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The Vision of Dystopia in George Orwell's *1984* in Postmodern Context

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Fulfillment of the Requirements for the Degree of Master in Anglophone Language,
Literatures, and Civilizations.**

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Dedication

I would like to dedicate this work

To my dearest, wise, caring, generous father, Ahmed who has encouraged me all the time.

To the source of tenderness, sacrifice, and love: my mother Rabiaa.

To my dearest aunts, Saliha and Hayat for their support.

To my typical examples: my uncles, Djalil and Fouzi for their help and inspiration.

To my uncles' wives: Malika, Houda and Hakima.

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Abstract

This thesis aims to analyze the vision of dystopia in George Orwell's novel, *Nineteen Eighty-Four*. This novel is widely regarded as a science fiction work and the best dystopian novel of the twentieth century. In this novel, Orwell describes the Oceania's society which is dominated and ruled by an authoritarian regime called 'the party'. In this society, the party controls every aspect of people's life through using many techniques like the four bureaucratic ministries, the thought police, thoughtcrime which is the worst and most dangerous crime, doublethink, slogans, Newspeak language, memory hole, Two Minutes Hate, Hate Week and the Junior Anti-Sex League. The party gains more power through the use of those mechanisms which are seen as effective weapons work to influence the citizens. Simply, in Orwell's society individuality is broken, freedom is absent, truth does not exist, thinking is not allowed, making sex is forbidden, language is destroyed, rebellion is illegal, the emotions of love are devoted only to Big Brother and the emotions of hatred are directed to enemies mainly Emmanuel Goldstein and the opponents. In addition, the regime relies on media, technology and propaganda to monitor citizens' minds, activities, movements and feelings like the use of telescreens, hidden microphones and propagandized posters.

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Introduction

Postmodern literature is known as any literary work that is created by postmodern writers who witnessed and experienced some catastrophic events happened to their societies in the period of wars especially the Second World War. So, postmodern writer creates his work according to the cruel experiences he has witnessed during the Second World War. It is a form of literature which is emerged in the late twentieth century; directly after the end of the Second World War and it is known by its dependence on literary elements such as parody, paranoia, fragmentation as well as the use of stylistic techniques like: magical realism, pastiche, metafiction and intertextuality. The Great War influenced the postmodern writer and left some kind of paranoia on his mind. His fear from the wars and the new technological tools push him to imagine what will happen to his society in the future. Besides, his bad experience and suffering helps in depicting and creating new works that differ from the classical ones. This depiction works well through the emergence of science fiction which emphasizes the use of scientific and technological innovations. In fact, those creative writings give the readers a picture about their future and influence them to engage in the world's imagination.

Postmodernism comes as response against the previous literary style that appears before it "modernism". Actually, postmodern literary styles and ideas work to reject, oppose and flout the principles and characteristics of modernist literature. Postmodern writers tend to describe their societies and they are responsible for warning people about the danger that will threaten them. In addition, they tackle serious issues which are closely related to the society. With the emergence of postmodernism some writings gain great attention during the twentieth century, and among the major themes that postmodern authors attempt to tackle is "dystopia".

Interestingly, the twentieth century is known and influenced by a series of incidents which made important alteration in the history of the world and create a black point for the countries which were destructed because of these incidents. One of the most important events is the Second World War. When the twentieth century and Second World War finished, authors became less concerned and curious in portraying utopian worlds in which they represent an ideal society or a county that is perfect and everything in it goes well with the presence of laws, freedom, rules, customs, and good conditions of life. Besides, a specific category of writers wrote a new genre of narratives called dystopian novels in which they depict a bad society or a futuristic world in order to criticize and question the present society where they live. This genre of literature emerges to describe a dystopian society which is dominated by an authoritarian regime. Citizens in this society live under persistent surveillance, repression, violence, dehumanization and torture especially those who try to break the party's rules.

One of the most important dystopian fictions of the twentieth century is George Orwell's *1984*. Accordingly, George Orwell's novel discusses the theme of dystopia which is one of the most important themes, and this makes the novel the best known dystopian narrative of the 20th century. Orwell is a prominent figure of the twentieth century and the famous author who is known by his political trend in most of his works. He writes his stories against totalitarianism and all the time he questions and criticizes the type of governments and its rules. *Nineteen Eighty-Four* portrays a negative aspect of a future authoritarian society in which the government uses harsh rules, extreme fear, everlasting control and repression to exercise authority over people. In fact, no one can rebel against this kind of regime.

This study is an attempt to examine the issue of dystopia and how *1984* is seen as a representation of dystopia. This thesis emphasizes that the features and characteristics of authoritarian society are present in the novel. Interestingly, the tyrannical regime which is portrayed in *Nineteen Eighty-Four* has the absolute power to influence and monitor every

aspect of people's life including: mind, behavior, movements, actions and emotions through using many techniques such as surveillance exercised over the individual, the negative use of technology, media and propaganda, the mental manipulation and the psychological control.

This thesis aims to detect one of the main issues concerning society which is represented in the work of Orwell (*1984*) by examining theme such as dystopia. This theme is present in the novel to demonstrate the main conflicts and problems that the individuals may face including: oppression, terror, violence, abuse, indoctrination persistent control daily life, isolation, dehumanization, destruction of individualism, the absence of freedom and vaporization of those individuals who do not accept the principles of the government. *1984* is regarded as one of the most fascinating work which represents dystopian state where people suffer a lot from the side of the government which maintain power for its own needs. The reason behind choosing this novel is the willingness to disclose how Orwell presents dystopia in *1984* with his unique style of writing.

Numerous researches have been conducted on the theme of dystopia in the postmodern novels. For instance, Diane Johnson's review of books "Let's Go to Dystopia" speaks about dystopian novels in general, famous writers with their works like George Orwell's novel *1984* and Huxley's *Brave New World*. In addition, the book sheds light on how the characters are described and presented in this kind of novel as well as mentioning narrative devices uses in these novels. Also, Lisa Newgard's research paper "Life of chaos, life of hope: Dystopian literature for young adults" (2011) describes themes in reviewed dystopian literature for young adults such as: government control, and social conformity. In addition, she mentions the definition of dystopia, its history, major writers with their achievements, definition of dystopian literature and researches accomplished on fictional dystopian societies.

This thesis will be based on the theoretical framework of the postmodern theory. Structurally, it will be divided into three chapters. Thus, it contains a general introduction, the body of each chapter; they are three chapters and a general conclusion. The main focus of this thesis is George Orwell's fruitful and best-crafted work *Nineteen Eighty-Four* which represents dystopia. The first chapter is entitled "Definition, Overview, and Historical Context". It is divided into three sections. The first section under the title "Definition, Characteristics and Historical Context of Postmodernism. It offers the definition, origins, major figures and main characteristics of the postmodernism concept. It attempts also to demonstrate the relationship between postmodernism and dystopia. The second section of the first chapter stresses the science fiction genre which opens the door for Dystopia to emerge and its main features. The last section of the chapter is devoted to the concept of dystopia. This section provides history with details of the term dystopia, the people involved what they want, or how history affects them to portray dystopia, definition of dystopian literature, explanation of dystopian narratives and its characteristics, major writers of dystopian fiction with their achievements or works in relation to postmodernist context.

The second chapter is an analytical chapter of *George Orwell Nineteen Eighty-Four*. It is entitled "The Dystopian Vision in Orwell's *1984*". It attempts to clarify the dominant theme Dystopia which is used by George Orwell in his novel *1984*. That's to say it seeks to clarify the dystopian vision of Orwell and examine the mechanisms of control. The chapter is divided into two sections. The first section describes how Orwell portrays his dystopian vision of the future in the novel. It shows that this futuristic vision refers to his experiences in the time of war and it is mainly a response to the WWII. The second section exposes the various techniques that the government uses in order to take control over the individuals such as Newspeak, Slogans, doublethink, the Ministry of Love, the Ministry of Peace, the Ministry of Plenty and the Ministry of Truth, thoughtcrime, thought police, the Anti-Junior Sex League,

in addition to the issue of sex. Thus, this section provides the techniques of controlling citizens.

The third chapter is entitled “Propaganda’s Offensive Means Towards Society”. This chapter is divided into two sections. The first section stresses the role of media in the society presented in the novel such as the use of telescreens, hidden microphones and cameras. The second section examines the use of propaganda to monitor people’s mind, feeling, and movements such as the omnipotent poster “BIG BROTHER IS WATCHING YOU”. So, Orwell emphasizes the use of sophisticated technological advancements to control people and this is a kind of dystopia because the government exploits technology, media and propaganda not to improve the country but rather to dominate and influence it.

To conclude, the importance of this study is to examine the dystopian vision that Orwell as postmodern writer employs in his novel *1984*. The term dystopia includes authoritarian regime, oppression, isolation, terror, abuse, injustice, and subjugation. Indeed Orwell’s novel attempts to show how people live in a tyrannical society in which those who control the government maintain power by brutal force and through the use of effective techniques.

Chapter One: Definition, Overview and Historical Context

The field of postmodernism became very prominent after the Second World War in order to question modernism. Thus, it is a literary style and period that comes directly after the modern era. It is a broad and universal field but debatable because it is a theory in its own which is based on people's opinions and views about the nature of the universe. In addition to the society, which is now divided by the government, so that this field is different to the extent that media and new technologies are the new ways of monitoring people, for example TV shows to people everything and informs them about what happens around them that is the society where they live. In fact in each society there is a social hierarchy, and always the people who are at the bottom are the ones who control the society or even the government and hence take the absolute power , but the other people are obliged to accept them and never question or challenge and compete those powerful people. However postmodernism permits people to think about themselves and question about reality as well as having their own opinions.

Consequently, to understand postmodern literature, there is a need to understand the background or the historical context of that literature first because it is a debatable subject and it receives criticism like the other literatures. So in this chapter we are going to deal with the theoretical background or historical context concerning postmodernism. We start with its definition and characteristics then we deal with its historical context and we mention some postmodern writers. In this chapter, we deal also with one literary genre that used by postmodern authors mainly science fiction. The latter is based on writing about possible world or futures. After dealing with postmodernism and science fiction, we have to explain what is meant by dystopia and we give a history with details to this notion. Besides, the study will

describe dystopian literature and its major writers with their achievements in relation to postmodernist context with a great focus on George Orwell's 1984.

I. Definition, Characteristics and Historical Context of Postmodernism

1. Definition of Postmodernism

Postmodernism is seen as a literary motion, which comes as a response against the former movement 'Modernism' and its enlightenment thoughts which are expressed implicitly or hiddenly. According to Ramen Sharma and Dr. Preety Chaudhary this literature or the notion of postmodernism is used to describe and determine specific features and discuss certain techniques of post-Second World War literature such as: irony, pastiche, black humor, paradox, metafiction, magical realism, intertextuality and fragmentation (189).

Nevertheless, Tomas Ficza claims that postmodernism can be simply viewed as a continuation of modernism, not only or just a reaction against the early twentieth century modernist literature or an opposition to it (5). Both postmodernist authors and theorists realized that they cannot completely refuse or deny modernism even they respond to the previous modernist poetics (Hutcheon 29). Thus, postmodernism mainly responds to the preceding poetics of the modernist movement and other historical or famous movements as well like: Victorian era or realism. This style of literature never flouts and denies these movements but rather it reverses, disputes and questions them (Ficza 5).

Besides, the only reason why the postmodern poetics emerged is the downfall of modernism. Thus, Julie Lindas confirms that the prominent event which happens in the area of academy and art in the mid twentieth century was the decline of modernism (4). Moreover, Fredric Jameson states that postmodernism originated from facing or confronting the

preceding contradicted modernist movement which is considered as classical and vanished movement or wave (4). He says in his book *postmodernism or late logic of capitalism*, “This is surely one of the most plausible explanations for the emergence of postmodernism itself, since the younger generation of the 1960’s will now confront the formerly oppositional modern movement as a set of dead classics” (4). So that postmodernism found its roots in the previous movement ‘modernism’.

In fact, Julie Lindas claims, “Postmodernism did not emerge as a cohesive movement in the same manner that Modernism did, but is rather an umbrella term to denote the various and diverse modes of engaging in with the changing condition” (4). From this quotation we conclude that postmodernism is appeared and seen as an umbrella term that covers all the new techniques and different devices, as well as the assorted styles that help in dealing with the changed circumstances, not as a coherent motion as modernism did before it. The name postmodernism stands against modernism.

Generally, modernism was a radical approach emerged in the late 19th and early 20th centuries. It is characterized by the act of breaking the traditional ways of writing in order to express and represent new or modern thing. However, postmodernism focuses on exposing fictional works full of technological devices to the reader. Thus, Bran Nicol proclaims that generally the modernist art favors structure, realism, and invention in the production of a literary work whereas the postmodernist one prefers the mixing of styles and genres as well as the use of specific techniques such as: pastiche to authentic production. Hence, there is a distinction between modernism and postmodernism, the former is honest or truthful and serious, and the latter is cynical or sarcastic and coltish (qtd in Lindas 5).

From another perspective, in his work *Toward a Concept of Postmodernism (from the postmodern turn: Essays in Postmodern Theory and Culture (1987))*, Ihab Hassan states that

the term postmodernism seems not just “awkward and uncouth” that’s to say clumsy because it wished to restrain or repress and exceed modernism itself (3). Moreover, postmodernism tackles only some of the contemporary or modern work not all of them though it covers new techniques used in this modern writing, and this is obvious in Hutcheon’s statement: “postmodernism cannot simply be used as a synonym for the contemporary” (4). However Fredric Jameson in his work *Postmodernism or, the Cultural Logic of Late Capitalism* (1991) gives importance to the term late capitalism and utilizes it as a synonym to postmodernism or an equivalent word of it (qtd in Ficza6).

Similarly, Postmodernism is viewed as an experiment and test of limits that is it looks for the limits and seeks to experiment them, for example, “limits of language, subjectivity, sexual identity, as well as systematization and uniformization” (Hutcheon 8). For Dana Valentova postmodernism often questions and challenges everything that concerns the whole world so that it is consistent (5). Nevertheless, according to Sona Snircova postmodernism appeared as the preponderant, powerful and influential movement of the late twentieth century which includes new forms in art, literature and culture. It rejects not only modernism but also logic or reason which was predominant in the enlightenment era and which was previously criticized by modernism. In addition, postmodernist writers bring the thoughts of those modernist intellectuals or thinkers and Albert Camus was one of them (66).

So, Those postmodern styles which were presented and found in literature, art, culture, poetry, painting, and architecture are developed during the 1970’s and 1980’s, hence they react strongly to the modern form (Mahboob and Karim 173). For instance, Webster remarks, “The term postmodernism does not come into general usage though in Britain and America until the post war period, and it is in the 1980’s that the most intense theorization and debate takes place- the ‘moment’ of postmodernism in the sense of the intersection of cultural, political and historical forces together with a heightened awareness of the movement.” (qtd in

Mahboob and Karim 173). In another word, the concept postmodernism emerged in the period followed the end of the second world war and in that era it became known in both Britain and America, particularly in the 1980's ; it took place as a strong debate in order to tackle the political, cultural, historical and even social changes.

According to postmodernism there is something limited and there is a common and integrated meaning behind reality because for postmodernists the representation of reality is impossible or out of the question (Mahboob and Karim 173). Postmodernism was defined by some scholars as a new direction or style and the others claimed that it is not a period or stage after modernism but rather a representation of the most developed or better world and last phase or existence of modernism (Delanty131).

In the same context, Lemert declares, "It hardly need be said that postmodernism has something to do with what is allegedly happening to modernism. So, if modernism is a culture of modern age (or, simply, of modernity), then postmodernism has something to do with the breaking apart of modernism" (qtd in Mahboub and Karim 173). According to him, postmodernism is considered as a culture which confirmed the idea that there is a preferable world different from the modern one (qtd in 173).

Another important definition of the notion postmodernism was that of Fuchs who defined it as, "The ideology of a 'new class' of symbolic workers who specialize in self-referential techniques for manipulating signs, images, and multiple layers of representation" (qtd in Mahboob and Karim 173). So, for Fuchs postmodernism is viewed as the emergence of a new category with a specific and certain ideology which represents figurative workers proficient in making their own references concerning new forms and techniques in order to handle markers, images or pictures and expose works.

2. The origins of postmodernism

Actually, there is a need to know the origins and main characteristics of postmodernism after dealing with its definition. Preda claims that in these recent years, the result of the postmodern discussions was the emergence of new theories: social, political and literary ones which include various disciplines and domains such as: art, architecture, literature, film, sociology, communication and philosophy. Yet both latin-American literary criticism and Anglo-American debates utilized the notion postmodernism exactly in the 1930's and 1940's, however the real existence of postmodernism and its analysis was in the 1970's and undoubtedly it gains power in this period (qtd in Mahboob and Karim 174). This postmodern ideology sheds light on the reality of the societies in a various way than modernism and its form did such as depicting the problems that face the society like: government's control (Mahboob and Karim 174).

Moreover, to understand postmodernism and even its origins, we need to know modernism and not ignore it. To strengthen this point, Klages says, "Perhaps the easiest way to start thinking about postmodernism is by thinking about modernism, the movement from which postmodernism seems to grow or emerge" (164). But, they are different ideologies which have different views. For instance, the notion 'modernism' appeared in the context of the emergence and existence of capitalism as well as the progress of the capitalist states.

Hollinger states that the notion of modernity is used to indicate and describe a westernized society which emerged during the enlightenment era; this society is extremely different and it is influenced and predominated by capitalism especially in economy with a difficulty to divide urbanization and industrialization, as well as science and technology...ect (qtd in Mahboob and Karim 174). Simply, modernism depicts an industrialized and mechanized

society. However, postmodernism reacts against this system and this kind of society as well as criticizes those modernist ideas because of their disadvantages (Mahboob and Karim 176).

In *Modernism and Postmodernism: An Overview with Art Examples*, Terry Barrett states that postmodernists came to criticize modernists by depicting the sufferings of the lower class of the society which represent those peasants who work under the order of the monarchies, and then the workers who are oppressed by capitalists. Besides, the marginalization of women in the society and excluding them from the public sphere or place, this idea means that there is no equality between man and woman, thus men always dominate the society and women remain at home and they are deprived from their rights. Also, indicating the prominent event which is the colonization of imperialists; that's to say imperialists colonized the lands of the indigenous peoples and destruct or damage them (18).

According to postmodernists, modernism legalize or permit and call for the domination, oppression, and control of the upper class who represent few powerful persons over the other people (it is like the control of the colonizer or occupier over the colonized or occupied), although modernists promise to realize equality and freedom of all people from this misery (Barrett 18). Indeed, there is a difference between modernism and postmodernism. If we want to define the notion 'modernism', we can say that modernism is considered as a philosophical trend or movement and epoch which is emerged during the late 19th and early 20th centuries from the idea of 'European enlightenment' and Klages confirms this by saying, "But generally, the 'modern' era is associated with the European Enlightenment which begins roughly in the middle of the eighteenth century" (167).

