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**INTERPRETING PHILOSOPHICAL THEMES IN RAY BRADBURY'S
“FAHRENHEIT 451” THROUGH INTERACTIVE STRATEGIES**

The novel “Fahrenheit 451” is one of the first major works of the American writer Ray Douglas Bradbury. Published in 1953, it brought its author widespread acclaim. Currently, the vast majority of literary critics consider it a world classic of science fiction and one of the most significant examples of the dystopian genre with profound philosophical depth. This literary work raises fundamental questions of freedom, memory, identity and responsibility; its detailed analysis provides an opportunity to explore these themes through the lens of modern critical theory and interactive learning strategies.

The relevance of the study is due to the fact that Bradbury's novel serves as a critique of contemporary issues such as information overload, the crisis of literacy, and media manipulation. In this sense, the work is ripe for interpretation within the hermeneutic, cultural, anthropocentric and media-critical paradigms. At the same time, its study requires both substantive depth and effective methodological tools, as complex philosophical meanings are most fully revealed through dialogical, problem-oriented, and generally interactive engagement with the text.

The purpose of this research is to examine the philosophical themes of Ray Bradbury's novel “Fahrenheit 451” and outline the possibilities of their interpretation using interactive strategies in the context of current approaches and intercultural dialogue.

The novel “Fahrenheit 451” is traditionally regarded as a seminal example of dystopian literature. As G. Udovichenko notes, the very title of the work references the ignition temperature of paper, thereby centring the theme of the destruction of the

printed word [3, p. 80]. According to Yu. Yuriychuk, the novel's ideological structure was formed under the influence of post-war socio-political realities, censorship practices and the perceived spiritual degradation of the individual within a technocentric society [4, p. 274]. Therefore, the work can be interpreted as a complex model of social forecasting combined with a philosophical critique of modernity. Within the framework of the modern hermeneutic paradigm, the novel may also be read as a cautionary text about the erosion of the human inner world caused by the loss of critical literacy, reflection and genuine dialogue. The book in the novel is not merely a carrier of information but a symbol of cultural memory, spiritual continuity and intellectual freedom. Thus, the act of burning books represents more than state censorship, as it signifies the destruction of mechanisms for preserving human identity. O. Kalkan supports this idea, emphasising that control over the printed word inevitably turns into control over consciousness [7, p. 281]. Consequently, one of the novel's leading philosophical themes is the issue of freedom of thought and speech. In the society modelled by Bradbury, firefighters do not extinguish fires but ignite them to destroy books; reading is declared a threat to stability; critical thinking is replaced by mindless entertainment and individuality by standardisation. Such an inversion of social functions creates an artistic effect of absurdity, which often serves in literature as a means of intensifying real social crises [1, p. 11]. In this way, the author demonstrates the possible consequences of voluntary or imposed intellectual abdication.

Another important theme is spiritual alienation and the crisis of interpersonal communication. A vivid example is the image of Mildred, who replaces authentic communication with immersive dependence on "parlour walls" and "seashells". She exists in a state of information noise, without the possibility of meaningful dialogue. According to E. Altuntas, the novel must be viewed through the prism of the individual's existential and social alienation in a dystopian world [5, p. 16]. In this regard, Bradbury's work remains strikingly relevant to the modern digital society, where technological connectivity frequently coexists with emotional isolation and superficial communication. Thus, the issue of technology also deserves special attention. It is quite clear that the author warns against the dehumanised use of the achievements of technical progress and opposes the substitution of real experience with an artificially constructed information reality [3, p. 81].

The depiction of the protagonist's internal transformation also becomes important as it allows us to interpret the work within anthropocentric and existential paradigms. We see that Guy Montag evolves from a blind follower of the system into a person capable of doubt, moral choice and independent thinking. His awakening is sparked by the encounter with Clarisse McClellan. By encouraging Montag to introspect and reevaluate the surrounding world, she serves as the main driving force behind his spiritual maturation.

