Bradbury states how self-image could triumph in a universe where ignorance has become the prime evil through Granger and his group of intellectuals called Drifters. They are introduced in the novel when Faber instructs Montag to meet them when he flees away from the authority. Granger and the Drifters are a group of intellectuals who have abandoned the life given by society to live in the wilderness. Bradbury, throughout the novel, explains the idea of the cycle of life. It is through Granger that he makes that idea explicit. Unlike Faber, Granger has a healthy self-image because he knows the cycle of life. He believes in how this cycle goes through dark and bright times.

"We all made the right kind of mistakes, or we wouldn't be here. When we were separate individuals, all we had was rage." (Bradbury, 1953, p. 143)

The quote above, which Granger says to Guy, explains the understanding he has over himself. Granger and his men are a group of exiled intellectuals because they know how the conditioned lifestyle could result in the deformation of humanity. Hence they secluded themselves from society to live a life where they could preserve their self-image.

Finally, Guy Montag, the novel's protagonist, comes on the quest for Self-Image. The journey of his Self-Image starts with him being a model conformist to being a threat to society. Guy is portrayed as a good citizen following all the norms and excelling in his duties as a Fireman to burn all the books since their possession is considered offensive. Guy believes himself to be living happily, but he soon finds himself living a shallow life when he learns the truth about his Self-image that he is conditioned to live a life and the subject of happiness is irrelevant. The journey to search for his Self-image begins when Guy meets Clarisse at the opening of the novel. It is his understanding of his Self-Image that forms the book's trajectory. "Of course I'm happy. What does she think? I'm not?" (Bradbury, 1953, p. 8); this quote which is what Guy thinks after his first conversation with Clarisse, explains the level that the conditioning of his society has buried his Self-Image.

Guy soon discovers that his Self-Image is nothing but an artificially constructed phase by society. When he evaluates his married life pragmatically, he understands that his life is a lie and their existence is merely mechanical. Anyone could be in their roles as husband and wife and still make the same impact. Guy finds his profession as a fireman to be proud and contempt, a service he has rendered for his society for ten years and a third-generation fireman. "Let me come in. I won't say anything. I just want to listen. What is it you're saying?" (Bradbury-Ray, 1953, p. 15); these words which Guy thinks outside Clarisse's home, which he tries to visit but fails and listens to them on the sidewalk, explains the pathetic state of his Self which attempts to find out what is meant to be living. Guy could find himself in a phase where he finds his Self-Image missing an essential part.

> How did you get shaken up? What knocked the torch out of your hands?" "I don't know. We have everything we need to be happy, but we aren't happy. Something's missing. I looked around. The only thing I positively knew was gone was the books I'd burned in ten or twelve years. So I thought books might help. (Bradbury, 1953, p. 78)

The following dialogues are exchanges between Guy and Professor Faber. In Guy's unrelenting journey to finding his Self-Image, he seeks professor Faber, whom he met a year ago in a park. Although his primordial feelings for Self-Image originated from Clarisse, her departure left him clueless. With the death of an old woman who burned herself along with her books, Guy understands that maybe books might be his solution. His visit to Faber answers all his questions and conflicts. He finds the idea of how to rely upon contempt for life through natural means of his Self.

Bradbury postulates the concept of how Self-Image is an essential and critical factor in leading a successful life. He states that it can only achieve through our understanding of nature and our connection to it. He explains the necessity for human feelings that are to be cultivated from reading habits because it nurtures the cognition of the human Self. Through his dystopia, Bradbury explains how technological innovations should never replace the natural ways of human life. Harmony in human life can only be achieved through means of connections with our Self-Image.

IV. CONCLUSION

Alter (2017) states that the new technologies are designed to breed behavioral addictions. In most cases, the addictive properties are part of the design employing intermittent positive reinforcement and the thirst for social approval.

Bradbury's universe portrays the dystopian outcome of futuristic advancement in technologies, conditioning, and government, ultimately leading to alienation of the Self. Though human beings can render machinery to ease their living, it can never replace its natural mode of cognition. Tainting the raw mode of life would result only in the disintegration and devastation of humanity. The decay of the Self in the novel is a fine example of what Bradbury tries to explain of the futuristic innovation human beings are obsessed with finding. The objectivity of these innovations makes life easier but results in a dehumanizing effect that is a rift in the evolution of humanity. The decaying impact of self-image in the novel, which has turned people into zombie-like beings, and they could not even identify the shallowness their life is enduring, is the dystopian conditioning Bradbury fears. The idea of how society is progressing through technology looks elegant. Still, these ideas converge on the brink of meddling with human nature. The psyche of the human Self though being intervened by various futuristic factors, but the characteristic of Montag, Faber, Granger etc. resort to the clarity of their Self; this is because of the aspect of how human beings are hardwired to feel things the way they want irrespective of any apathetic conditioning leading to the return of the self-image. This paper explains the delirium that a mental persona is forced to face when their self-image is diminished by artificial means of life.

REFERENCES

[1] Alter, Adam.; Pauli, Stephan. (2018). *Unwiderstehlich: Der Aufstieg suchterzeugender Technologien und das Geschäft mitunserer Abhängigkeit* (German Edition) (2. ed.). eBook Berlin Verlag.

[2] Anderson, Janna.; Rainie, Lee. (2018, 17 April). *The Future of Well-Being in a Tech-Saturated World*. Pew Research Center: Internet, Science & Tech. https://www.pewresearch.org/internet/2018/04/17/the-future-of-well-being-in-a-tech-saturated-world/. Retrieved February 2021,

[3] Aqil, A. (2020, February 13). Decline in book-reading culture. *Daily Times*. Retrieved April 28, 2022, from https://dailytimes.com.pk/557666/decline-in-book-reading-culture/.