The modernist society was dominated by technology and industry which are the most important characteristics of it, in addition to science which gives power to reach mechanical world. For instance Virginia Woolf, James Joyce, T. S. Eliot, Ezra Pound, Marcel Proust,

Gertrude Stein and Franz Kafka are considered as the prominent figures of modernism. Another important idea is that the rise of both capitalism and reasonable thoughts helps modernism to develop (Mahboob and Karim 174).

However, Postmodernism can be viewed as a contradiction and reaction or debate, as well as criticism to the certainty of science concerning theories in order to question and in the same time explain reality. For this reason Preda states that there are a collection of questions and queries which was asked and raised by this dispute (Postmodernism) concerning the authenticity and legitimacy of research-based theories, and also scientific verity and its quality or nature, as well as the Standing of the famous and informed topic (qtd in Mahboob and Karim 176).

From another perspective, Mary Klages in her book *Literary Theory: A Guide for the Perplexed*, claims that postmodernism is a complex notion or a body of thoughts which appeared during the mid 1980's as a field or scope to learn and study academically (164). According to her when you want to define this term (postmodernism), you find a difficulty because it is a notion which emerged in broad and various disciplines and also scopes or fields such as: music, film, sociology, literature, art, communications, architecture, technology, and fashion. Also, there is a difficulty to determine or specify the history of postmodernism because it is ambiguous when postmodernism starts precisely (164). Whereas, according to Fredric Jameson postmodernism refers to the radical changes which happen in the end of the 1950's or the early 1960's. So, these periods marked the existence of this movement (1).

3. Characteristics of Postmodernism

According to Mahboob and Karim there are specific characteristics of postmodernism. For instance, postmodernism rejects the belief on science, not like modernism which was based on

science and rational thinking (177). Also, this movement criticizes objectivity, rationality as well as grand narratives and this is obvious in the words of Delaney, “[...] postmodern thinkers attack the idea of objectivity in social research, an autonomous rational mind, and grand narratives (grand theorizing)” (qtd in Mahboob and Karim 177).

Besides, postmodernism emphasizes subjectivity which opens the door for personal or individual interests rather than public interests. So that each person has his own interest or concern, he/she can look for it and of course it should be taken earnestly and into consideration. In this regard Brann agrees that “What each human being reports as a personal conviction is always to be taken seriously” (qtd in Mahboob and Karim 177). In addition, postmodernism calls for Globalization and multiculturalism, so that people can look for this new world and also mix their different cultures with the sense of respecting each other (177).

Moreover, postmodernism gives importance to media, information and even technology. Today media dominates all the aspects or sides of our life. In fact, the access to it all the time changes this postmodern life and makes it hard and distinct or diverse. Consequently, the society is now corrupted by media and other technological means. In other words, media and technology dominate our lives.

Another important point is that postmodern writers utilize some techniques when they write their works such as: irony, parody, and black humor. They expose topics especially the important ones by using fragmentation and playfulness in addition to pastiche, metafiction...ect which are considered as the main lineaments of postmodern writing (Mahboob and Karim 177). In this context, Mary Klages declares, "postmodernism, like modernism, follows most of these same ideas, rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony and playfulness." (165). That's to say, postmodernism is similar to modernism in the sense of

having the same ideas like: refusing the limits which existed between high and low artistic forms, refusing inflexible genre, giving special importance or confirming to techniques such as : pastiche, bricolage, irony, parody, and playfulness.

Undoubtedly, writers of postmodern literature are not the only and first one who tends to utilize or employ irony, playfulness and black humor in their works. However, according to the majority of postmodern writers these techniques present the great feature of their writing's style. For instance, in pastiche; numerous postmodern writers produce and obtain new literary forms and narrative stories by mixing and linking preceding literary styles and elements, as well as making a remark on the recent or contemporary writings and works. Thomas Pynchon is one of these postmodern writers who use this technique.

Nevertheless, the French literary theorist and the well-known socialist James Francois Lyotard states, "All aspects of modern societies, including science as the primary form of knowledge, depend on these grand narratives. Postmodernism, then, is the critique of grand narratives [...]" (Qtd in Klages169). This means that postmodernism and modernism are different in some points and in the sense that, the modern society in which scientific discourse and theory are considered as the fundamental feature of knowledge; in fact modernism is based on grand narratives, whereas postmodernism rejects or criticizes this type of narrative.

Generally, Jean-Francois Lyotard is famous for his way of expressing postmodernism after the late 1970's and analyzing the influence of postmodernity on the society or on people's condition as well as situation. So that he is a postmodernist figure (Wikipedia). In his famous work *The Postmodern Condition: A Report on Knowledge (1979) (La Condition Postmoderne: Rapport sur le savoir)*, Lyotard defines the term postmodernism as a skepticism towards metanarratives (xxiv). That's to say, he calls for metanarratives which is considered as grand extensive theories and philosophies of the universe.

Additionally, postmodernism is characterized by fogging the old differences, that's to say it ignores domination, hierarchical society and binary dissent such as: black vs white, male vs female, and east vs west. Whereas the previous periods were known and dominated by many issues such as : gender roles in which men dominate the society and women are marginalized and no longer seen as wife house who are neglected from public sphere, in addition to racism, ethnicity, and class differences. Thus, these problems were seen and remained simple at that time(Karim and Mahboob177).

Indeed, this form of literature (postmodernism) has prominent scholars. For Delaney the majority of the postmodern ideas emerged from these figures: Derrida, Lyotard, and Jameson who are considered as 'non sociologists', in addition to other authors such as: Foucault and Baudrillard. Moreover, he stated that the American Marxist theorist and prominent scholar Fredric Jameson equalize the term postmodernism with late capitalism (qtd in Mahboob and Karim 179). Yet, Fredric Jameson gain recognition for his discussion of postmodernism in his work *Postmodernism, Or, The Cultural Logic of Late Capitalism*.

Another perspective is that of Hutcheon who states that the majority of postmodern theorists who view postmodernism as a 'cultural dominant' confirmed that postmodernism was the outcome of capitalist degradation of the upper class and the cultural development (6). In the same context Fredric Jameson says, "This is, however, precisely why it seems to me essential to grasp postmodernism not as a style but rather as a cultural dominant: a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features" (4). So, for Jameson postmodernism is seen as a 'cultural dominant' not as a style or form, this notion or concept is used to present and expose as well as coexist various features. Furthermore, the beauty production completes the commodity production so that beauty is very important for the product or work. As Jameson approved in his famous book: "What has

happened is that aesthetic production today has become integrated into commodity production [...]” (4).

Even for scholars who were considered as postmodern, the evidence is clear. For instance, the french theorist and prominent scholar Jean Baudrillard is famous for his act of analyzing media, recent or modern culture and technological advances, as well as formulating the term ‘hyperreality’, this of course represents his postmodernity or his postmodern idea (Wikipedia). In this regard Baudrillard claims: "Virtual reality is already here, and we all live in it almost every moment of our lives" (qtd in Nicol 4). That’s to say, we are living in an imaginary world and this hypothetical world is already existed in our lives.

Besides, Bran Nicol emphasizes, “We ‘experience’ the world through TV news or ‘reality TV’ shows, engage with other people we have never met (in internet chatrooms, or in our fascination with celebrities), use e-mail to communicate virtually to real people” (4). This means that, nowadays media and technology such as: TV, internet, e-mail allow us to know the world and facilitate all aspects of everyday life and communication with others. Simply, media and technology change the original or authentic world to fictional or imaginary one and also create an exact copy of the fictitious. Consequently, the difference between the authentic world and the imitated one is rejected, of course Nicol confirms this by saying, “Yet because the code can produce an exact replica, the difference between the original and the copy is eliminated” (5).

The literary genre Science Fiction

There were a noteworthy evolutions and significant features in postmodernist works, one of them was the rise of science fiction and its great prominence. Actually, in postmodernism the society is dominated by technology, science and media. All these words indicate science

fiction in which writers depict an authoritarian society where technological and scientific devices are used to monitor the citizens and influence them.

Initially, science fiction is considered as a literary genre of meditative imagination which uses fictional or fictitious notions like: space travel, time travel, hypothetical society, fictional life, technology, nightmares, dark visions, futuristic images, futuristic science, and spacecraft with the sense of tackling them in different works. Writers of science fiction focused on depicting possible future and writing about imaginable world. For instance David A. Katz says, "Science fiction is fiction that involves science as part of the story. The science can involve a major role in the story or can just be part of the setting for the story" (1). So, he views science fiction as the imagination which includes and requires science as a necessary part of the tale. Hence science has two possibilities: it can take an important and main role in the tale, or can only (merely) be portion of the tale's setting. To strengthen this idea, he provides the example of the classic movie *Forbidden Planet* which utilizes science and gives it a main role or function.

Furthermore, science fiction authors of the 1960's can be recognized as the modern wave authors who have the ability to visualize the devastation of the world and who tend to assume the obliteration, and disintegration as well as extermination of the human identity, race and other post-catastrophic events in addition to the nightmares or inspired dark visions. These authors were informed before by postmodernism so that they are concentrated on the stylistic testing and the production or the quality of the literary work which are the merits of their writings, rather than the scientific thoroughness. Besides, they tackle issues that may face the society in the coming years and expose narratives or stories to their readers about devastating and damaging incidents which may happen in the near future, or in another word expect everything bad that may happen to the society in the future (Kumar 1).

Moreover, there was a significant influence or effect of postmodernism on science fiction which is considered as a literary genre. Consequently, this genre of literature was explicated into various forms. It is a wide scope domain that comprises several topics or subjects and sub-genres. For instance, Damon Knight in his work *Search of Wonders: Essays on Modern Science Fiction*, declares, "Science fiction is what we point to when we say it" (Qtd in Kumar 2). Also, Mark Glassy exposes the definition or the meaning of the term 'science fiction' in his article, *The Biology of "Science Fiction Cinema"*, he says, "The definition of science fiction is like the definition of pornography : you do not know what it is, but know it when you see it" (Qtd in Kumar 2). This means that science fiction stories are easily known because it speaks about apocalyptic and destructive events that the society face. In another word when you read and face a science fiction work, you can realize it exactly and notice that it is an imaginative story even though you do not know it before and understand what it is.

In fact, there is no clear and precise definition and roots (radix) of science fiction genre, for instance scholars and users are yet competing about it. From one perspective, regardless of its straightforward or simple origins, science fiction is justly a recent or new literary type which obtains a great attention and becomes popular genre used by many writers to depict the near future and to tackle issues. From another perspective, science fiction is considered as one of the oldest and famous genres of inventive imagination that developed each time; whereas nowadays it faces difficulties and thus striving and challenging as well as fighting to remain with its features such as the amazing doubt and concern about reality (Kumar 2).

In spite of these perspectives, science fiction has a fundamental feature that it is a genre which can be viewed as knowing what happened to the world and understanding every event, in addition to other aspects. For instance, science fiction portrays how new sciences and sophisticated technology influence or impact the society and the life of the people (Kumar 2).

Therefore, it is seen as literature of alteration for example: when there is a society who use a lot of those scientific tools and technological development and who spend much time on them with knowing the method of using them, this lead to its total alteration. Thus, authors write and present their writings which depict and describe their point of views and opinions about how this alteration influences society. As a result, this alteration helps the writers to form the future, and affect the society to be better as well as convincing the people to challenge every problem (Kumar 2).

Moreover, Adam Roberts in his book *Science fiction* states that the literary genre ‘science fiction’ came with the idea of fictitious or imaginative world and thus it differentiates between this fictitious world and the present or current world that we live in. Also, it is not a real world or observed reality and existed actuality but rather it is a visualization of future world or society (1). In another word, Science fiction is about the difference between the real world that we live in and the imaginative world which was suggested.

Furthermore, the science fiction author Damien Broderick remarks that the flourishing of science fiction in the 19th and 20th centuries indeed demonstrated the turbulences of culture, science and technology of this time (qtd in Roberts 1). In this context, Adam Roberts in his other book *The History of Science Fiction* believes that in the late nineteenth and during the twentieth centuries this literary genre (science fiction) found or appeared and quickly became powerful and influential which means that at the same period of time in which ‘science’ build and set up a close exchanged relationship between these amounts of time and space (viii).

Besides, the word ‘novum’ was introduced or created by the academic and critic Darko Suvin which is the Latin word for ‘new’ or ‘new thing’, it is used in order to indicate the distinction (variance) between the world depicted or visualized in science fiction and the actual world that really existed (Roberts 6). In fact, Adam Roberts emphasizes that the signal

difference or the only thing that distinguishes the imaginative world created by science fiction from the real world we live in, is the decisive and key dividing between science fiction and other kinds or subgenres of fictional or fantastic literature (6).

According to Don D'Amassa, fantastic literature is divided into three genres, and science fiction is one of them in addition to fantasy fiction and supernatural horror, these three subdivisions of fantastic literature have different definitions and some of their literary writings can make the difference unclear or obscure between one category and the other. But despite this, the majority of contemplative or imaginative narratives (narrated stories and novels) can be positioned or put in one of these classes (iv). Moreover, in the late 1940's science fiction gains popularity and became the most famous one, in addition a large number of science fiction subjects which presented in the form of titles were issued in books and hence surpassing those works of both fantasy and supernatural fiction although it is the minor genre of fantastic literature compared to the other subdivisions, however in the last few years this domination was competed and faced by the prominence or the fame of fantasy fiction which was raised (iv). As D'Amassa says, "That dominance has been challenged during the last few years by the increasing popularity of fantasy fiction"(iv).

For David A. Katz, narratives and movies of science fiction bring and transform actual technology, science and problems or troubles concerning society to an imaginative world or a futuristic society. To illuminate this point, he provides an example which is the American science fiction film *Star Trek*, and he proclaims that this film centered and interested on present or current social problems in their future society (1).

Actually, Adam Roberts states that the main metaphors of science fiction can be arranged into many classes. For example, the books or works that are likely to be considered as science fiction are the ones which tackle and hold one of the following topics, issues, trimmings and

features: “Spaceships, interplanetary or interstellar travel, aliens and the encounter with aliens, mechanical robots, genetic engineering, biological robots, also computers, advanced technology, virtual reality, in addition time travel, alternative history, as well as futuristic utopias and dystopias” (12). In other words, the books that are likely to be seen as science fiction are those which depict problems, topics, aspects and matters like: voyaging through spacecrafts or space shuttles, also aliens and confrontations or unexpected meeting with aliens; organisms that live in space (space organisms and the confrontation with them). As well as the mechanical devices such as robots or automaton, and hereditary or inborn engineering. In addition to the developed technology, electronic devices like computers, and also hypothetical reality or imaginative world. Besides, traveling through time into the future or the past, substitutional and changed history, futuristic images such as: utopias and dystopias.

Science fiction opens the door for dystopia to emerge in which authors wrote their works as a satire concerning the society and warn their readers by depicting what may happen to the world in the future when the government uses technology and science to dominate and monitor the society as well as how people accept this situation without rebellion. Consequently, science fiction is the preferred genre for depicting dystopia. Indeed, the books which tackle the issue of dystopia are regarded as science fiction.

II. Dystopia

1. The Notion of Dystopia and its Origins

To understand dystopian fiction or literature, there is a need to understand first the term dystopia and know its foundation. Initially, dystopia stands against utopia which was a concept introduced by Sir Thomas More in 1516's novel *Utopia* that has the meaning of 'good place' (Navratil 8). The term utopia was described as the country of a good behavior and the

ideal or perfect society which is characterized by freedom, democracy, love, truth, peace, constancy, safety, the absence of tyranny, privacy, political equality between citizens and economic development. However, dystopia is the worst society ever seen or the bad world in which everything is imperfect and works wrong as well as the existence of authoritarian regime.

Michal Navratil confirms that the origin of the concept 'dystopia' is a Greek and he referred to it as: "An imaginary place or state in which the condition of life is extremely bad, as form deprivation, oppression or terror"(8). That's to say, it is a fictional country or society where there is a bad circumstances of life like: horror, injustice, privation, and domination. The concept dystopia appeared since the 19th century and the English philosopher John Stuart Mill was the first one who introduced it normally in 1868 in one of his parliamentary speeches (Navratil 8). However, in the 20th century it actually started as a literary genre of fiction and it became very predominant in the years after the end of the Second World War.

Merriam Webster's Collegiate Dictionary provides another definition of dystopia: "An imaginary place where people lead dehumanized and often fearful lives" (1). In other words, dystopia can be defined as fictional place or world in which the people or the society live under fear or terror, control and control and face severe forms like dehumanization. Indeed, dystopia refers to an imaginary and futuristic world or society which lacks the perfect characteristics of utopia and the good conditions of life for people. For this reason it is considered as a criticism to a political system, social principles and actual changes as well as tendencies. Thus, dystopia covers all these concepts: oppression, total control, fear or terror, authoritarian government, no truth, injustice, dehumanization, and domination.

Furthermore, Terri Chung states the characteristics of dystopia in the following passage:

Propaganda is used to control the citizens of society, information, independent thought, and freedom are restricted, a figurehead or concept is worshipped by the citizens of the society, citizens are perceived to be under constant surveillance, citizens have a fear of the outside world, citizens live in dehumanized state, the natural world is banished and distrusted, citizens conform to uniform expectations. Individuality and dissent are bad, and finally the society is an illusion of a perfect utopian world. (qtd in Iskandar 4)

In other words, dystopia has its own characteristics which are totally different from those of utopia. In dystopia there was an authoritarian government which uses many techniques to take control over the citizens of the society such as: propaganda, so that citizens are under total surveillance. They face dehumanization and they live in fear. In addition they are not free and even their thinking is limited. As a result, they are living in extremely bad conditions. In “Critical Review on the Idea of Dystopia”, Babae et al claim that dystopia is a literary genre and critical style which helps us to be conscious about manipulating people and changing society by those developmental technologies in both periods the twentieth and twenty first centuries (65).

The twentieth century was known and influenced by many events that made prominent changes in the history of the world for instance the Second World War which was experienced by people. When the twentieth century and the Second World War began, writers were less interested in depicting and presenting utopian societies in which they published utopian works representing a perfect place or state with good norms, laws, customs, traditions, and conditions. In addition a number of writers wrote dystopian novels in which they imagined the worst possible society or bad future and used it to criticize their present world. Specifically, when this genre of literature emerged, it gained popularity in comparison to

utopian literature which was vanished. The period of twentieth century also saw a scientific prosperity and new advances.

According to Victoria Eskedal Amundsen, these societies were depicted as dystopias are far from being perfect because in dystopian society everything seem upside down and followed an erroneous direction, leaders of society are taking advantages or benefits at the expense of the other and rights are given to certain people or class behaving in a certain way. However, the others who are under the control, are obsequious by the ones who rule the society. In addition the people here are classified into categories in the same society (5).

So, there are many factors which help dystopian fiction to emerge and one of them is the Second World War. For example, Tom Moylan confirms that: "Dystopian narrative is largely the product of the terrors of the twentieth century: A hundred years of exploitation, repression, state violence, war genocide, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of the everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination" (qtd in Gerhard 7). That's to say, dystopian stories are the result of the horrors of the twentieth century period, where people faced many social issues; they suffered from the exploitation of their leaders, they are dominated, repressed and violated by their authoritarian state. Also, they have seen all the forms of torture like: genocides in the wars, they suffered a lot from illnesses even famine, their country suffered from debt. Thus, all these causes support some novelists to produce such dystopian works.