Furthermore, it is necessary to emphasise that despite the American historical and cultural context, the novel's thematic concerns are universal: censorship, manipulation of consciousness, devaluation of culture, the generation gap and the standardisation of thinking are challenges that transcend the boundaries of a single national tradition. Due to this, we can observe clear parallels with other dystopias, particularly George Orwell's "1984" and Aldous Huxley's "Brave New World", as

well as with contemporary discussions on digital ethics, media literacy and cultural memory [7; 5]. Consequently, the literary text becomes a discursive space for comparing cultural models, value systems and communicative practices, serving as a tool for the formation of intercultural sensitivity.

In light of these considerations, interactive learning strategies are particularly effective for exploring the novel's philosophical themes. According to O. Orlova, interactive forms of work in studying foreign literature ensure not only the assimilation of material but also the development of communicative, cognitive and social competencies [2, p. 71]. Interactivity transforms learning from passive perception to joint activity, which is especially important when analysing complex genres like dystopias. Some of the most productive strategies are algorithmic in nature, including webbing, the "fishbone" diagram and Bloom's cube. Webbing allows students to visualise connections between characters, symbols and philosophical ideas of the novel, as well as build a semantic field around key concepts such as "freedom of thought", "control of consciousness", "cultural memory" or "mechanisation". The "fishbone" technique (Ishikawa diagram) helps identify the causes of the spiritual degradation of society, while Bloom's cube facilitates the transition from a simple description to the interpretation and evaluation of the text in the modern cultural context. No less important are such dialogic and communicative strategies as the "Press" method and discussions. The "Press" method is especially suitable for developing a clear argument, whereas discussions provide an opportunity to raise acute moral and ethical problems of the work by activating reflection [2, pp. 72–73]. For example, students may discuss the following questions: "Did the society in the novel voluntarily relinquish its freedom?", "Can censorship be justified in the interests of stability?", "Can Montag be considered a hero?". Visual-communicative and digital forms of work, including posters, infographics, digital collages and mind maps, also play a crucial role. They combine textual interpretation with symbolic reasoning while generally integrating literary analysis with media literacy. This is especially important within the framework of modern educational paradigms, where a literary text is understood not only through verbal analysis but also through multimodal ways of representing meaning.

In conclusion, Ray Bradbury's novel "Fahrenheit 451" remains a profoundly productive work for modern literary interpretation. It functions as a multi-layered text addressing a wide range of issues – from the freedom of thought and the crisis of memory to the dehumanisation of technological progress and the potential for spiritual awakening. At the same time, the integration of interactive strategies into its study ensures dialogicity and involvement in meaningful communication. In the context of intercultural dialogue, Bradbury's novel acquires additional significance, as it actualises universal humanistic values and fosters the capacity to comparatively analyse cultural models and value conflicts.

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COLOR SYMBOLISM AND ITS LINGUISTIC REALIZATION IN MARKUS ZUSAK'S NOVEL "THE BOOK THIEF"

The relevance of this study is influenced by the growing interest in modern linguistics and literary studies in the interpretation of literary texts in the context of symbolism as a key means of expressing the author's intention. Markus Zusak's novel "The Book Thief" stands as one of the most significant works of contemporary world literature, however, despite its wide academic recognition, the novel's symbolic system and the means of its linguistic realization remain insufficiently explored.

The purpose of the research is to analyze the color symbolism in Markus Zusak's novel "The Book Thief" and its linguistic expression in the text, as well as to determine the role of colors in conveying the narrator's perception and the emotional atmosphere of the novel.

Markus Zusak is an Australian writer, the author who is famous for his bestsellers "The Book Thief", "The Messenger". In "The Book Thief", the events take place in Nazi Germany between 1939 and 1943, centering on the life of a teenage girl, Liesel Meminger, who was transferred to the foster family of Hans and Rosa Hubermann after the loss of her family. Published in 2005, the novel tells the story about "a girl, some words, an accordionist, some fanatical Germans, a Jewish fist-fighter and quite a lot of thievery" [3, p. 6].

The unique feature of this novel is the choice of the narrator, Death, being not only a metaphorical creature, but also an observer with a synesthetic worldview. It describes people through complex system of different colors, tastes, and sounds. Synesthesia is a