[4] Arendt, Hannah. (1968). *The Origins of Totalitarianism.* Harcourt, Brace & World.

[5] Bell, Daniel. (2000). *The End of Ideology: On the Exhaustion of Political Ideas in the Fifties, with "The Resumption of History in the New Century"* (2nd ed.). Harvard University Press

[6] Bradbury, Ray. (2019). *Fahrenheit 451*. Editions Super Terrain.

[7] Fein, S.; Spencer, Steven. J. (1997). Prejudice as self-image maintenance: Affirming the self through derogating others. *Journal of Personality and Social Psychology, 73*(1), 31–44. https://doi.org/10.1037/0022-3514.73.1.31

[8] Franken, R. (1994). *Human motivation* (3rd ed.). Pacific Grove, CA: Brooks/Cole Publishing Co.

[9] Guenther, Corey & Alicke, Mark. (2008). Self-enhancement and belief perseverance. *Journal of Experimental Social Psychology. 44.* 706-712. 10.1016/j.jesp.2007.04.010.

[10] Howe, Irving. (1991). "The Self in Literature." *Salmagundi*, no. 90/91, pp. 56–77. JSTOR, www.jstor.org/stable/40548259. Accessed 11 July 2021 .

[11] James, William. (1890). *The Principles of Psychology*. New York, NY: H. Holt and Company.

[12] Lachowicz-Tabaczek, Kinga, and Justyna Śniecińska. (2011). "Self-Concept and Self-Esteem: How the Content of the Self-Concept Reveals Sources and Functions of Self-Esteem." *Polish Psychological Bulletin, vol. 42*, no. 1, pp. 24–35., doi:10.2478/v10059-011-0005-y.

[13] Maltz, Maxwell.(1993). *The Magic Power of Self-Image Psychology: the New Way to a Bright, Full Life.* Jaico Publishing House.

[14] Michal (Michelle) Mann, Clemens M. H. Hosman, Herman P. Schaalma, Nanne K. de Vries. (2004). Self-esteem in a broad-spectrum approach for mental health promotion, *Health Education Research, Volume 19*, Issue, Pages 357–372, https://doi.org/10.1093/her/cyg041 .

[15] Mokyr, Joel, Chris Vickers, and Nicolas L. Ziebarth. (2015). "The History of Technological Anxiety and the Future of Economic Growth: Is This Time Different?" *Journal of Economic Perspectives, 29* (3): 31-50. DOI: 10.1257/jep.29.3.31.

[16] Mundt, Karl. E. (1947). Government Control of Sources of Information. *The ANNALS of the American Academy of Political and Social Science, 250*(1), 26–31. https://doi.org/10.1177/000271624725000105

[17] Purkey, William W. (1988). *An overview of self-concept theory for counselors*. ERIC Clearinghouse on Counseling and Personnel Services, Ann Arbor, Mich. (An ERIC/CAPS Digest: ED304630)

[18] Rosenberg, Morris. (2016). *Society and the Adolescent Self-Image*. Princeton University Press.

[19] Ross Walsh. (2016). *"Post-Literature."* University Observer, universityobserver.ie/the-post-literature-age. Retrieved June, 2021

[20] Selst, Mark Van., and Mark H. Ascraft. (2006). *Instructor's Manual Cognition,* Fourth Edition Mark H. Ashcraft. Pearson/Prentice Hall.

[21] Singelis, Theodore M,. Bond, Michael Harris,. Sharkey,William F,. Lai , Chris Siu Yiu. (1999). Unpackaging Culture's Influence on Self-Esteem and Embarrassability: The Role of Self-Construals. *Journal of Cross-Cultural Psychology. 1999;30*(3):315-341. doi:10.1177/0022022199030003003

[22] Steele, Claude. M., Spencer, Steven John.; Lynch, Martin F. (1993). Self-image resilience and dissonance: The role of affirmational resources. *Journal of Personality and Social Psychology, 64*(6), 885–896. https://doi.org/10.1037/0022-3514.64.6.885

[23] Syvertsen, Trine.; Enli, Gunn. (2019). Digital detox: Media resistance and the promise of authenticity. *Convergence: The International Journal of Research into New Media Technologies, 26*(5–6), 1269–1283. https://doi.org/10.1177/1354856519847325

[24] Williams, James. (2018). *Stand Out of Our Light (Reprint ed.)*. Cambridge University Press.

Neil Beeto Jerrin is a research scholar in the School of Social Science and Languages (SAS) at VIT (Vellore Institute of Technology)- Chennai.

He completed his Under-graduation and Post-graduation in Madras Christian College, Chennai. His research interests are Cognitive Cultural Study, fiction and Cognitive literary study.

Email: beetojerrin@gmail.com

Orcid ID: https://orcid.org/ 0000-0001-7168-2940

Google Scholar: https://scholar.google.com/citations?hl=en&user=upTIFSQAAAAJ

Bhuvaneswari is the division chair and Assistant Professor of the School of Social Sciences and Languages (SAS)- VIT (Vellore Institute of Technology), Chennai.

She has a Ph.D. in Applied Linguistics from University of Hyderabad.

Email: bhuvaneswari.sb@gmail.com

Orcid ID: http://orcid.org/0000-0002-2897-7265

Google Scholar https://scholar.google.com/citations?hl=en&user=2TYv9ZwAAAAJ