2. Characteristics of Dystopian Narratives

Mainly dystopian narratives present tales about how to survive despite of hardship from the side of authoritarian state, they tackle also significant issues like: tyranny, domination, authoritarianism, and rebellion or resistance. Thus, in all dystopian tales there is a previous

story of war, revolutions, and catastrophes or disasters. They are stories which happen in the future; however they are about today and occasionally about the last day. Moreover, these dystopian stories focus on the absolute power of oppressive and cruel government which ruled by authoritarian regime. In fact this power dominates the individual and its life. Besides, the government benefited from those new advances “Dystopian Elements and Characteristics”.

Consequently, dystopia is considered as one of the subgenres of science fiction since it exposes a fictional world or future society which uses the most important feature of the science fiction genre ‘Developmental technologies’. Simply, in the nineteenth century some novelists wrote a new genre of novel called ‘dystopian novel’. This genre is generally in the future to deal with the problems of the people within the society and also to demonstrate the terrible degree of surveillance, power, oppression, as well as terror which was maintained and acquired by a tyrannical and dictatorial regime “Dystopian Elements and Characteristics”.

3. Dystopian literature

Dystopian literature is a significant point and it needs to be defined. For Erin Yoshida-Ehrmann dystopian literature can be seen as a genre of literature in which books are published about imperfect or vexatious and oppressed or restrained societies which are frequently prompted to be utopian (1). She claims, "Dystopian literature refers to the genre of books about unpleasant or repressed societies, often propagandized as being utopian"(1).

Michal Navratil assumes that after the initial use of the notion ‘dystopia’ and more than a period of thirty years which was passed, exactly in the 1899 the British science fiction author H.G. Wells issued and introduced his two works: *The Story of The Days To Come* and *When The Sleeper Wakes* which are considered as the first dystopian novella and dystopian novel (8). However the most celebrated dystopian work of H. G. Wells was *The Time Machine* which was published in 1895.

Furthermore, Babae et al claim that dystopian works have started with E.M. Foster. For instance, the American-Irish critic Tom Moylan in *Scraps of the Untainted Sky*, seen Foster as one of the very typical examples of dystopian literature. Besides, the English author Foster is well known for his novels: *A Passage to India* and *A Room with a View*, however his science fiction work and short story *The Machine Stops* makes him the forerunner of dystopian fiction (65). For instance, in “Technology in the Dystopian Novel’s essay”, the renowned American scholars Gorman Beauchamp said that *The Machine Stops* is likely the primary modernistic dystopia (qtd in Babae et al 65).

Actually, many dystopian novels or works appeared after the publication of Foster’s work *The Machine Stops*, the most famous ones are: Yevgeny Zamyatin’s *We*, Aldous Huxley’s *Brave New World*, and George Orwell’s *1984*. The former works are recognized as the model of dystopian fictions in the 20th century (Babae et al 65). For instance, M. Keith Booker asserts that these three narratives are the best example themes which turn around fictional dystopia, due to their nature which is characterized by their reference to realistic events which are related to social and political matters (qtd in Babae et al 65).

Formerly, in 1921 the premature dystopian fiction or work of the twentieth century period was published by the Soviet Union. The first authentic dystopian work which provided basis, and motivation or inspiration for the majority of the twentieth century’s dystopian fiction was Yevgeny Zamyatin’s *We* (Gerhard 9). As a result, Zamyatin’s *We* is known as the typical model of dystopia and also the inspiration and the main incentive for George Orwell to create or compose his famous novel *1984* (Babae et al 65).

According to Julia Gerhard, Zamyatin is a great follower and believer as well as proponent of the war and even revolution; for this reason he engaged in the Revolution of 1905 and became a member of the popular party Bolshevik. Always, he had a desire that the Communist dogma in Soviet Union (Russia) will succeed and gain its victory but the outcome

of the revolution disappointed him and he started to notice and view how the state's government began to obtain reliable surveillance as well as take absolute and tyrannical power instead of safeguarding people and its society (9).

So that Zamyatin previously anticipated the terrors of Stalin's system and his dictatorship which will happen in the future and he produces his work *We* to warn people about the danger that threatened them. *We* is a dystopian novel published in 1924 in which Zamyatin portrayed futile and useless society where citizens are totally dominated by the country's strength or force and are deprived from any kind of productivity and personality (Gerhard 9).

Furthermore, Aldous Huxley's best-crafted and famous work *Brave New World* is considered as one of the greatest examples of dystopian fiction, which was issued in 1932. Huxley in this novel presents and discusses different subjects like: the public culture and its surrender because of technology, the technological assault in dystopian literature, in addition to scientific notions (Navratil 9). Huxley wrote *Brave New World* as a response to capitalism's system and the society which was dominated by those bourgeois people (Babae et al 65). Consequently, *Brave New World* tackled also the important themes of social hierarchy and monitoring people's behavior (Navratil 9).

However, the most representative work that portrays dystopia is George Orwell's *1984*. This novel is considered as the most popular novel of all the time because it shows that the government uses technology not to civilize people and develop the country but rather to dominate and monitor people's life. Simply, dystopia is the dominant type of writing in Britain in response to the postmodernist society because in postmodern era writers tend to depict the issues that the society face and even narrate what happens to the world exactly: the wars and revolutions since they witnessed everything. Interestingly, postmodernism appeared directly after the Second World War and postmodern society suffered a lot from those historical events that's why authors tend to use this genre.

History shows and proves why authors shifted from writing about utopia into depicting the dark side of the future or 'dystopia' which progressed later in the fiction of both the nineteenth and twentieth centuries. Indeed, the period of the nineteenth century marked the happening of crucial events as the Second World War, the October Revolution of 1917 in Russia, technological advancement, Nazi Germany, and the making or production of atomic bomb. These incidents competed the probability of an ideal place and a utopian heaven. In addition it made terror and disappointment that our future or our life in the coming years could not be good, shining, and luminous as we believe (Gerhard 1).

For instance, in 1936 George Orwell went to Spain for the purpose of making an account or report about the Spanish Civil War, this experience helped him to observe directly how this horrible fascist political systems and authorities might be. In this period, Orwell became capable to witness dictators like Joseph Stalin and Adolf Hitler and authoritarian regimes. His act concerning Spanish Civil War affected and pushed him to write 1984 with a political sense. After observing the bad results of an authoritarian system, Orwell realized that he is obliged to inform all the people about the danger in order to be cautious (Iskandar 3).

Besides, Victoria Eskedal Amundsen asserts, "In Orwell's novel the main target is totalitarianism and the happenings within the Soviet Union was also one of the reasons Orwell wrote his book" (7). In other words, the principal aim of Orwell's *1984* is authoritarianism and the other cause why Orwell produced or created his work is the events which happened inside the Soviet Union. In fact, authoritarian governments are regarded as important and common feature or aspect in the dystopian works (Amundsen 7). For instance, Claeys makes a description of the seven major aspects of those governments, among them: the government calls for entire allegiance by the act of utilizing complete horror for the purpose of guaranteeing entire allegiance and frightening people (qtd in Amundsen 7).

Interestingly, Casey Aaron Holliday says, “Dystopian novels generally end in one of two ways. The protagonist will sometimes escape from the society, to find a new home or to help topple the government. Other times, the dystopia succeeds in defeating the protagonist, either through death or reasssilation into society and collective thought” (15). From this quotation we conclude that dystopian works mainly have two ends. The first one is that the main character will leave everything and flee from the society in order to obtain another house which is new or to assist in overthrowing the regime. The second one is that the main character is defeated by dystopia through different ways: dying or adapting with society that’s to say assimilating in the society with people and hold mass thought or one thought.

Orwell in his novel describes the Oceania’s society which is ruled by the country and its branches, the most important one is the authoritarian Party. Both of them seek to monitor the life of people and everything related to them, among them: sex, ideas and the process of understanding or knowing. One can know this in Hall’s words: “The society in *1984*, Oceania, is dominated by the state and its functionaries, the bureaucratic “Party,” and they attempt to control every aspect of life, including one’s thoughts, perception of what is real, and sexuality” (16).

Generally, people witnessed many catastrophic events and suffered a lot from authoritarian systems which lead by dictators like the Second World War which is named the Great War because of its enormous outcomes in addition to the power and intelligence of prominent figures like: Adolf Hitler and Joseph Stalin. As postmodernism emerged directly after the Second World War, a specific category of people which is a group of writers tend to describe the suffering, oppression, brutality, violence, and bad circumstances of life that people face during this war and depict how the authoritarian regime govern, influence and monitor its citizens by using different technological developments in order to create a dystopian society and this is not a perfect society that people can live in.

The works of those writers are regarded as dystopian fiction. This genre of writing portrays futuristic world or an imagined society where there is oppression accompanied with regime's authority that aims to exert surveillance over its people. In this context, Terry Ryan Hall states, "Dystopian fiction is defined by its depiction of oppressive societies with power structures that seek to exercise control on its citizens" (iii). Mainly, those dystopian works are written in order to portray a society or world which is response to authoritarian governments, dictators, and Second World War and the best example is the novel of Orwell *1984*. As Terry Ryan Hall asserts, "Orwell's classic *1984* depicts a society that is a reaction to World War II and totalitarian regimes" (iii). In fact, the dystopian society which is described by Orwell in *1984* portrays aspects of cultural dominance which are changed throughout the shift to postmodernism. This is obvious in Hall's words: "This society depicts elements of cultural hegemony that are altered during the move to postmodernism" (iii).

Writers of dystopian works transmit warning messages and describe catastrophic incidents to their readers like those which happened in both the Second World War and Cold War. In another word, they seek to depict dystopia and aims to warn and make people aware about the risks of dictatorial regimes that work to destroy the society and its citizens. The writers of this genre portray dystopia and image what will happen in the coming years because they witness and experience what already happened in the time of war. They saw dreadful practices and the harsh methods that tyrannical regimes in Russia and Spain apply and exert in order to gain more power, raise their influence and dominate the country that's why they wrote their works as dystopias.

Besides, Terry Ryan Hall proclaims, "This phenomenon is indicative of the postmodern period and the onset of late capitalism as defined by cultural critic Fredrick Jameson" (iii). In other words, according to the American postmodern critic and theorist Fredric Jameson this new genre or dystopia is symptomatic and representative of the beginning of late capitalism and

postmodern era. Interestingly, authoritarian governments appeared during the Second World War in order to threaten the stability of the country and react against democracy. Thus, when postmodernism emerged writers start directly by portraying dystopian society and cautioning people about the danger of tyrannical regimes in the form of messages. In this regard, the overthrow of communism's system and the collapse of the Soviet Union make these cautions strange and new dystopian work such as: *Oryx and Crake* by Atwood developed in order to mirror the political atmosphere which evolved in the end of the cold war, at the same time maintaining those warning messages with taking into consideration the capacity of the country to control (Hall 5).

It is noteworthy that propaganda takes place in dystopian fiction. Thus, any regime uses many techniques to keep in authority and control the society. In this regard, Hall says, "Orwell's *1984* presents a version of the future where repression and terror are coupled with propaganda and thought control to create a totalitarian society" (16). That's to say; in *1984* Orwell describes a futuristic vision where we find that horror and oppression are accompanied with mind monitoring and propaganda in order to produce an authoritarian society.

From what has been said before, we conclude that the notion postmodernism comes to criticize the modern style and the type of society existed in the modern era. It determines a category of authors named 'postmodernists' and defines or indicates a new kind of literature which was used by those writers. Thus, this notion reacts to the modernist movement and its remnants, and also depicts the social issues and historical events that the people experience, witness and suffer from. Simply it investigates the radical changes which happened after the modern period.

Postmodern literature was a term described as a trend, movement and new style that appeared in the era after the Second World War. It is also used to determine modern narrative modes or techniques and new characteristics. However, its main feature and purpose was to

oppose and respond against the period of modernism that the majority of postmodern authors tackled in their writings or works. For instance it uses the technique of pastiche to question the differences between high and low culture. In addition it brings a new method for literature which is the mixing of forms, styles and genres.

The term postmodernism is a broader field which denotes also the reaction against enlightenment thoughts and reason. It criticizes the modern society which is dominated by capitalism and those people of the upper class who control the government. According to this literature both media and technology change the society especially when people used it a lot, thus writers tended to portray this change in their works. It was connected with famous theorists and philosophers like: Frederic Jameson, Jean-Francois Lyotard, and Jean Baudrillard.

Postmodernist works mark crucial aspects and developments like: the literary genre science fiction which describes a fictional world different from the one that we live in. Thus science fiction is used to depict dystopia or a futuristic society in which scientific and technological advancement are used by an authoritarian regime to monitor citizens and their lives. The notion of dystopia was used and presented by many writers to warn people about the danger that threatens their lives because most of them witnessed what happened exactly in the world like wars, revolutions and other significant events. So, postmodern literature tackles this notion since the world faced already countless disasters.

Chapter Two: The Dystopian Vision in Orwell's *1984*

The previous chapter has already introduced dystopia as the most eminent theme of the twentieth century which was discussed by famous authors according to postmodern context. As the world witnessed the cold war, writers began to depict the disastrous incidents and imagine the life following it. The second chapter deals with the analysis of George Orwell's *1984*, and attempts to clarify the vision of dystopia which is discussed and tackled by George Orwell in his novel *Nineteen Eighty-Four*. Precisely, it examines the different techniques that an authoritarian government uses in order to take control over the individuals such as: Newspeak, slogans, doublethink, thoughtcrime, thought police, the Ministry of Truth, the Ministry of Love, the Ministry of Peace, the Ministry of Plenty, memory hole, Two Minutes Hate, the Junior Anti-Sex League, and Hate Week. All these methods show that the government has the absolute power in this society.

Writers of dystopian fiction tend to portray dystopia and strive to warn people about the risk of dictatorial and tyrannical government that threaten them. Thus, people will suffer a lot from the side of the government which exploits technology in order to dominate the society and take control over its citizens. Dystopia is one of the main issues concerning society which is represented in the work of Orwell *1984*. This theme is present in the novel to clarify the main conflicts and problems that individuals face including: full obliteration of the human individuality, absolute governmental control of daily life, governmental constraints, permanent oppression and vaporization of persons who do not accept this or will not follow the government's rules and values.

George Orwell is the pseudonym of Eric Arthur Blair who is a British author and critic. He is universally known as one of the most eminent authors of the twentieth century. All his works are characterized by consciousness about injustice that happened in the society, criticizing authoritarianism and supporting socialism. In addition, those works gain popularity

and continue to affect the readers, as well as remain famous. Orwell also uses the notion Orwellian in order to describe an authoritarian state which exercise brutal force toward its citizens and determine the harsh social conditions that the people live in. Orwell is inspired by Zamyatin and influenced by the eighteenth century works like: Jonathan Swift's work *Gulliver's Travels*. His stories are based on dystopia and in most of his works, he questions and criticizes the government.

I. The vision of dystopia in George Orwell's *1984*

Nineteen Eighty-Four is an outstanding dystopian work of the twentieth century and the best-known novel of George Orwell. This science fiction book, issued in 1949, predicts the future around 35 years later. So, George Orwell's masterpiece *Nineteen Eighty-Four* investigates the nightmare vision of the future and stands as a warning for the society in which people are regarded as slaves who should respect the orders of the authoritarian government. The story also explores that people are permitted to have only two emotions: hatred for enemies and even for those who rebel against the party, in addition love is given only to the leader of the party who is the 'Big Brother'. In this society even thinking independently and doing sex is forbidden.

Roar Hole asserts, "*Nineteen Eighty-Four* is characterized by its dystopian nightmare. Orwell's portrayal of the many vivid, but shocking, dystopian characteristics strikes the reader with terrors" (10). This quotation illustrates that *Nineteen Eighty-Four* is all about a dystopian community where everyone lives a nightmare. Also, readers when reading the unusual characteristics of the novel often feel the amount of misery that the dystopian society lives in, and this thing is reflected through Orwell's unique style of writing that makes readers indulge in the story unwillingly. For instance, in 1948 in "Publisher's Report", Fredric Warburg expressed, "[*Nineteen Eighty-Four*] is amongst the most terrifying books I have ever read"

(qtd in Hole 10). Similarly, in “Times Literary Supplement”, Julian Symons writes in 1949, “[t]he picture of society in *Nineteen Eighty-Four* has an awful plausibility which is not present in other modern projections of our future” (qtd in Hole 10). That’s to say, Orwell’s novel, according to Fredric Warburg, is regarded as one of the most frightening work. In addition, Julian Symons proclaims that in *1984* the society’s image has a horrendous credibility that is different and absent in new and other present day predictions of “our future”.

This novel shows that the government has the absolute power to monitor and control all aspects of people life especially thoughts and actions through using many ways or techniques such as: The governing party's abuse of its members, surveillance and terror exercised over the individuals, the four ministries (5), slogans (5) , newspeak’s language (409), thought police, which was responsible to catch those people who commit thoughtcrime (3), thinking contradictory (293), Hate Week (Orwell 202), Two Hate Minutes (18), the dangerous crime which is called thoughtcrime (24), memory hole (50-51) and the Junior Anti-Sex League (89-90). All these methods denoted dystopia that people live in. Orwell represents the protagonist Winston Smith who is subjected to surveillance by the party in every aspect of his life, but who tries to rebel against this authoritarian regime and strives to take his freedom.

Thus, this dystopian book focuses on the dissatisfaction of Winston about this type of government and his wish to remove the power of the party as well as his hope for new life without monitoring and oppression because the government uses scientific and technological advancement to dominate the society and puts its citizens as well as members under control. It is considered as a political novel written in 1948 and published in 1949. As Orwell experienced and seen the horrible practices and techniques that an authoritarian regimes in both Spain and Russia apply and use in order to maintain and rise their influence as well as

strength, he created *1984* to portray an ideal authoritarian society or a dystopian world in which the government enslaves its citizens.

Dystopia was the result of an authoritarian regime in Oceania. Orwell depicts dystopia in order to demonstrate his opinion concerning the authoritarian government and its enormous outcomes on the human life and the society in general. Carimo Mohamed in his article “The abolition of the Past: History in George Orwell’s 1984” claims that the initial sentence of the novel makes us conscious about the truth which is “the clocks were striking”; thirteen instead of one (71). According to him, in this world or society even time and the way or manner how it is seen and occurred surely faces some sort of alteration, in another word time had seen modification (71). As stated by George Orwell: “It was a bright cold day in April, and the clocks were striking thirteen” (1). In fact, it is not only one clock which fail to function but rather the clocks and may be all of them. In this fictional society or state, the “clocks were striking thirteen” do not seem as malfunction but rather it is an ordinary method of life.

It is worth mentioning that even the atmosphere in the state of Oceania is bad and seems ugly, as well as the absence of colour in everything, except in the party’s stickers. This is obvious in Orwell’s words: “Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere” (2-3).

Orwell delineates the aspects of repressive society and focuses on the terrors of his readers concerning weakness and their own suffering from repression (Kellner 3). In *Nineteen Eighty-Four*, the social atmosphere based on what Orwell witnessed in the time of war and utilized natural descriptive methods in order to create various pictures of a society which is

characterized by the damaging lack of material benefits (3). The words which illustrate the society's deprivation from material benefits appeared in chapter one:

Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. The hallway smelt of boiled cabbage and old rag mats [...] Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. (Orwell 1-2)

For instance, the citizens of this dystopian society do not benefit from the state, they live in poverty and they are deprived from many things like: electricity and good home. Besides, they eat debased food and get poor-quality goods, as well as they face a lasting shortages in products though the economy sometimes witnessed surplus. In fact, Orwell's novel opens with the main character Winston Smith who comes to his dreary suite in London. The initial sentences transmit and represent the bleak and upsetting side of the novel accompanied with a clear depiction of the poor and dirty circumstances of life. That's to say, from the beginning of the novel Orwell describes to his readers the hard, poor and filthy circumstances of life that the Oceania's people face in the society. Interestingly, he opens his work with the main character Winston Smith and his gloomy home in the city of London. This portrayal shows the dismal and bad side of the novel.

II. The party's techniques of controlling citizens

Different proofs, stories, images and events within the novel demonstrate a dystopian society in which an authoritarian regime takes the absolute power to subjugate its people. Orwell's dystopian vision, for instance, is proved through the various techniques that the government or the party uses in order to monitor the citizens and dominate the state. Thus, the

party uses these mechanisms as a weapon against the citizens to fulfill its needs and gain more power. This act makes the citizens weak, dehumanized, isolated, repressed and far from the state's affairs. Simply, in the Oceania's society people are not strong enough and they cannot defeat the regime and its authority.

In his thesis, Michal Navratil states that in Orwell's *Nineteen Eighty-Four* the world is split into four portions, three of them are the great powers: Oceania, Eastasia and Eurasia, in addition to the fourth part 'the remainder of the world' which represents impartial region that the three super-powers are struggling about (12). In this context, the narrator declares,

The splitting up of the world into three great super-states was an event which could be and indeed was foreseen before the middle of the twentieth century. With the absorption of Europe by Russia and of the British Empire by the United States, two of the three existing powers, Eurasia and Oceania, were already effectively in being. The third, Eastasia, only emerged as a distinct unit after another decade of confused fighting. (Orwell 254)

Navratil confirms that the country of the protagonist is named Oceania and it is composed of the North and South America, the British Isles, the Australian and the southern part of Africa (12). The narrator says, "Oceania comprises the Americas, the Atlantic islands including the British Isles, Australasia, and the southern portion of Africa" (Orwell 254).

Moreover, Navratil declares that each super-state's government is focused on specific authoritarian philosophy that is dominant and widespread in its region, for instance the principal philosophy or ideology of Oceania is named Ingsoc which refers to the Newspeak statement 'English Socialism' (12). In chapter seventeen, Orwell mentions the philosophies of the three super-powers as he says, "In Oceania the prevailing philosophy is called Ingsoc, in

Eurasia it is called Neo-Bolshevism, and in Eastasia it is called by a Chinese name usually translated as Death-Worship, but perhaps better rendered as Obliteration of the self” (269).

The Oceania’s people are different from the citizens of Eastasia and Eurasia because they are not permitted to recognize the principles of the two super-states’ philosophies. The narrator emphasizes this by saying, “The citizen of Oceania is not allowed to know anything of the tenets of the other two philosophies, but he is taught to execrate them as barbarous outrages upon morality and common sense” (269-270). In the novel the three super-states are authoritarian dictatorships. Each super-state has a certain philosophy. For instance: Ingsoc stands as an acronym for the so called “English Socialism”; it is the ideology of Oceania which splits the society into three different social categories. The upper class, named the Inner Party which represents the governors of the party who have all the rights and privileges, even the right to turn off the telescreens. The middle class, named the Outer Party, represents the people who are watched and faced harsh regulations from the side of the party. Finally, the lower class, named the Proles, represents the inferior people.

In fact, those three ideologies are different but what they support like: the social ideologies are not different at all (Orwell 270). So, they are similar somehow to each other, however the citizens do not know.

1. Newspeak technique

The Oceania's official and legitimate language is Newspeak; it is created in order to suit the requirements of English Socialism or the political ideology ‘Ingsoc’ and mostly utilized by members of the party as well as its grammatical elements and vocabulary are dissimilar from the ones of Oldspeak or which they name it Standard English. To strengthen this idea Orwell comments,

Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. The leading articles in *The Times* were written in it, but this was a tour de force which could only be carried out by a specialist. It was expected that Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050. Meanwhile it gained ground steadily, all party members tending to use Newspeak words and grammatical constructions more and more in their everyday speech. (409)

In the same regard Roar Hole states that Newspeak language does not allow individuals to think and to have revolutionary ideas because of the deficiency of terms which used to convey them (33). The ministries clarify that the Newspeak language contains many abbreviations or acronyms and contradicted significances of the original one (Hole 33). Newspeak is considered as a lessened or dwindled language as the outgoing man who works with Winston at the Ministry of Truth “Syme” says,

It’s a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word, which is simply the opposite of some other word? A word contains its opposite in itself. Take ‘good,’ for instance. If you have a word like ‘good,’ what need is there for a word like ‘bad’? ‘Ungood’ will do just as well – better, because it’s an exact opposite, which the other is not. (Orwell 69).

This quotation demonstrates that Newspeak language loses and destructs words every day by eliminating the terms which represent contradicted notions. The big loss found in both adjectives and verbs, in addition to nouns, synonyms and antonyms. For example, the opposite of the word good is bad, but according to Newspeak the exact antonym is ungood.

Besides, the term “good” can be articulated clearly by adding different prefixes and suffixes to the root term: plusgood (means very good), ungood (means bad) and doubleplusgood (means wonderful).

In addition, the thoughts of people should be limited because according to the party when an individual does not own a language to express those ideas or thoughts, certainly they cannot be articulated and conveyed (Hole 33). As Orwell expresses, “Newspeak was designed not to extend but to DIMINISH the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum” (411). So, the government creates Newspeak in order to control its citizens. According to Syme the main goal of Newspeak language is not eliminating unneeded words, but narrowing and restricting the scope of thought. By the act of cutting and reducing trivial terms, the party aims to restrict people’s thought and this lead to a thoughtcrime (Orwell 70-71).

In the same context, Kristen Fairchild proclaims, “Orwell’s plan for Newspeak was to use the language to control the thoughts, perceptions, and communication of party members in the fictional dystopia of Oceania” (8). This quotation confirms that Orwell creates ‘Newspeak’, which is a language used in the fictitious society of Oceania, or the dystopian world for monitoring the visualizations and ideas of the members of the party, in addition observing their connection with each other.

As a Consequence, language in Orwell’s novel is considered as an essential feature which is used by the ruling authorities in order to enslave the individuals and distinguish between them in the society (Amundsen 8). Also, Language is seen as a strong means in its own, it is used as a political instrument and a tool in order to monitor the people so that the government or regime gains the ability to depict an imaginative society or dystopian world which is naturally authoritarian (Amundsen 8). In the same context, Victoria Eskedal Amundsen

claims that language has another use which is to make distinctions between individuals; in fact this distinction is viewed as a joint feature in Orwell's *Nineteen Eighty-Four* and Ishiguro's *Never Let Me Go*. It is also a method used to comprehend both the society and the individuals inside this society, not just a significant problem to examine (8). In another word, Newspeak language plays a vital role in the society of Oceania and it is seen as an issue because the party creates this language to meet its desires and needs rather than maintaining people's language that builds the country.

In "A Brave New Language: Orwell's Invention of "Newspeak" in 1984", Jean-Jacques Courtine states, "Totalitarian power has a real stake in language and aims to dominate it. This is the warning given by Orwell in 1984 with his invention of *Newspeak*." (69-70). In other words, the authoritarian regime seeks to control the language and has a true interest in it. For instance, in *Nineteen Eighty-Four* Orwell warns people about this issue by creating the Newspeak language. Also, Jean-Jacques Courtine notes that "the description of Newspeak in *1984* appears in the detailed form of a technical grammatical appendix" (71). So, Orwell explains the issue of Newspeak language in details in the end of the novel and put this explanation in appendix. Actually, Orwell argues that language diminished because of politics and economy. He invents Newspeak in order to demonstrate the idea that language can corrupt thought and thus authoritarian regimes use this language to eliminate and restrict thoughts rather than expand them. Simply, dictators exploit authority for their own benefits and language is used as a weapon to keep in authority.

Generally, the majority of the societies have two targets: to rise and enrich their vocabulary as well as make their language better. Nevertheless, in Orwell's novel the party aims to devastate a large number of words when issuing every "new dictionary". Accordingly, Orwell in his novel gives more importance to Newspeak language and describes it by providing its principles and aims. For example he claims, "The purpose of Newspeak was not

only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible” (Orwell 410).

It is most noticeable that the Oceania’s society is splitted by Ingsoc ideology into three different social groups: the Inner Party, the Outer Party, and the Proles. From one perspective, Thijs Van Den Berg proclaims that the society of Oceania is systematized and arranged in the form of triangle with four different categories and hence the scope between the bottom and the uppermost was stuffed: the Proles, the Outer Party, the Inner Party, and Big Brother (107). Orwell gives to the readers the class divisions of the Oceania’s society. According to a socialist person like Orwell, class divisions refer to the social conflict which happens between the three different categories or the class struggle.

From another perspective, Navratil states that there are four classes in the Oceania’s society which is represented in a pyramid. The unerring and almighty Big Brother found at the peak of the fictitious pyramid. There is the Inner Party underneath Big Brother and it is composed of six-million individuals which is nearly two percent of the Oceania's inhabitants, in addition the individuals of this party are represented and defined as the “brains” of the country. Then underneath the Inner Party, it comes the Outer Party who own administrative jobs and nearly thirteen percent of the inhabitants that is around thirty nine million individuals. Finally the inferior category of persons appears at the base of the pyramid; they are named the Proles who are considered as “dumb masses” of individuals, however they are granted a kind of mental freedom since they do not have a considerable and important mind in opposition to the members of the party (13).

Accordingly, in *1984* the social structure of Oceania is divided into four categories: Big Brother who is the strongest leader of Oceania. The Inner Party who is the governing class and it consists of “less than 2 percent” of the Oceania’s population (That’s to say the minority

of Oceania). The Outer Party who is the educated workers; they are about 18 to 19 percent of the inhabitants. Finally, the Proles who are the inferior class; they are about 85 percent. They are called also the proletariat (the majority of Oceania). Orwell emphasizes this in the following passage:

Given this background, one could infer, if one did not know it already, the general structure of Oceanic society. At the apex of the pyramid comes Big Brother. Big Brother is infallible and all-powerful [...] Below Big Brother comes the Inner Party. Its numbers limited to six millions, or something less than 2 per cent of the population of Oceania. Below the Inner Party comes the Outer Party, [...] Below that come the dumb masses whom we habitually refer to as 'the proles', numbering perhaps 85 per cent of the population. (284-285)

Moreover, in Orwell's *1984* the main character 'Winston Smith' is described as a middle-aged man. For instance, Orwell does not provide enough or a lot of portrayal of Winston's guise to his readers, they are just told that the body of Winston is weak and diminutive, his hair's tint is fair, in addition to his face which appears to be optimistic by nature and the skin is crumpled because of the detergent or "soap" which has a bad quality as well as the dull razor blade that he keeps using it many times since in Oceania, or the state where he exists there is a deficiency of razor blade. Besides, Winston suffers from "varicose ulcer" over his "right ankle" that sometimes prickles him so that he must take a break in lengthy tours (Orwell 2). The "varicose ulcer" in this case symbolizes both the frailty of Winston and his need for joy, also it appears when the protagonist 'Winston' starts to organize dates in order to meet Julia and appears again as well as diminished when he is apprehended (Navratil 19).

2. The four bureaucratic ministries

The Oceania's state is ruled by the party. One of the party's ways of controlling and influencing the state and its citizens is the creation of the four ministries: Ministry of Truth, Ministry of Love, Ministry of Plenty and Ministry of Peace. By using the notion of doublethink which means to grasp and accept two contrary things (opinions or beliefs) at the same time, the party provides sarcastic names to each branch or ministry in the Newspeak language as a method to avoid and conceal their real function. In addition, the party distributes its authority in the four "bureaucratic ministries" (Hole 10).

According to Roar Hole those four ministries which were produced by the party work as "Panoptic" appliances (31). For instance, the Ministry of Truth deals with amusement, schooling or "education", information, and the beautiful arts. This ministry is the one which efficiently creates 'Newspeak'; the modern language that continues to control and overshadow the authority of the society. The Ministry of Peace deals with armed conflicts (battles). The Ministry of Plenty is in charge of economy and its interests. The Ministry of Love is interested in preserving "law" and system or "order" (33-35). Orwell emphasizes this by saying, "The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty" (5).

However, in reality the four ministries of the party serve the opposite. For instance, the Ministry of Truth rewrites and falsifies history in order to alter the truths and suit the party's needs, the Ministry of Peace launches war, the Ministry of Love brainwashes, controls, abuses, and tortures people especially opponents for the purpose of loving Big Brother and

finally the Ministry of Plenty monitors the products, nutriment, stockpiles and merchandises; it monitors the local production and deals with famine. Accordingly, the interest of the four ministries is to maintain political authority as Roar Hole claims, “All ministries are concerned with sustaining the political power” (10).

Roar Hole notes that in Oceania’s scenery, the party’s ministries are permanently apparent so that they work as "towers in the Panopticon" (32). In another word, they are described as very high buildings. One can notice this in Orwell’s words:

The Ministry of Truth-Minitrue, in Newspeak [...] -was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air [...] Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. (4-5)

The function of these ministries in the dystopian or “Panoptic” society is stressed by their visible form because “visibility” is regarded as the core of the “Panopticon”. Hence, the ministries’ design is also considered as a portion of the “Panoptic society”. But, those ministries function connectedly and methodically in order to shape the party’s bureaucracy, better than existing as just milestones in the “Panopticon” (Hole 32). For instance in *Nineteen Eighty-Four*, as Hannah Arendt claims, the power of the authoritarian government was maintained through a system of bureaucracy (Qtd in Hole 32).

In *Nineteen Eighty-Four* the main character ‘Winston Smith’ is depicted as an Outer Party member in the state of Oceania. In fact, the protagonist lives in Airstrip One (previously known as London) which is a territory of the Oceania’s state. As Orwell says, “This, he thought with a sort of vague distaste - this was London, chief city of Airstrip One, itself the

third most populous of the provinces of Oceania (4). Navratil states that Winston's place of work is the Ministry of Truth, precisely the Records Department and thus his function or business is "to alter, or, as the official phrase had it, to rectify, articles and news items to making them agree with what happened in reality" (20).

The party's ministries which are depicted in the novel work to destroy the sense of humanity via disrupting and manipulating the mind of the individual characters (Hole 32). So, in this Oceania's society all people share the same things; they consume the same products and food, live in the same hard circumstances, have the same dirty and dreary apartments and dress the same garments. For instance, the party members among them 'Winston' wear unified clothes called the blue overalls, as Orwell claims, "[...] Themeagreness of his body merely emphasized by the blue overalls which were the uniform of the party" (2).

3. Thoughtcrime as a means of control

Generally, all people are under the party's control; their life is rigid, monitored, consistent, and unified for this reason they cannot resist the party's power and stand as unique individuals. Also, thinking independently and having revolutionary ideas is unlawful and could be regarded as crime which is called a 'thoughtcrime'. Of all the illegal acts and crimes mankind has witnessed, thoughtcrime is the worst to ever commit and the major interest of the party. O'Brien mentions this in his discussion with Winston: "We are not interested in those stupid crimes that you have committed. The party is not interested in the overt act: the thought is all we care about" (Orwell 345). Also, Orwell proves that the revolutionary ideas of the protagonist 'Winston' will lead to his death because thoughtcrime is the most dangerous act which represents death in itself, he says, "He was already dead, he reflected. It seemed to him that it was only now, when he had begun to be able to formulate his thoughts, that he had taken the decisive step. The consequences of every act are included in the act itself. He wrote:

Thoughtcrime does not entail death: thoughtcrime IS death. Now he had recognized himself as a dead man it became important to say alive as long as possible” (Orwell 36-37).

In this regard the party’s basics, according to Emelie Brax, are indisputable and hence any individual who contemplate to oppose them or protest against them “he or she is guilty of thoughtcrime”; that’s to say committing a thoughtcrime (1). In fact, this is the case of Parsons who makes a thoughtcrime that’s why he was taken to the cell and the discussion between him and Winston proves this:

What are you in for? said Winston. ‘Thoughtcrime!’ said Parsons, almost blubbing. The tone of his voice implied at once a complete admission of his guilt and a sort of incredulous horror that such a word could be applied to himself. He paused opposite Winston and began eagerly appealing to him: ‘You don’t think they’ll shoot me, do you, old chap? They don’t shoot you if you haven’t actually done anything – only thoughts, which you can’t help? I know they give you a fair hearing [...]’ ‘Are you guilty?’ said Winston. ‘Of course I’m guilty!’ cried Parsons with a servile glance at the telescreen. ‘You don’t think the party would arrest an innocent man, do yo? (Orwell 318)

In the same context, the character Parsons declares about his thoughtcrime to Winston in the cell. According to him, thoughtcrime is a frightening act, it is dangerous and treacherous because you commit it without feeling and knowing. He commits it when he says in his sleep “Down with Big Brother” but he is grateful because they caught him before he goes far (Orwell 318-319). It is worth mentioning that there is a private police power called the Thought police who keep an eye on individuals and capture the people who make a thoughtcrime. Actually, those secret police use psychological control and omniscient

monitoring, so at any time they control all people, even the voice that they make is audible (Orwell 3-4).

In fact, Parsons is not the only person who makes a thoughtcrime, Winston also commits it when he writes, “DOWN WITH BIG BROTHER” in his diary. For instance, there is no way to escape from the Thought police who was the responsible for arresting the thought offenders because of two reasons: thoughtcrime is not an act that we can hide it or make it secret as well as wherever you go the Thought police will catch you. This is very clear in Orwell’s passage: “The Thought police would get him just the same. He had committed – would still have committed, even if he had never set pen to paper – the essential crime that contained all other in itself. Thoughtcrime, they called it. Thoughtcrime was not a thing that could be concealed for ever. You might dodge successfully for a while, even for years, but sooner or later they were bound get you” (Orwell 24). So, when Winston writes the slogan “DOWN WITH BIG BROTHER” in his diary, he is aware that the Thought police will speedily arrest him because he makes a ‘thoughtcrime’.

Specifically, Winston brings his prohibited and illegal diary from the junk-shop as Orwell mentions, “He was standing outside the junk-shop where he had bought the diary” (Orwell 128). When the protagonist of the novel ‘Winston’ started writing his diary, he did not acquaint and had no idea that the year is 1984 because today; it is impossible to specify each date during a year or two (Orwell 9). In another word, the party dominates people’s mind to the point that they forget the year or they do not know exact date.

The most important thing is that Winston expresses all his revolutionary and treacherous ideas as well as his hatred toward the leader of the party and the authoritarian rules in this diary. Whenever he articulates those thoughts, in each time his revolt and resistance increased and became valuable. But, Winston admits that what is written in the diary is “not more

dangerous than the initial act of opening the diary” (qtd in McIntyre 20). This is very clear in Orwell’s phrase: “It was absurd, since the writing of those particular words was not more dangerous than the initial act of opening the diary [...]” (24).

Additionally, when those thought offenders are arrested or captured, they are taken and conveyed directly to the service of adoration which is the ‘Ministry of Love’ where people who have harmful and revolutionary ideas against the regime are abused, tormented and indoctrinated in order to be cured. In the novel O’Brien proves this in his discussion with Winston by saying, “Do you know where you are, Winston? he said. ‘I don’t know. I can guess. In the Ministry of Love.’ [...] Shall I tell you why we have brought you here? To cure you! To make you sane! Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured?” (344-345). Simply, O’Brien tells Winston that the party brings criminals to the ministry of love in order to be cured.

Emilie Brax states, “According to the party’s ideology individualism and critical thinking are not needed since the party will do the thinking for everybody” (1). She adds, “Its rules are simple: Do not love anyone else except Big Brother and do not hate anything except enemies to the party. The hatred incited by the party especially applies to a person called Goldstein, said to be a traitor out there constantly plotting against Oceania” (1). In other words, “thinking critically” and “individuality” for the principle of the party are not required because thinking is done only by the party.

Moreover, the party tells the individuals what to think. So, the Oceania’s citizens do not have the right to think independently or do not have a free thinking and they are only allowed to think according to the party's requirements, this leads up to “duckspeak” as Syme called it which means to talk “without thinking”; it is a Newspeak concept. Orwell points out to this in his following words, “There is a word in Newspeak, said Syme, I don’t know whether you

know it: DUCKSPEAK, to quack like a duck. It is one of those interesting words that have two contradictory meanings. Applied to an opponent, it is abuse, applied to someone you agree with, it is praise” (Orwell 74). The party limits the individual’s thought because he believes that free thinking is very dangerous and it will lead up to revolt and resistance. But, there are some people who break the party’s rules and rebel against this authoritarian regime, among them Winston with his act of writing in the dairy which is seen as an illegal and banned activity.

The main character ‘Winston’ strongly dislikes all the things concerning this tyrannical system which is the party. He couldn’t cope with the regular social system of Oceania because he is always feeling that there are unusual things running behind the scenes, so he decides to break along with his lover ‘Julia’ from its norms and resists that false ideology as Emelie Brax declares, “Winston knows that there is something wrong with the society of Oceania and he rebels against the party with Julia, who becomes his beloved” (1).

Significantly, Orwell in *Nineteen Eighty-Four* shows that the party always monitors its citizens by using developed control like sending “police patrol” with helicopters across the country. One can know and see this in Orwell’s words: “In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people’s windows. The patrols did not matter, however. Only the Thought Police matter” (3). However, people do not have the method and the ability to know if they are monitored or not at any time as Orwell claims, “There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork” (3).

In Orwell's work *Nineteen Eighty-Four*, the country "or the party" is authoritarian. For this reason, Foucault proclaims, "The state is envisioned as a kind of political power which ignores individuals, looking only at the interests of the totally or, should I say, of a class or a group among the citizens" (Qtd in Hole 13). Besides, Roar Hole notes that the main feature of the dystopian vision of Orwell is authoritarianism or "totalitarianism" (13). For instance, "totalitarianism" is described by Oxford Dictionary of Philosophy as the following: "[t]he principle of government according to which all institutional and private arrangements are subject to control by the state. There are thus no autonomous associations, nor is there any principled or legally recognized private/public distinction" (Qtd in Hole 13). Also, in "Why I Write", George Orwell declares, "Every line of serious work that I have written since 1936 has been written directly or indirectly against *totalitarianism* and for *democratic socialism*, as I understand it" (Paul 137). In another word, Orwell has written all his earnest books since 1936 against the so called totalitarianism or authoritarianism and with democratic socialism.

4. Doublethink technique

The party uses also mind techniques and thought programs in order to manipulate and control the mind of the individuals but the most important one is named "doublethink". Felipe Souto Maior illustrates that there is a full explanation of the concept 'doublethink' which is provided by the novel's teller 'Orwell', he says that doublethink is the capacity to hold and accept two opposed ideologies in the thought of people at the same time. In addition, the party is aware about the path which helps him in changing the memories and he plays with truth. Besides, doublethink is the core stone in Ingsoc because it is situated in its center (Qtd in 14).

In the same regard, Ehsanul in his article "Doublethink and Ideology: A Critical Study of George Orwell's *1984*" argues, "Doublethink is one of the 'sacred principles' of the party of INGSOC. This is the crucial device which helps the party control people's memory" (320).

This quotation demonstrates that one of the holybasics of the regime and the ideology of INGSOC is “Doublethink” which is considered as an important tool that assists the regime to monitor the mind of the individuals.

Interestingly, the concept of doublethink appears as a significant outcome of the mental manipulation that the party exercises over its citizens. Actually, doublethink is the capacity of grasping two opposite views or thoughts at the same time. For instance, individuals should accept the two ideas with no judgment and both of them should be correct in their minds. We find doublethink in Newspeak and it takes a place in it. Indeed, Newspeak is the technique for monitoring mind and thoughts by the use of language, and doublethink is the technique which represents the direct monitoring of mind and thoughts. Also, it is considered as one aspect of the dystopian society. That’s to say, doublethink is the brutal mechanism which the Party uses in order to monitor the ideas of its citizens and push everyone to believe what the regime tells them although in some cases they are aware about the reality and know that what is said is actually wrong.

Additionally, the notion of doublethink which is used and presented by the party works opposite to reasoning, brain and the functions of the mind. For this reason, Winston makes a hard efforts and big attempts to involve in doublethink and use it. The protagonist ‘Winston’ defines and explains the notion of doublethink in the novel as follows,

To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when

it was needed, and then promptly to forget it again, and above all, to apply the same process to the process itself. (Orwell 46)

The word doublethink also indicates the ability of accepting the alteration of history and ancient records that the party makes. In addition to the act of believing that black is white. In the novel Orwell gives an example of doublethink which is the term BLACKWHITE, it is a Newspeak word which has two reciprocal opposite meanings used for both adversary and a member of the party. This calls for the change of the past (Orwell 290-291). From Orwell's words it is obvious that the concept Blackwhite is regarded as an example of the two: doublethink and Newspeak. It refers to the operation of changing history and falsifying or revising the past. The party believes that the monitoring of the past is an essential feature which leads to the monitoring of the present. Thus, doublethink permitted people to monitor their minds, ideas, and history. Interestingly, Reality control is the technique which is used by the states to subjugate their citizens via the mechanisms of doublethink and the alteration of historical records and past events.

In *Nineteen Eighty-Four*, Newspeak and doublethink are "the two" eminent techniques of mind monitoring. Both of them are seen as instruments for guaranteeing political dogma in people or subjects; however Newspeak is enforced on the citizen by the party (the country) and doublethink is enforced by the mind of the citizen (Hassler-Forest 8). Doublethink is a method for anyone to hold and think one idea and believe or accept another. For example, when O'Brien tortured Winston in the Ministry of Love, he says to him that two plus two equal five. Winston recognized that O'Brien believes only on the mathematical equation or sentence $2+2$ equal 5. Although Winston knows that this is wrong and this is not the reality, but he believes it. Consequently, people believe what the party says and follow its path.

Seemingly, the party uses doublethink as a mental mechanism to monitor Oceania. The people who are brainwashed and follow doublethink do not realize the oppositions, but rather they accept the alteration of the party concerning the past and believe it as real or genuine. In the situation of the individuals who work in the Ministry of Truth exactly at the Records Department, doublethink refers to the ability of altering general accounts, rewriting historical registers, and destructing ancient documents or past events in order to obtain new records and different history which suit the party's interests and wants. For instance, the main character of *Nineteen Eighty-Four* Winston Smith occupies the role of history corrector or rectifier in the Ministry of Truth, his job is to rewrite and alter the history that newspapers publish in order to make people see only what the ministry wants them to see, in other words he revises the historical and past events in a way that only fits the society's predominant ideology (Ehsanul 320). Orwell emphasizes this in his words, "Winston's job was to rectify the original figures by making them agree with the later ones" (52).

In the same context, Carimo Mohamed asserts, "In chapter IV of part One, we can follow Winston Smith's job, which is similar to what historians do, constructing history, updating the past (72). This quotation demonstrates the work of Winston Smith which is mentioned by Orwell in part One exactly chapter IV. According to this point of view Winston Smith and historians have the same work which is modernizing the past and building history.

Moreover, the Records Department which is the biggest part of the ministry of truth in fact appoints individuals whose job is to follow and gather all transcriptions of reports, books, newspapers, and other records or registers which are destined to be changed and destructed (Orwell 54). Significantly, citizens should believe in the new change without asking questions. According to Orwell the past is changed and destroyed because there is no register outside people's memory. For instance, Winston attempts to remember when he heard the first

time the name 'Big Brother'. Occasionally he thinks that it is in the sixties, however it is hard to be sure and there is no certainty about this (47).

Therefore, the party removes any evidence which proves the truth and the alteration of the historical registers. Orwell confirms this when he speaks about Winston, he says, “There was never any evidence. Just once in his whole life he had held in his hands unmistakable documentary proof of the falsification of an historical fact.” (48). In addition, the narrator says, “Books, also, were recalled and rewritten again and again, and were invariably reissued without any admission that any alteration had been made” (Orwell 54).

Indeed, the process of change passes through different stages, so the correction takes time. Orwell states that when the corrections which applied to the number of *The Times* are collected, this number must be printed again, in fact the authentic copy is devastated and the new copy which is corrected put on the files in its place. The change happens to newspapers, books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs and to each type of literature or records that have either ideological or political importance (53-54).

It is most noticeable that the book of Goldstein ‘*The Theory and Practice of Oligarchical Collectivism*’ discloses and shows the verity. For instance, the name of the ministry is one example of doublethink: in reality the Ministry of Truth deals with falsification, untruth and rewriting. The other three ministries of the party are: the Ministry of Peace which deals with armed battles and conflicts, the Ministry of Love which is responsible for torment and abuse, and finally the Ministry of Plenty deals with famine.

Julia Gerhard states, “Most dystopian novels depict the government as an absolute power: oppressive and domineering, controlling all spheres of life” (23). In another word, the regime is portrayed by majority of dystopian narratives as an utter authority which is repressive,

authoritarian and monitors every aspects of life. In fact, the party's aim is to get power in order to meet the requirements and dominate the society. One can see this in O'Brien's discussion with Winston, he says,

The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power, pure power. What pure power means you will understand presently. We are different from the oligarchies of the past in that we know what we are doing [...]. Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power. Now you begin to understand me? (Orwell 359 - 360)

5. The three slogans

Another important aspect of the dystopian vision and the crucial tool by which an authoritarian regime attempts to exert power and take control over its citizens is the three slogans which are placed everywhere in Oceania in order to remind people: War is Peace, Freedom is Slavery and Ignorance is Strength. As Felipe Souto Maior states, "Another linguistic device designed for maintaining control over people is the slogan, characterized by a short but powerful phrase or political motto" (14).

The expressions: "War is Peace", "Freedom is Slavery" and "Ignorance is Strength" are regarded as the party's formal slogans and are written or engraved in large letters in the Ministry of Truth, exactly in its white pyramidal part. One can recognize this in Orwell's words: "From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH” (5).

Mainly, the three mottos: “Freedom is Slavery” and “War is Peace” are considered as the best examples of doublethink. As Lembi Loigu states, “[...], the official slogans of Oceania, “WAR IS PEACE”, “FREEDOM IS SLAVERY” and “IGNORANCE IS STRENGTH” also use oppositions and are the ultimate examples of Doublethink” (47). Although they are contradictory, the Oceania’s citizens should accept both of them as true and at the same time believe in them. Thus, they are the opposite of what people usually think, understand and believe. Orwell in his famous novel *1984* portrays a dystopian world which witnesses a continuous war, there is no freedom, the party controls everything, people live in bad conditions, and all of them are ignorant.

In Orwell’s novel, the book of Goldstein “*The Theory and Practice of Oligarchical Collectivism*” analyzes those three slogans. Tomaz Irsic affirms that the slogan “War is Peace” is considered as “one of the three oxymoronic” sayings which the regime utilizes in order to set doublethink basics (42). In the same context, David Brenner claims, “This is the slogan of the totalitarian party that is ruling the fictive mega-state Oceania in George Orwell’s dystopia 1984” (1). This quotation shows that in Orwell’s dystopian novel, the fictitious super state Oceania is ruled by the motto of the authoritarian regime “War is Peace”.

The slogan “War is Peace” shows that the authoritarian party has the ability to preserve its domination over the public and keep the social hierarchical classes by falsifying and controlling the truth, making the citizens subjugated in the economic order and launching a ceaseless war (Brenner 1). For instance, in Goldstein’s book “*The Theory and Practice of Oligarchical Collectivism*”, Orwell claims that the so called everlasting war is just a

temptation and a trick because it is imaginary and it has no meaning. In addition, this war is launched by the three governing classes against its own citizens, and hence the war's aim is to preserve the social structure and to make it perfect, not only to forbid the occupation or invasion of land (area). Thus, the term 'war' is changed to a deceptive word (qtd in Brenner 1).

In the same regard, Felipe Souto Maior proclaims, "The first slogan - War is Peace - contains a clear message in the form of a logical paradox and uncertainty spread by the ominous Party." (14). In other words, according to the reversed ideology run by the government, the motto War is Peace holds a hidden message that convinces people indirectly that war is normal condition to live with. In Orwell's novel the correct meaning of the motto "War is Peace" must be comprehended "as the concept that war enables the continuing existence of hierarchical society by creating a siege mentality and a justification for destroying production surplus" (Irsic 42). Additionally, war for Orwell is a device of social monitoring which keeps domestic peace and maintains the present social basis and relationships of strength (Irsic 42). The motto "War is Peace" indicates that both war and peace are one thing, but in reality they are not because they are habitually considered as contradictions (Maior 14).

According to Felipe Souto Maior the everlasting war which happens in the world of Orwell between those three great powers is "the excuse for the party to make society believe that although living conditions are austere, the country is producing more, improving standards of living and convincing people to sing war songs and shout swear words at the enemy" (14). Interestingly, the regime has the ability to sustain that "War Is Peace" because when the Oceania's people have a joint enemy, they became united and tried to destroy this enemy together. In *Nineteen Eighty-Four* the world is divided into three great powers which are continually at war with each other for a long time. Orwell affirms this in the following words,

“In one combination or another, these three super-states are permanently at war, and have been so for the past twenty-five years” (254-255).

In the Oceania’s society, the party tries to make the citizens believing that this everlasting war is launched as a method in order to preserve peace. In other words, although the state of Oceania is in a continuous war, Oceania’s citizens are living as there is no war, there exist only peace, and for this reason anyone can simply change his feelings and move from one feeling to another in order to achieve what the party tells them to do and realize the desires of the regime. This lead people to lose their individuality and destruct their thoughts. As Roar Hole affirms, “The war is powerful instrument in ensuring the loss of individuality. War is a device to ensure unity and orthodoxy, and by making war literally continuous, the party has created a device to maintain and facilitate their regime” (15).

The second slogan “Ignorance is strength” is analyzed in the book of Goldstein who supposed to be the enemy of Oceania. This is obvious in Orwell’s words: “THE THEORY AND PRACTICE OF OLIGARCHICAL COLLECTIVISM by Emmanuel Goldstein. Winston began reading, Chapter I Ignorance is strength” (252-253). When Winston reads the book, he finds that history proves and discloses the conflict which happened between the three social classes. So, Orwell claims that history proves the existence of a class struggle between the three categories of the society: the high, the middle and the low. Normally, the high has the absolute authority; however there comes a time when they waste their faith or their ability to rule effectively, or the two together. This helps the Middle to remove and destroy the High and at the same time gain the Low on their part by convincing them that they are defeating the high class to realize both liberty and justice. But, when the Middle reach their goals they push the Low to return to their place (276).

But, the slogan “Ignorance is strength” has a hidden message which is: if the citizens remain unaware, ignorant and isolated, they do not interfere in the party’s affairs, they do not resist the rules of the party, and they do not question or judge the Party, thus the country becomes stronger and no one can defeat it. Additionally, the slogan “Ignorance is strength” supports the idea that citizens will follow the party’s path and accept anything which was told by the Party, without any sort of thinking.

Also, the third slogan “Freedom is Slavery” is analyzed in the book of Goldstein. This slogan conveys a message that individuals have the freedom to do what they want and articulate their revolutionary ideas against the doctrine of the party, all of them became feeble and frail, so they are enslaved by their own thoughts. Griet Vantieghem notes that the exact meaning of the mottos appears just in the final chapter in the time where the protagonist ‘Winston’ is certain to be broken or beaten:

You know the party slogan: “Freedom is Slavery.” Has it ever occurred to you that it is reversible? Slavery is freedom. Alone – free – the human being is always defeated. It must be so, because every human being is doomed to die, which is the greatest of all failures. But if he can make complete, utter submission, if he can escape from his identity, if he can merge him self in the party so that he is the party, then he is all-powerful and immortal. (361)

There is another slogan of the party which appears two times in Orwell’s novel; it is “Who controls the present, controls the past: who controls the past controls the future”. This slogan appears the first time in Book One; exactly chapter 3 with Winston when he thinks about the control of past events, history, and people’s memory from the side of the party. One can know this in Orwell’s passage:

And if all others accepted the lie which the Party imposed – if all records told the same tale – then the lie passed into history and became truth. ‘Who controls the past,’ ran the Party slogan, ‘controls the future: who controls the present controls the past.’ And yet the past, though of its nature alterable, never had been altered. Whatever was true now was true from everlasting to everlasting. It was quite simple. All that was needed was an unending series of victories over your own memory. ‘Reality control’, they called it: in Newspeak, doublethink. (45-46)

However, this slogan appears the second time in Book Three; exactly chapter 2, again with Winston, when he is sitting in the Ministry of Love as an arrested person and speaking with O’Brien about the issue of the past. As stated by Orwell, “[...] There is a Party slogan dealing with the control of the past, he said. ‘Repeat it, if you please.’ “Who controls the past controls the future: who controls the present controls the past,” repeated Winston obediently. “Who controls the present controls the past,” said O’Brien, nodding his head with slow approval. Is it your opinion, Winston, that the past has real existence?” (Orwell 338).

6. Two Minutes Hate technique

Undoubtedly, the workers are included by the war in the party's doctrine through different tools like: “Hate Week” and “Two Minutes Hate”. Two Minutes Hate is another crucial mechanism which the party uses in order to control the people of Oceania. As stated by Kristoffer Rissanen, “The party keeps itself in control by emotionally controlling the population through the use of the Two Minutes Hate [...]” (10). Orwell explains and analyzes in a detailed form both: the emotions of the main character ‘Winston’ and the psychological techniques and their impacts inside the social framework. The following words confirm this:

In a lucid moment Winston found that he was shouting with the others and kicking his heel violently against the rung of his chair. The horrible thing about the Two

Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in. Within thirty seconds any pretence was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledge hammer, seemed to flow through the whole group of people like an electric current, turning one even against one's will into a grimacing, screaming lunatic [...]. (Orwell 18)

Roar Hole defines Two Minutes Hate as “a regular event where Party members are involved in directing their hate towards Emmanuel Goldstein” (16). So, through Two Minutes Hate, all members of the regime are able to orient their hatred towards their enemy “Emmanuel Goldstein”. In *Nineteen Eighty-Four*, the Two Minutes Hate is known as an everyday incident where the Oceania’s party members should meet in order to see a movie which shows or portrays the enemies of the party; mainly Emmanuel Goldstein and his proponents. As Michal Navratil states, “Every day, all members of the party must take part in the Two Minutes Hate, where there is shown a short movie for them to watch featuring the party’s enemies, most notably Emmanuel Goldstein” (21). By the use of Two Minutes Hate the party is able to Control people’s emotion and this is one aspect of dystopian society.

Most of the time the members of the party obtain some kind of furor and yell impolite terms as loud as possible at Goldstein’s photo and “hail to Big Brother”. That’s to say, people feel angry and react furiously or negatively against the photo of Goldstein, as well as they shout at the screen (Orwell 17-18). Through this technique the party aims to destroy and eliminate individuality because citizens have the same feelings towards the enemy and the same responses.

According to Kristoffer Rissanen the Two Minutes Hate works for two reasons: to influence the spectators in upholding and protecting big brother and to devastate the

truthfulness of democratic thoughts (10). For instance, Emanuel Goldstein as mentioned in the novel “was abusing Big Brother, he was denouncing the dictatorship of the party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the Press, freedom of assembly, freedom of thought” (Orwell 16). But, these kinds of freedoms are distorted by the Two Minutes Hate (Rissanen 10).

7. Hate Week technique

Another important feature of the party’s control is the use of “Hate Week”. Hate Week is the lengthening of the Two Minutes Hate. For Roar Hole, Hate Week is “the closest thing to a national holiday in Oceania. However, as with all other things there, the holiday is distorted” (17). All people should work more and make hard efforts different from previous ones during this Hate Week. Orwell emphasizes this in the following passage, “Winston’s working week was sixty hours, Julia’s was even longer [...]” (175). In the novel the first enemy who appears during the Hate week is Eurasia. One can know and notice this in Orwell’s word: “A new poster had suddenly appeared all over London. It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a submachine gun pointed from his hip” (230). Also, this is very clear in the following passage: “[...] Oceania was at war with Eurasia and in alliance with Eastasia” (44-45).

The enemy is changed during one of the Hate Week and to become Eastasia instead of Eurasia. In another word, Eastasia is the enemy and Eurasia is the ally (247). In fact, no one remembers that Oceania was at war with Eurasia like: Julia. For this reason Orwell states, “[...] she did not remember that Oceania, four years ago, had been at war with Eastasia and at peace with Eurasia” (210). Therefore, in Hate Week people direct their emotions of displeasure, rage, hatred, and annoyance towards a specific foe which the party put. The

Oceania's state had to support and encourage the hate of the citizens against its opponents and enemies by waging a continuous war because each state should have the ability to devastate the other two states so that the state prepare its military force for the war. Also, each time the states must alter their enemies and allies in order to avoid the alliance of two States against the third one.

Generally, Hate Week is considered as an incident which is organized in order to raise people's hate towards the present foe of both the state and the party; may be one of the two great powers who oppose Oceania. All party members prepare for the Hate Week all the time and organize everything. As Orwell states, "The preparations for the Hate Week were in full swing, and the staffs of all the Ministries were working overtime. Processions, meetings, military parades, lectures, waxworks, displays, film shows, telescreen programmes all had to be organized; stands had to be erected, effigies built, slogans coined, songs written rumours circulated, photographs faked" (202).

8. Memory Hole

It is worth mentioning that the party aims to dominate the present through imposing the devastation of all the registers or documents of the past and historical accounts by the well-known mechanism 'Memory Hole'. As stated by Orwell,

This last was for the disposal of waste paper. Similar slits existed in thousands or tens of thousands throughout the building, not only in every room but at short intervals in every corridor. For some reason they were nicknamed memory holes. When one knew that any document was due for destruction, or even when one saw a scrap of waste paper lying about, it was an automatic action to lift the flap of the nearest memory hole and drop it in, whereupon it would be whirled away on a

current of warm air to the enormous furnaces which were hidden somewhere in the recesses of the building. (50-51)

In order to monitor the memory of its citizens, the party prevents any member to preserve written documents and registers of his life and calls for the destruction of records through a machine called 'Memory Hole'. Simply, this device is used in the novel in order to change and devastate records.

9. Sex and the party

Furthermore, the party does not allow people to make sex and it is completely against any kind of sexual affair and bodily pleasure. In addition, the party encourages people to repress their wants for sex and making sex only to obtain children who become then new generation which represent party members because sex in this case is a reproductive duty of the party. As Julia Gerhard claims, "Sex is only allowed as a means of reproduction and not pleasure; thus, the children are viewed as not a product of love, but a product of social duty that can improve the well-being of the state and become the next generation of "hands" in a giant body of the party" (48-49).

The exact goal of the party is to eliminate pleasure and the aim of marriage between men and women is to bring children for the sake of the party. In fact, love and eroticism are not needed because they are considered as the enemy of the person. In another word, the party is against sexual gratification. Winston Smith asserts this in the novel by saying,

The aim of the party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it [...] The only recognized purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to

be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards. (Orwell 89)

Interestingly, the party establishes organizations in order to prevent people from making sex and calls for celibacy for men and women. In addition, children are brought by synthetic inoculation and raised in general establishments or public sphere. By these organizations the party seeks to murder, remove and deform sex. One of them is the Junior Anti-Sex League. As stated by Orwell,

There were even organizations such as the Junior Anti-Sex League, which advocated complete celibacy for both sexes. All children were to be begotten by artificial insemination (ARTSEM, it was called in Newspeak) and brought up in public institutions. This, Winston was aware, was not meant altogether seriously, but somehow it fitted in with the general ideology of the Party. The Party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it. He did not know why this was so, but it seemed natural that it should be so. And as far as the women were concerned, the Party's efforts were largely successful. (89-90)

Simply, this Anti-Sex League organization formed in order to eliminate sex, to encourage people to not exercise any sexual activity, and to prove that it is a mechanistic job used just for the reproduction of children. The character who works in this organization is Julia, she says: "I do a voluntary work three evenings a week for the Junior Anti-Sex League" (Orwell 165). Also, Julia puts the symbol of this organization in her overalls. Orwell affirms this by saying: "A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips" (12).

But, there are some people who break the party's rules, they are Julia and Winston. The couple makes a secret affair far from the party's eye exactly in Mr. Charrington's room which seemed a safe place with no telescreen, but in fact the room contains a telescreen behind the photo of St. Clements. In one day Julia and Winston were captured by the Thought Police. Orwell mentions and asserts this in the following passage: "We are the dead, he said. 'We are the dead,' echoed Julia dutifully. 'you are the dead,' said an iron voice behind them. They sprang apart [...] 'you are the dead,' repeated the iron voice. 'It was behind the picture,' breathed Julia. 'It was behind the picture,' said the voice. Remain exactly where you are. Make no movement until you are ordered." (302-303). When Winston and Julia are arrested by the secret police, they are brought directly to the Ministry of Love in order to be tortured, abused and brainwashed.

This chapter has sought to show how Orwell portrays a dystopian society in *1984*; this society in turn is dominated by an authoritarian regime called "the Party". Orwell describes his dystopian vision of the future and cautions people about the risks which threaten them. In Orwell's world the party has the absolute power to exploit citizens and monitor every aspect of their life through the use of various techniques and mechanisms such as: the four ministries, the slogans, doublethink, memory hole, Newspeak language, Two Minutes Hate, Hate Week, the Junior Anti-Sex League, thoughtcrime and Thought police. Indeed, in this society the party controls the mind or memory of people and alters all the historical registers and falsifies the past in order to achieve the needed goals. Significantly, in the Oceania's state no one has the freedom to think and articulate revolutionary ideas against the party because this act is seen as a crime. In addition, people are not permitted to exercise sex and they are only allowed to obtain children for the sake of the party because this act is a duty to the party.

Chapter three Propaganda's Offensive Means Towards Society

“All over the place, from the popular culture to the propaganda system, there is constant pressure to make people feel that they are helpless, that the only role they can have is to ratify decisions and to consume”. Noam Chomsky

This chapter stresses the role of media in the society presented in Orwell's novel such as the use of telescreens, hidden microphones and cameras. In addition, it seeks to highlight the use of propaganda like: the omnipresent sign or poster “BIG BROTHER IS WATCHING YOU”. So, this analytical chapter examines the process of using technological tools and propaganda to monitor every aspect of people's life.

What is interesting about Orwell's novel is the use of modern technological means (media) to monitor the masses. Thus, in this dystopian society the party uses technology not to civilize people and develop the country but rather to control citizens' life. Some of the Oceania's citizens like: Winston and Julia try to break the party's rules and rebel against the regime but they fail because no one can challenge technology. The party's desire for power was growing day after day with the help of technology. Simply, the party constructs a frightening society with bad living conditions for its citizens and imposes its authority and desire via the use of technological devices.

Undoubtedly, technology is depicted as an important device of oppression and monitoring in *1984* and hence it creates a dystopian environment for people. In other words, in Orwell's novel technology is used in a negative way. Seemingly, the use of technology becomes a way of life and no one can ignore this because it covers all the domains. Indeed, the current society that we live in is different from the one Orwell depicted. Admittedly, the notion of dystopia is frequently used in the genre of science fiction like George Orwell's well-known novel *1984* in which technology has a great impact on the country and its citizens.

I. The role of Media in the society presented in *1984*

Technological advancement is surely the greatest factor of change in the world. Orwell's society is a technologized one. In *1984*, the party uses media in order to watch and manipulate individuals and at the same time to obtain political surveillance and authority. Accordingly, the authoritarian regime follows every movement, behaviour and act that the citizens make thanks to media, so there is no place for privacy. The negative use of media creates a dystopian atmosphere for people. For this reason, media has a great influence on the society. Significantly, no one in the Oceania's society needs to think, speak, write, judge, and question because every idea and information is transferred via telescreens under the party's control.

In *1984* the media plays on the nerves of people, since it is a tool for shaping the public opinions and the way people think, so that the controlling government of *1984* creates illusionary ideologies about members of the party and disfiguring their reputation. For instance, Tomaz Irsic claims, "The media in *Nineteen Eighty-Four* is merely used as a tool of propaganda for the party, spouting its ideology to the party members and producing trashy infotainment for the proles" (73). In other words, in Orwell's novel media is just utilized as a propaganda instrument for the regime, spreads its principle or system to the members of the party and creates unimportant or worthless "infotainment" for the so called proles. Simply, the author emphasizes that the party uses media or technological devices as a publicity tool. Through the use of media, the party seeks to limit people's ability and destruct their individuality.

Today, mass monitoring is a pivotal feature and a significant part in the social, political and economic life. The government controls us like never before and this is what happens in the Orwellian society. As Michal Navratil claims, "Media also became very important part of

the everyday lives, and writers had to try hard to keep face with the quick world of media” (11).

Besides, media dominates literature and it is seen as one of the main aspects in Orwell’s famous novel *1984*. It has been said that Orwell belongs to a group which was said to be a pro-Fascist organization. This is a lie that the majority believe in, among them the left-wing press in the country England. As Orwell experienced this, in *1984* he depicts mass media which is just a propaganda tool used by the party to watch citizens. Media mirrors what Orwell witnessed in Spain.

It is most noticeable that the protagonist of the novel Winston Smith works in the service of media and he is in charge of falsifying registers of the past and making misleading propaganda. That’s to say, Winston deals with media and his work plays an important role because it provides the reader with an image of society that he lives in and hence the society which is depicted by Orwell. In another word, Winston works in the side of media. Some writers like Orwell tend to say that the wrong use of media creates a dystopian society or a cruel future. Significantly, in *1984* Orwell describes the negative results caused by the use of media and technological advancement.

The world became smaller via the use of media. In *1984* the party can manipulate and watch every act and movement that the citizen makes and the aim behind monitoring people is simply to obtain authority and political surveillance. As Marie Anneling states, “In *1984* the purpose of watching and manipulating citizen was purely to gain political control and power” (3). But, nowadays both internet and media are considered as a smart method of marketing and announcing or promoting, in addition they are mostly an instrument to monitor the market (Anneling 3).

The authoritarian state which is depicted in Orwell's novel is different from the former governments because it has the capacity and the power to control its people all the time and this happen by the use of media like: radio, cameras, newspapers and television. In this regard Marie Anneling declares, "According to Orwell the key to the successful totalitarian state in *1984* is that, unlike previous governments, had the ability to monitor its citizens 24 hours a day, a process that had been enabled by the media such as newspapers, radio and television" (11). Simply, the political trend of Orwell is totalitarianism and in *1984* he describes a dystopian society where the party has the absolute authority and various technological tools are used to monitor every aspect of citizens' life.

It is noteworthy that Orwell struggled and participated in the Spanish Civil War and lived during the period of the Cold War. He witnessed how both authoritarianism and despotism influenced the globe and how the newspapers of Spain "not only blatantly lied about the war, but reported things that had not even taken place" (Anneling 2). In fact, this experience pushes him to write *1984* as a political work dominated by the use of technology. Generally, Media is regarded as a powerful technique for both surveillance and manipulation since people faces it every day and believes it. For example, in Orwell's novel the party is concerned in falsifying the truth by the use of media which works to manipulate that reality. Furthermore, Cameron Lockhart emphasized that media pictures and letters "fill every day in our post-industrialized world" (167).

Accordingly, the writer emphasizes that the party uses media or technology as a manipulation tool. By the use of media, the party seeks to restrict the capacity of people to think freely and refuse the party's rules. Throughout the novel, we notice that the negative use of media and new technologies lead to the destruction of mind and language.

The Party uses both science and technology to limit people's freedom and privacy, and to monitor citizens' behavior. In this regard Orwell says,

In Oceania at the present day, Science, in the old sense, has almost ceased to exist. In Newspeak there is no word for 'Science'. The empirical method of thought, on which all the scientific achievements of the past were founded, is opposed to the most fundamental principles of Ingsoc. And even technological progress only happens when its products can in some way be used for the diminution of human liberty. (264-265).

From this quotation we conclude that in Oceania the freedom of people is limited by the use of technology and science which dominate all the domains.

Moreover, Bruna Dias Machado states, “The dystopian stories are usually carried out by the technological advances being used as a way of controlling people and resulting in a totalitarian government that only seeks for power” (19). This quotation demonstrates that dystopian narratives are characterized by the use of technological tools in order to monitor citizens and this creates an authoritarian regime which demands authority. Simply, the negative use of technology creates a dystopian society.

In the same regard, Julia Gerhard claims, “Major historical events of the twentieth century, rapid technological progress of the nineteenth century, and newly changed perception of the human make-up cultivated dystopian thinking and gave birth to the dystopian genre” (8). In another word, the quick technological advancement of the nineteenth century, the new understanding of people and the main past incidents which happened in the twentieth century creates a dystopian thoughts and lead to the rise of dystopia.

1. Telescreens as a means of control

As we previously observed, technology and media are significant instruments which the regime uses in order to sustain surveillance, manipulation and authority over its people. One of the most important technological devices which are used in Orwell's dystopian novel is telescreens. Without such technological tool, the Thought Police cannot catch criminals and the party cannot control citizens. That's to say, telescreens are effective and both the thought police and the party are not effective because they cannot work without telescreens. The continuous surveillance of the telescreen easily jails the Oceania's people in their whole lives because they are permanently under control. In the Oceania's society there is no good thing like development for the aim of development, the only thing that exists is authority for the aim of authority. When the technological tools maintain this power, they are progressed and supported to be more effective, however when they do not, they are failed and do not work. With the existence of media or technological developments there are no terms to articulate rebellious and unconventional thoughts.

In fact, Orwell is conscious about the significant innovations and new technologies which were merely emerged and become famous after the Second World War as well as been a predominant strength in the culture of the Western like: television or telescreens. So, in Orwell's *1984* the state presents an advanced technology that covers surveillance tools like telescreens. The telescreens always show to people news, propaganda and events during the day and the citizens listen carefully and attentively; in addition they feel happy and became optimistic at the good news like: triumphs against the enemies but they feel angry and shout at the bad news. For instance, when the telescreens announce the Two Minutes Hate, all the citizens feel some kind of hysteria and become crazy. As Orwell states, "People were leaping up and down in their places and shouting at the tops of their voices in an effort to drown the

maddening bleating voice that came from the screen [...]The dark-haired girl behind Winston had begun crying out Swine! Swine! Swine!” (17-18). Accordingly, all the characters in *1984* are considered as slaves of both technological advancements and media.

Djedou Atche defines the telescreen as “a system combining both a telephone and a television or a screen” (9). That’s to say the telescreen is considered as an apparatus which consists of a telephone and a television or a screen. Besides, the telescreen is a new way of wired and wireless communication which helps the regime to monitor anything occurs in Oceania. In this context Djedou Atche claims, “The telescreen is a very modern means of telecommunication that enables the Party to control everything that happens in the country” (9). Indeed, this sophisticated device gives instructions to citizens to follow and snoop on them all the time from morning to night. With the innovation of the telescreen the private life of people is destroyed.

In such dystopian society, the freedom to conceive things and think about changing them is regarded as a crime, for this reasons the telescreens watch people almost any time and everywhere in order to restrict their thoughts and even their actions, accordingly, Winston is worried about the amount of danger that can threaten anyone who may let his thoughts go beyond what is authorized. So, Winston claims that it is very risky to permit your ideas circulate when you face the telescreen or sit in a public place. Even the facial expressions of people are controlled carefully and the bad expression can lead to terrible consequences. For instance, showing that you are unbelieving when a triumph is declared is regarded as a facecrime. In this context Orwell writes,

It was terribly dangerous to let your thoughts wander when you were in any public place or within range of a telescreen. The smallest thing could give you away. A nervous tic, an unconscious look of anxiety, a habit of muttering to yourself –

anything that carried with it the suggestion of abnormality, of having something to hide. In any case, to wear an improper expression on your face (to look incredulous when a victory was announced, for example) was itself a punishable offense. There was even a word for it in Newspeak: FACECRIME, it was called. (83-84)

In the novel, when characters make a facecrime, their faces show feeling which can be picked up directly by the Thought Police. In this regard Orwell writes, “Your worst enemy, he reflected, was your own nervous system. At any moment the tension inside you was liable to translate itself into some visible symptom” (87). Thus, when you commit a facecrime you are the only one who is responsible for this and you must bear the consequences. There are many examples of facecrime, one of them: exchanging feeling by the use of eyes between members of the party. The other example is looking contempt and annoyed at the picture of Big Brother when it broadcasts on the large telescreens in order to talk to citizens.

In the Records Department, the protagonist Winston is always monitored by the telescreen. When he looks to the picture which broadcasts on the telescreen, he should control both his breathing and facial expressions. Besides, He feels worry because the telescreen can pick up his heartbeat. As Orwell states, “To keep your face expressionless was not difficult, and even your breathing could be controlled, with an effort: but you could not control the beating of your heart, and the telescreen was quite delicate enough to pick it up” (107-108).

Accordingly, wherever you go, in the morning, evening and night, what you speak and what you do, you are monitored by the telescreen. As Djedou Atche claims, “Whatever you do, wherever you are, daily or by night, you are spied on” (9). This means that the telescreen is regarded as a strong means of monitoring people. Therefore, in Orwell’s novel the telescreen is used by the party to eliminate the desire of making secret plans and machinations against the state. In other words, it is used to catch rebellious people. Simply, the telescreen’s

first and most function is to reveal, record and prevent any rebellious act against the party or to complain from it. For example, in Part One, precisely Chapter One, we remark that Winston turns his back to the telescreen when he writes in his forbidden diary. He commits this behavior because the Party is against any revolutionary act and hence to forbid the party to see his diary because he is aware that if the party discovers this diary and knows what is written in it, he will be punished cruelly by sending him to the forced-labour camp. One can see this in Orwell's words: "Winston kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing" (4).

Since citizens are not sure if they are monitored by the telescreen and they do not know if their movements or actions are observed in their works and their homes or even in the country's streets, they are obliged to monitor their actions, behaviors, movements and even their thoughts all the time. This means that the telescreen pushes people to manage their own thoughts which are controlled by this powerful mechanism.

All the apartments have telescreens through which the party monitors citizens. Any unwanted movements and revolutionary acts are conveyed directly to the Thought Police with harsh punishments or serious consequences. In other words, always and at any moment or hour dystopian citizens are controlled by telescreens. In fact, Orwell claims,

In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating, or sleeping he would be taking part in some kind of communal recreation: to do anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: OWNLIFE, it was called, meaning individualism and eccentricity. (112-113)

From the previous passage, we conclude that the telescreen controlled even members of the party and hence all members do not have a private life because the party views that individuality and eccentricity destroy its needs and aims. From the novel we notice that in all the city corners and in every private and public place there are big telescreens which transmit and show party propaganda and news. However, their real goal is to spy and control the private lives of people. The telescreens in *Nineteen Eighty-Four* are the new inventions which are describes as enormous or extremely large and two way device.

The telescreens are considered as the main device of control. For instance, Orwell describes this instrument in the following passage: “[...]The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely” (2). From this quotation we conclude that the telescreen takes the shape of oblong and it is a mineral plate similar to a tedious mirror that takes and shaped a portion of the surface of the wall, exactly the right-hand wall. Suddenly, the voice disappeared. In fact, this device can be faded; however it cannot be closed at all. So, the people of Oceania live in an authoritarian state which is watched by the Party, through the use of advanced technologies like: telescreen.

In the first pages of Orwell’s *1984*, we notice that the protagonist Winston always sees and faces the telescreen which exist everywhere he goes and in all over the country: from the private place which is his gloomy home to the place of his work and the streets of his country ‘London’. In this context Orwell says,

The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so

long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment [...]It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. (3)

This quotation demonstrates that the telescreens are always working. For instance, every voice made by Winston is taken by the telescreen. All the things are seen and heard by such metal plaque because this device has the capacity of transmitting and receiving. Indeed, the telescreen refers to the persistent observation of people from the side of the government, and how a tyrannical party uses technology in order to control its subjects instead of employing it to develop the society. We can say that the telescreen is a compulsory and predominant device found anywhere in the places of work like: the Ministry of Truth, in the streets and in all the apartments of the inhabitants in London and no one has the right to shut it off.

There is a difference between the current television and the telescreen of Orwell. The former is a simple apparatus which shows images accompanied with voices and broadcasts news and information to people. But, the latter is the device which has the function of controlling people. As Jeroen Steeman states, “To us the telescreen immediately refers to our notion of today’s television, a device broadcasting sound and pictures. However, Orwell’s telescreen has more up his sleeve, it also functions as surveillance device” (5).

In the same context, Roar Hole asserts, “In *Nineteen Eighty-Four*, the telescreen is the quintessential device in making the human body more accessible. It reaches into the core of party members’ private spheres and discloses the otherwise closed off environment” (30). This means that the telescreen in Orwell’s novel is seen as a typical and substantial apparatus which

make people and their body more attainable. This device enters to the private lives of party members and shows the controlled society.

However, the Inner Party members have the right and the privilege to shut off or close the telescreen. For instance, the eminent character O'Brien states that he, as an Inner Party member, has the right to shut off his telescreen. One can see this in his discussion with Winston: "Julia uttered a tiny sound, a sort of squeak of surprise. Even in the midst of his panic, Winston was too much taken aback to be able to hold his tongue. 'You can turn it off!' he said. 'Yes,' said O'Brien, we can turn it off. We have that privilege" (Orwell 232-233). So, Inner party members are different from the other peoples of Oceania, they have a private life away from the technological device 'the telescreen' and they have the right to shut it off. In other words, they are free from being monitored and irritated or disrupted by the telescreen. This is called privacy which is permitted and granted only to the members of the Inner Party who are the governors of the party.

Interestingly, Julia and Winston are surprised when the Inner Party member 'O'Brien' shuts off the telescreen. Far from this right, O'Brien confirms that it is very risky to shut off the telescreen more than half an hour. As Orwell states, "It is unwise even for members of the Inner Party to turn off the telescreen for more than half an hour" (236).

According to Samantha Senn members of the party, "are constantly monitored by telescreens, which are two-way broadcasting devices installed throughout Party workspaces and inside members' homes that continuously broadcast Party propaganda and, while the volume can be turned down, can never be turned off" (155). That's to say members of the party are always controlled by the so called telescreen that is a two-way apparatus placed in the places of work and in the apartments of people. This device shows the propaganda of the regime and no one can shut it off.

The power, which is exerted from the side of the telescreens, helps Oceania and precisely the authoritarian party to not just monitor and snoop on citizens in order to confirm that they do not resist the party's rules, but also to check that they are making their duties within the society. In this regard Julia Gerhard says, "On the one hand, this disciplinary power, in this case exercised through telescreens, enables the state to not only observe and spy on people to make sure their physical bodies never rebel, but also to verify that they are fulfilling their social duties [...]" (54).

As a result, the telescreen represents the authority of the state. To strengthen this point Julia Gerhard claims, "Consequently, the telescreen becomes the ultimate representation of the state's disciplinary power [...]" (54). It is noteworthy that the opening sentences of Orwell's *Nineteen Eighty-Four* gives to the reader repressive scenery in which people cannot get away and fleeing from Oceania. As stated by Terry Ryan Hall, "From the opening scenes, the novel presents the reader with an oppressive landscape where citizens can find no escape from the state" (16).

Furthermore, Terry Ryan Hall proclaims, "Surveillance is omnipresent in the world of *1984*; Oceania's citizens can find no place to hide from the watchful eye of the state and Big Brother" (18). This Quotation demonstrates that in Orwell's world monitoring is present everywhere, so that the people of Oceania do not have a safe place in order to conceal themselves from both Big Brother and the telescreen which represents the open and vigilant eye of Oceania. Simply, in the state of Oceania the party controlled everything through the significant mechanism 'telescreen', even private agencies like family is monitored by the telescreen. This means that technology invades the private sphere.

The Oceania's citizens live in a persistent monitoring which represents one of the main aspects of dystopia. They do not have the freedom of actions and all their terms, thoughts,

feelings, behaviors and movements are also controlled by the telescreen in order to see who supports the Party and who rebels against it. In this regard, Michal Navratil claims, “The telescreens were also used to watch the inhabitants of Oceania and look for signs of suspicious behavior” (27). So, the aim behind using the telescreen is to monitor the citizens of Oceania and discover any suspected behavior.

The regime employs the telescreen as an efficient technique to distinguish between the proponents of Big Brother, who said to be the leader of Oceania, and opponents who try to resist the party's principles because they suffer a lot from this kind of tyrannical party. Therefore, people cannot resist the power of the telescreen, and they do not have the ability to escape from the observation of this device, in addition they do not have any place to hide from it. Interestingly, citizens do not know when they are monitored exactly or whether they are controlled or not that's why they are cautious in their words, actions and feelings. Orwell emphasizes this in the following words: “There was of course no way of knowing whether you were being watched at any given moment” (3).

In Orwell's authoritarian world all the sides of humanity are controlled. Habitually, any sound that citizens make is heard, and people's movements are watched too as Winston says, “You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized” (Orwell 3-4). In Orwell's novel the Oceania's citizens are obliged to see what the telescreen broadcasts. In another word, citizens do not have the choice whether they see the programs which broadcast on the telescreen or not. Indeed, the telescreens are existed in all people's homes and streets in order to convey messages or information and news to people and influence their minds. Also, people do not know whether the news and information which are transmitted to them on the big telescreen are false or true.

The powerful device “telescreen” monitors you in your private apartment that’s to say when you are sleeping, eating, bathing, awakening and even outside your home; when you are working. In *1984*, the protagonist mentions again the telescreen. Winston Smith confirms that there is no fleeing from the eyes of both telescreen and Big Brother which follow you wherever you go. He says, “Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters, and on the wrappings of a cigarette packet—everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed—no escape” (Orwell 35). So, people cannot flee from the eyes of the telescreen and Big Brother because they follow them everywhere and monitor them without stop.

It is noteworthy that the protagonist ‘Winston’ and ‘Julia’ rent a room from Mr. Charrington which said to be a safe place without a telescreen but in fact this room contains a hidden telescreen. This hidden telescreen discloses the sexual affair that Winston and Julia make secretly. This is obvious in Orwell’s words:

You are the dead, repeated the iron voice. ‘It was behind the picture,’ breathed Julia. ‘It was behind the picture,’ said the voice. ‘Remain exactly where you are. Make no movement until you are ordered.’ It was starting, it was starting at last! They could do nothing except stand gazing into one another's eyes [...] unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor uncovering the telescreen behind it. (302-303)

Interestingly, Mario Varricchio in “Images of Power in *Brave New World* and *Nineteen Eighty-Four*” suggests “there is a clear allusion to the role of mass media in manipulating public opinion.... political control has been ensured, above all, by the evolution of television: the invention of the telescreen, a device which can transmit and receive at the same time, is

rightly considered of the utmost importance for the maintenance of a police state” (qtd in Hall 20). From this quotation we conclude that the two novels *Brave New World* and *Nineteen Eighty-Four* have a common aspect which is mass media. The media’s role is playing with the view of citizens. In addition, political surveillance is guaranteed through the innovation of the telescreen, seen as an apparatus that has the ability of both conveying and receiving simultaneously. This device sustains the country’s policy.

All people should be optimistic when they face the telescreen and they must pay attention when this device enlarges the outcomes of producing goods in the domain of industry and advertises triumphs concerning military force. This means that reality is changed and people should express their feelings according to the party’s needs. In this regard Varricchio declares, “Everyone is expected to show an expression of serene optimism to the telescreen and nobody can withhold his/her attention when the plate demands it to announce military victories or magnify the results of industrial production. Reality is systematically and viciously altered” (qtd in Hall 22).

In *1984*, the party uses the telescreen in order to observe and hear all the things that the protagonist ‘Winston’ and the other characters say and do in Oceania. This device has an important role in the novel and it influences people. For instance, when people speak they take into consideration the telescreen. This is obvious in the discussion between Winston and Parsons in the ministry of love: “Are you guilty? said Winston. ‘Of course I’m guilty!’ cried Parsons with a servile glance at the telescreen” (Orwell 318). Furthermore, Orwell describes how Winston passes his day with the telescreen. The main character tries hard to turn off the telescreen but he fails. In this regard Orwell proclaims,

It was after twenty-two hours when Winston got back to the flat. The lights would be switched off at the main at twenty-three thirty. He went into the kitchen and swallowed nearly a teacupful of Victory Gin. Then he went to the table in the alcove,

sat down, and took the dairy out of the drawer. But he did not open it at once. From the telescreen a brassy female voice was squalling a patriotic song. He sat staring at the marbled cover of the book, trying without success to shut the voice out of his consciousness.(139)

In Oceania the telescreen dominate everything and there is always a voice comes from that device. One can conclude this from Orwell's words: "Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan" (3).

Although the telescreen is placed everywhere in Oceania even in the private room, Winston tries to sit far from the telescreen and he finds a place called shallow alcove where he begins writing a diary contains revolutionary ideas which designed his initial step and direction to the Ministry of Love; the place where people who have a revolutionary and dangerous ideas are captured in order to be remedied. One can conclude this from Orwell's words:

For some reason the telescreen in the living-room was in an unusual position. Instead of being placed, as was normal, in the end wall, where it could command the whole room, it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long as he stayed in his present position he could not be seen. (7)

It is true that the telescreen can snoop on you all the time, but they can't enter to your head. For this reason, Winston claims that the party cannot win victory because his

revolutionary ideas are undamaged and right. In this context Orwell asserts, “They can’t get inside you. ‘[...] If you can FEEL that staying human is worthwhile, even when it can’t have any result whatever, you’ve beaten them.’ He thought of the telescreen with its never-sleeping ear. They could spy upon you night and day, but if you kept your head you could still outwit them” (228).

Besides, the telescreen is found in the corner of the café not only to watch citizens and broadcast news, but also to provide music to people which is related to the party and all the people should listen to it. In fact, the party has the ability to change the music and replace it with the sound of someone who can sing. To strengthen this point Orwell says,

A tinny music was trickling from the telescreens. [...] There was a chessboard on the table beside them, with the pieces set out but no game started. And then, for perhaps half a minute in all, something happened to the telescreens. The tune that they were playing changed, and the tone of the music changed too. There came into it — but it was something hard to describe. It was a peculiar, cracked, braying, jeering note: in his mind Winston called it a yellow note. And then a voice from the telescreen was singing: Under the spreading chestnut tree. I sold you and you sold me: There lie they, and here lie we. Under the spreading chestnut tree. (105-106)

2. The technological device ‘Microphones’

Another important technological device that the party uses in order to monitor the population is the microphones. For instance, Djedou Atche claims, “The party does its best in order to control everything, including language use, in Oceania. But where it fails to use telescreens, it resorts to microphones mainly in the country” (9). From this quotation we conclude that the party makes hard efforts to monitor anything in the state of Oceania and

dominate the society even the use of language is controlled. However when the party does not succeed in using the telescreen, it uses the microphones across Oceania.

The party does not limit its power only to telescreens, it also uses hidden microphones and puts it across London in order to monitor the life of its citizens and their communication with each other, in addition to dominate the society. In this context Orwell claims, “In general you could not assume that you were much safer in the country than in London. There were no telescreens, of course, but there was always the danger of concealed microphones by which your voice might be picked up and recognized; besides, it was not easy to make a journey by yourself without attracting attention” (159-160). From Orwell’s words we notice that in an insecure and dangerous country like ‘London’, we do not find only telescreens, there exist also hidden microphones which have the ability to capture citizen’s sound and know or identify it easily. In addition, making a private voyage with no attention is difficult.

Winston and Julia managed a first meeting in a private place, exactly the centre of Oceania far from the eye of the telescreen and the other citizens. However, “even there they have to be careful, watching out for hidden microphones, which illustrate the difficulty of having “freedom” even though they set up a date in an uninhabited area in Airstrip One” (Maier 23). Orwell emphasizes this in the discussion between Julia and Winston:

When Winston followed her, he found that they were in a natural clearing, a tiny grassy knoll surrounded by tall saplings that shut it in completely. The girl stopped and turned. ‘Here we are,’ she said. He was facing her at several paces’ distance. As yet he did not dare move nearer to her. ‘I didn’t want to say anything in the lane,’ she went on, ‘in case there’s a mike hidden there. I don’t suppose there is, but there could be. There’s always the chance of one of those swine recognizing your voice. We’re all right here. (161-162)

Moreover, Michal Navratil asserts, “In the real world, television is not able to do that, but almost every bigger city of the developed countries has a camera system, which is used to watch the public places that have the potential of becoming crime scenes” (27). From this quotation we conclude that there is a difference between Orwell’s world and our current world. For instance, the present television does not have the ability to control people and every place in the country. But in the developed states such as Oceania, they used cameras in order to monitor public spheres which seem to be dangerous places or a place where a crime is committed.

According to Amalia Berggren the Oceania’s citizens “are under constant surveillance by the use of cameras, hidden microphones, a secret police, as well as by follow citizens that will alter the government if they witness illegal behavior” (3). This means that in Oceania the inhabitants lived under a strict and continuous control through employing various mechanisms as the secret police that is named the thought police, cameras and hidden microphones. In addition, the party always keeps an eye on those people who try to change the regime especially when it captures an illegitimate movement. Indeed, this everlasting control is seen as a significant feature of Orwell’s dystopian vision.

From another perspective, Malcolm R. Thorp claims that hidden microphones “are not original, but the fact that they are hidden in the remote countryside as well as in the attic of the junk shop where Winston and Julia have their clandestine love affair is significant” (10). Simply, microphones are put in a secret place and the party hides them in order to capture people who behave against the party’s rules. For example, the hidden microphones are found in the secrete room where the protagonist and his beloved make their forbidden sexual affair.

In Orwell’s novel, the party works to destroy the sense of individualism and privacy. Thus, when the notion of privacy ceases to exist, the sense of individuality cannot be felt. The two notions are commonly intertwined and they provide a space for individuals to think of new

things and express their thoughts, for this reason, the Thought Police, as the name suggests, tends to control this privacy and does not allow people to have a sense of individuality by means of hidden microphones and the telescreens. In this context, Berggren states, “*In Nineteen Eighty-Four* the notion of privacy or individuality does not exist. Private space in the sense of being free from observation has successfully been terminated by the aid of two-way television screens, hidden microphones and a secret police force, known as the “Thought Police” (qtd in 8). In other words, the presence of the thought police, television screens, and hidden microphones are a reflection that there is no room for individuality and that everything personal is known by the party.

It is noteworthy that in *1984* Orwell imagines what will happen in the coming years especially when the governments use technological devices as microphones and telescreens to control the actions of citizens all the time. As stated by Daryna Koryagina, “However, technological aspects of the surveillance, represented in the book by ever present telescreens and microphones – highly sensitive devices that could monitor a person’s activity at any time – were a matter of Orwell’s imagination as they would be technologically impossible to be as efficient as described at the time *1984* was written” (17).

Interestingly, citizens always ask themselves whether there exist a microphone in the place where they sit or not and whether they are watched by the microphones or not. Orwell emphasizes this in the following words, “For whom, for what, was that bird singing? No mate, no rival was watching it. What made it sit at the edge of the lonely wood and pour its music into nothingness? He wondered whether after all there was a microphone hidden somewhere near” (168).

It is noteworthy that Microphones are found everywhere and no one knows where the party places them exactly. For example, Winston meets Julia in calm place without people and bird’s sound but they should take into consideration microphones because in this place there

exist hidden microphones which capture people's voice. Therefore, there is a risk in this place. To strengthen this point Orwell proclaims, "At this moment it suddenly occurred to him how completely alone they were. There was not a human creature anywhere, not a leaf stirring, not even a bird awake. In a place like this the danger that there would be a hidden microphone was very small, and even if there was a microphone it would only pick up sounds" (182-183).

According to Berggren the goal of the party "with enforcing these surveillance techniques seems to be for it to be immediately aware if a citizen is showing behavior that would simply a rebellion against the government itself and its values and thereby be a threat to be the party" (8). This means that the technological tools of control which are presented in the novel like: telescreens and hidden microphones are used by the party in order to arrest the people who behave in a wrong way, try to rebel against the regime and have dangerous thoughts. In fact, these people represent a threat to the power of the party.

Besides, Dr. Udayan Mukherjee claims that these technological apparatuses "are not used to improve the standard of living of all the people" (13). This means that the party in Oceania exploits technology in a negative way and uses scientific and technological tools for its own sake, for example to gain more authority and dominate everything in the Oceania's state not to ameliorate people's life and provide them a better living condition.

Orwell in *1984*'s novel describes to his readers an authoritarian society which is characterized by the everlasting control of people and he determines how the regime uses various aspects like: technology and media in order to make citizens submissive and eliminate the word privacy or private life. As Berggren asserts, "Through the eyes of the novel's protagonist, Winston Smith, the reader is presented with what a totalitarian society based on constant surveillance can look like and how a governmental structure can use elements of

panopticism in order to keep citizens obedient by removing the sense of privacy and trust for each other”(3).

Accordingly, people are not free from being watched and interrupted by the party. For example, the main character of *1984*, Winston Smith, lives in Oceania which is a dystopian country where the party exerts authoritarian surveillance towards its subjects by the use of the telescreen and other technological devices. The protagonist strives and hopes to be free because he is repressed and monitored by the party. In addition he lives in harsh conditions and suffers a lot in order to have a private life but he fails because no one can defeat the party's power. In this context, Orwell says, “With the development of television, and the technical advance that made it possible to receive and transmit simultaneously, private life came to end. Every citizen, or at least every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all other channels of communication closed” (281-282).

II. The use of propaganda as a tool for control

Propaganda is regarded as one of the core features in *1984*, and the main concern of George Orwell which was expressed in his famous novel. Generally, the term propaganda is used in a negative way. The persons who use propaganda are politicians; they use it in their campaigns to convince people. Thus, through propaganda those individuals create rumors to gain the vote and announce wrong demands or false speeches to be elected.

In *The Analysis of Propaganda* (1959), W. Hummell and K. Huntress state that propaganda “means any attempt to persuade anyone to a belief or to form an action” (qtd in Heinen 42). From this quotation we conclude that propaganda refers to the act of trying to convince anybody either to shape an activity or to believe something. In addition, W. Hummell and K. Huntress remark, “We live our lives surrounded by propaganda; we create

enormous amounts of it ourselves; and we form most of all of our cherished beliefs with its aid” (qtd in Heinen 42). This means that we are living with propaganda which helps us to make and build ourselves, in addition to shape our perfect religions or faith. Therefore, propaganda is very important in people’s life because it helps us to shape our personality.

In the same context, Edward Heinen says, “Historically the term propaganda was associated with the Catholic Church’s society for Propagation of the Faith, which taught and spread the word of God and the doctrines of the Church. Propagandistic communication by Catholic missionaries meant that people were persuaded: They adopted ideas and performed acts of worship: attending mass, fasting, penance, and so on” (42). In another word, when we go back to history we found that the notion propaganda is related to the society of the Catholic Church for the spread of the belief that showing, conveying and publicizing the church’s principles and the notion of God. For instance, Catholic propaganda refers the convinced individuals or the act of convincing persons. In fact, they take thoughts and carry out or exercise different worship’s activities.

Furthermore, Edward Heinen claims, “The concept of propaganda changed markedly as a result of World Wars and the establishment of powerful totalitarian governments in Germany and the U.S.S.R. The birth and rise of Nazism was greatly assisted by a new propaganda which was far from evangelical” (42). In another word, the two world wars and the creation of strong authoritarian regimes in both the U.S.S.R and Germany led to the change of the concept 'propaganda'. In addition, new propaganda helps in the emergence of the so called Nazism.

We are in the age of propaganda, media, technology and controlled society. For instance, in Orwell’s world there is propaganda accompanied with controlled society. In this context, Michael Yeo claims, “Ours has been called an “Age of Propaganda” and a “Surveillance

society”, as if each gets at something fundamental about our time. George Orwell’s *Nineteen Eighty-Four* is an important point of reference for both points of view” (50).

Propaganda is not found only in politics, but also in literature and the best example of work which discusses the notion of propaganda is Orwell’s novel *1984*. In this work, propaganda is used as a means of control. Both control and propaganda are prevalent in the modern society (Yeo 49). Therefore the use of propaganda is very clear in *1984*. For instance, Michael Yeo states that in Orwell’s novel “the party takes propaganda to totalizing limits in its subject of political control over not just everything that people do or say but everything they think or believe” (51). From these words we conclude that in Oceania the party uses propaganda to put limits to its citizens and obtain a political surveillance. It controls not only what citizens said or did but also how they behave and think.

1. The sign Big Brother is Watching You as a Propaganda tool

In general, the party transmits a message to its subjects in order to convince them to act, think, move and behave in specific way and according to the party’s rules. This message is Big Brother is watching you. Before speaking about the poster Big Brother Is Watching You, we need to know who is Big Brother first. *Nineteen Eighty-Four* is characterized by the famous notion “Big Brother” who is the omnipresent leader of the Oceania’s society. As Navratil claims, “The leader of the society is called Big Brother, the last remaining original leader of the revolution” (13). People always hear and speak about this leader but they never see him, he appears only in poster and in telescreens.

Actually, Orwell describes Big Brother in chapter one by saying, “At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly hand-some features” (1). Thus, from the beginning of the novel

Orwell gives to his readers the description of Big Brother and he focuses on the physical appearance of this leader as depicted in the poster.

An authoritarian regime attempts to exercise power, influence, and control over its citizens by placing omnipotent poster like BIG BROTHER IS WATCHING YOU in every corner of Oceania and even in people's house and it faces them all the day like Winston's home. One can know this in Orwell's words: "The black moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own" (3).

Interestingly, the poster is placed on the wall to remind people that they are controlled and that the party keeps an eye on them every moment. Orwell emphasizes this in the following words:

"The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran" (2).

That is, when Winston looks to the face of Big Brother, he thinks that he looks to him too or observes him and the character has an idea that the eyes of Big Brother follow him. However, in reality the poster is not a device of control and Big Brother's face is not observing him. They are just metaphors.

It is noteworthy that Big Brother is not a real man; he is a fabricated and fictional person that the Party creates. He represents and symbolizes surveillance, domination and authority of

the Party. He is depicted in a poster not like normal people, his picture is strange. He is considered as the dictator who has the absolute power. He dominates everything and he is very powerful because no one can defeat him. For instance, the omnipresent devices as telescreen represents his ears and his eyes, the regime or the so called the party is his mind and we can say his hand, the secret police as named the Thought Police is his willingness will and Oceania is his heart. Big Brother is portrayed as the god.

Accordingly, telescreens, the party, and the thought police work under the orders of Big Brother. This means that Big Brother is the whole body of the party and the state in general, he cannot die and Oceania is nothing without him. This is obvious in the discussion between Winston and O'Brien: "O'Brien left this unanswered. 'Next question,' he said. 'Does Big Brother exist?' 'Of course he exists. The party exists. Big Brother is the embodiment of the party.' 'Does he exist in the same way as I exist?' 'You do not exist,' said O'Brien." (Orwell 353). Both Big Brother and the party exist however the other people like Winston are not exist.

Since Orwell is influenced by dictators of the Second World War like: Hitler and Joseph Stalin, he portrays Big Brother like Stalin whose moustache and hair is black. In this context, Michel Navratil asserts,

In Oceania's historical texts, Big Brother figures as the leader of Oceania since the beginning, and of course, this also cannot be proved neither true nor false. He is depicted as a man with black hair and black moustache, his appearance bears a striking resemblance to Joseph Stalin who was the General Secretary of the Communist Party of the Soviet Union during the time when George Orwell was writing *Nineteen-Eighty-Four* (13).

From this quotation we conclude that Orwell is influenced by the prominent figures of the Soviet Union that's why in *1984*, he depicts Big Brother like Joseph Stalin and he describes his physical appearance; a person who has black moustache and hair.

Big Brother's face is found everywhere in posters, in telescreens and in the corners of Oceania. So, it is apparent and all citizens see him. According to Navratil Big Brother's eyes "are describes as being hypnotic because it looks like they are following people around according to Big Brother's motto: Big Brother is watching you" (14).

The statement "Big Brother Is Watching You" is used for the purpose of controlling citizens. So, this statement and the notion of control are related to each other, but Big Brother Is Watching You is mainly called propaganda. In this regard, Michael Yeo proclaims, "The phrase "Big Brother Is Watching You" tends to be associated with surveillance. However, it is also a piece of propaganda" (55).

Control and propaganda appear also when Winston faces the three large mottos of the party. Even in the currency the three slogans are found and they refer to both propaganda and monitoring. Michael Yeo emphasizes this in the following words, "The same sort of interplay between propaganda and surveillance occurs a little later. As he looks out at three gigantic slogans, Winston takes a coin from his pocket and reflects on the pervasiveness both of surveillance and propaganda" (55).

In the same context, Orwell says, "There too, in tiny clear lettering, the same slogans were inscribed, and on the other face of the coin the head of Big Brother. Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters, and on the wrapping of a cigarette package – everywhere. Always the eyes watching you and the voice enveloping you [...]there was no escape" (qtd in Yeo 55). From this quotation we conclude that in the two faces of the currency we find the head of Big Brother and the three

slogans. So, the party watches people even from the currency. In addition wherever you go you are observed or controlled and your sound is picked up. This means that you cannot escape from the party's eyes; you are always monitored without stop.

To conclude, Orwell's society is dominated by media, propaganda and technological devices. Thus, in *1984* Orwell confirms that the authoritarian governments in the future will resort to the cruelest devices. Nowadays, our world is developed through the emergence of media, scientific inventions, propaganda tools and technological devices. But, when the government exploits media and technology for its own sake, the society became tyrannical and dystopian. Simply, in his novel Orwell describes a dystopian society where the party watches its subjects through the use of telescreens, hidden microphones and the omnipotent poster *Big Brother Is Watching You*. For instance Big Brother is the authoritarian figure which is placed in posters across Oceania and in all the homes. Therefore, the famous sentence *Big Brother Is Watching* refers to the total surveillance of the party and it conveys a message that the eyes of the regime follow and control you wherever you go, even in your own apartment.

Also, the telescreen plays a significant role in Orwell's work. It is a powerful device which has the capacity to monitor people and pick up their sounds, thoughts, movements, behaviors, actions and even feelings which are expressed in the face. It is very dangerous apparatus because you cannot escape from its eyes and it is placed in every corner of Oceania. Indeed, this technological device permits people to manage their thoughts and control their emotions, activities and behaviors. In addition to hidden microphones which work where there is no telescreens in the state. As if they work interchangeably. This tool is also used to monitor people. Through the use of these sophisticated technologies and propaganda tools, the party seeks to destroy the sense of individuality and privacy. The party works like this in order to

maintain its power and domination. This means that Oceania's citizens are forced to live under control and in extreme fear without rebellion and judgment.

Conclusion

Dystopia is regarded as one of the most important issues. This issue is strongly related to the society. In fact, what characterizes Orwell's world is dystopia which refers to a fictitious state or bad society which ruled by a totalitarian regime. Through his novel, *Nineteen Eighty-Four*, Orwell examines dystopia through describing an imaginative state called "Oceania" and its citizens who are headed and dominated by the party. No one in the novel trusts the party and knows the truth, for this reason some people challenge the party secretly and break its rules like the main character Winston Smith who writes an illegal diary where he expresses his hatred and rebellion against this tyrannical regime.

Dystopia as an important theme emerged after the end of the Second World War. During this Great War, a number of writers lived harsh experiences and witnessed what happened to their societies that are governed by dictators. These experiences push them to imagine and describe what will happen to people and their societies in the future. So, writers are influenced by the wars and the new technological devices that's why they write their works as dystopian narratives. They suffer from the sense of paranoia which is the result of such genre of literature. George Orwell like many writers who seek to help their societies through conveying cautionary messages in the form of stories, poems, and novels, he writes *1984* based on his own experiences and he succeeds in depicting the harsh condition of life that people may live in the coming years if there is an authoritarian government.

George Orwell is a democratic socialist who believes in democratic and limited government, individual's freedom, respect of people's rights. In the World War II the world witnesses many famous events and totalitarian regimes or dictators. For Orwell, it is very obvious that the new governments are able to do the same with their citizens, not only by influencing people's behaviors, emotions, movements and actions, but also monitoring their

thoughts, making any kind of rebellion impossible. This fear is clear through his depiction of Joseph Stalin in order to warn people about such dictators.

This work runs through the key idea which is the dystopian vision and how the citizens are monitored by the party through different mechanisms as well as the use of media, sophisticated technologies and propaganda. Orwell's novel *1984* shows that the party has the absolute power and no one can defeat it. Simply, the regime in this dystopian society exerts power and keeps control over its citizens through a collection of tactics which are used to manipulate people's mind and feelings. The party and its four bureaucratic ministries work under the order of Big Brother. People live with the constant threat of the private police, as named Thought Police, who have the ability to control everyone all the time and spy on people's life as Winston has said in the opening chapter.

Furthermore, the notion of family in this society does not exist because the party turns children against their parents and educates them how to spy on them in home like what happened to Parsons with his children. Besides, love between husband and wife is forbidden; it is directed only to the head of Oceania 'Big Brother'. However, hate directed to the enemies and opponents. Thus, the party seeks to destroy families by this act. Even the language is created according to the party's needs in order to limit people's mind and to not allow them to resist against the regime. In this society, individuality is totally destroyed, history is altered and thinking is a crime.

In this novel people are depicted as slaves who obey the rules of the party and follow its path. Also, it focuses on the protagonist's struggle to survive within a dystopian society where everything works imperfect. Interestingly, at the end of the novel Winston gives up and changes from a revolutionary person into a submissive party member and he loves Big Brother. Winston is cured and educated with the help of O'Brien in the Ministry of Love, so

he is now ready to love Big Brother and believe in his existence. The party makes people weak, isolated and submissive in order to maintain its authority and it succeeds with help of those techniques.

This thesis stresses that the authoritarian party within this society does not care about its citizens but rather about its needs. Readers when they read *1984*, they ask themselves some questions like: what is real and what is fake? Is Big Brother real man or fictional? Is the war between Oceania and Eurasia or between Oceania and Eastasia? Is there even a war? Even characters in the novel are confused, each time they receive new information from the side of the party. The powerful mechanism that the party succeeds to use is the telescreen because it is fixed in every corner of the state; either public or private. The negative role of the party creates a dystopian society and destroys every aspect of citizen's life especially when it exploits media, propagandized posters and technological tools for the sake of control not for the development of the country.

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Résumé

Cette thèse vise à analyser la vision de la dystopie dans le roman de George Orwell, *Nineteen Eighty-Four*. Ce roman est largement considéré comme un travail de science-fiction et le meilleur roman dystopique du XXe siècle. Dans ce roman, Orwell décrit la société d'Océanie qui est dominée et gouvernée par un régime autoritaire appelé «le parti ». Dans cette société, le parti contrôle tous les aspects de la vie des gens en utilisant de nombreuses techniques comme les quatre ministères bureaucratiques, la police de la pensée, l'infraction de penser qui est le crime le plus grave et le plus dangereux, les pensées doubles, les slogans, le nouveau langage, le trou de la mémoire, les deux-minutes de la haine, la semaine de la haine et la ligue anti-sexuelle junior. Le parti gagne plus de pouvoir grâce à l'utilisation de ces mécanismes considérés comme des armes efficaces pour influencer les citoyens. Concrètement, dans la société d'Orwell l'individualité est brisée, la liberté est absente, la vérité n'existe pas, la pensée n'est pas autorisée, le fait de faire du sexe est interdit, le langage est détruit, la révolte est illégale, l'émotion de l'amour est consacrée uniquement au grand frère et les émotions de la haine sont dirigées vers les ennemis, principalement Emmanuel Goldstein et les adversaires. En outre, le régime repose sur les médias, la technologie et la propagande pour surveiller les esprits, les activités, les mouvements et les sentiments des citoyens comme l'utilisation de télé-écrans, de micros cachés et d'affiches propagandistes.

ملخص

تهدف هذه المذكرة لتحليل رؤية الواقع المرير (ديستوبيا) في رواية جورج اورويل الف وتسعمائة واربع وثمانون. تعتبر هذه الرواية على نطاق واسع بمثابة عمل خيال علمي و افضل رواية ديستوبية من نوعها في القرن العشرين. في هذه الرواية اورويل يصف مجتمع أوقيانوسيا الذي يهيمن عليه و يحكمه نظام استبدادي يسمى "الحزب". في هذا المجتمع الحزب يسيطر على كل جانب من جوانب حياة الناس من خلال استخدام العديد من التقنيات مثل الوزارات البيروقراطية الاربعة، شرطة الفكر، جريمة الفكر التي هي اسوا و اخطر جريمة، التفكير المزدوج، الشعارات، لغة الكلام الجديدة، ثقب الذاكرة، اثنين من دقائق الكراهية، اسبوع الكراهية و رابطة الناشئة لمكافحة الجنس. الحزب يكتسب المزيد من القوة من خلال استخدام تلك الاليات التي ينظر اليها على انها اسلحة فعالة تعمل للتاثير على المواطنين. ببساطة، في مجتمع اورويل الفردية يتم كسرها، الحرية غائبة، الحقيقة لا وجود لها، لايسمح بالتفكير، ممارسة الجنس ممنوع، يتم تدمير اللغة، التمرد غير قانوني، عاطفة الحب لا تتركس الا للاخ الاكبر و توجه مشاعر الكراهية الى الاعداء بشكل رئيسي ايمانويل غولدستين و المعارضين. و بالاضافة الى ذلك، يعتمد النظام على وسائل الاعلام، التكنولوجيا و الدعاية لرصد عقول المواطنين و انشطتهم و حركاتهم و مشاعرهم مثل استخدام الشاشات، المكروفونات المخفية و الملصقات الدعائية.