



**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA**

**Ministry of Higher Education and Scientific Research  
University Of Khenchela  
Faculty of Letters and Languages  
Department of English**



**Propaganda And Surveillance As Means Of Control And Abusing Freedoms**

**A Case Study Of George Orwell's Nineteen Eighty Four**

*A dissertation Submitted for a Master's Degree in English language and culture*

**Presented by**

OUANASSI Abderrahmane

Elmonaim

RHOUNI Imad

**Supervised by**

Dr.KHANFRI Abd

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*“Mass propaganda discovered that its audience was ready at all times to believe the worst, no matter how absurd, and did not particularly object to being deceived because it held every statement to be a lie anyhow. The totalitarian mass leaders based their propaganda on the correct psychological assumption that, under such conditions, one could make people believe the most fantastic statements one day, and trust if the next day they were given irrefutable proof of their falsehood, they would take refuge in cynicism; instead of deserting the leaders who had lied to them, they would protest that they had known all along the statement was a lie and would admire the leaders for their superior tactical cleverness.”*

( Hannah Arendt *“The Origins of Totalitarianism”* )

*Dedication.*

*To all my dearest family and my friends who have offered me their sincere  
help and support*

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## ABSTRACT

This dissertation aims to study the role of propaganda and surveillance as characteristics of dystopian literature through a particular examination of George Orwell's masterpiece *Nineteen Eighty-Four* and shedding light on how the totalitarian regime of Big brother uses them to oppress Oceania's people and limit their freedoms ; propaganda and surveillance in the novel are not just accidentally related but essentially linked and playing complementary roles in an absurd project of total social control directed not just at behaviour but also thought . It provides explanations of the main concepts such as surveillance, propaganda and dystopian literature and also focuses on the author's life and his socio-historical background. . the dissertation provides a clear overview of the novel as an everlasting warning about the ruthlessness and perils of totalitarianism.

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# General Introduction

## Introduction

English Literature and its all literary forms since Renaissance to Postmodernist ; have served as a mirror to those periods; it has always provided concrete representations of the human achievements and express the writers' ideas and emotions; additionally, literature may be in forms of satire ,prophecy and foresight of the future, it is basically a projection of life experiences and the human existence.

The dystopian literature which has developed to satire and criticizes the social and political deformities has emerged in the first half of the twentieth century as a new literary genre, its themes comprise also reflecting the social classes, government control and abusing of people, the war crimes and in recent years the impact of technological development on the life of the individual. George Orwell is considered as a great writer in the dystopian literature mainly in his masterpiece *Nineteen eighty four*

*Nineteen Eighty-Four*, the most referenced novel in the dystopian genre in literature, it depicts a society under the burden of an oppressive, totalitarian government which used propaganda and surveillance as its main weapons to spread tyranny on the people .

Hence, this research paper is trying to explore the impact of both propaganda and surveillance in controlling masses in *Nineteen Eighty-Four* by taking into account the following research questions:

- Do George Orwell's prophecies in using technological development to control individuals help in the same way the contemporary totalitarian regimes?
- Are propaganda and surveillance still used as means of oppressing people?

- To which extent George Orwell's novel represents the image and role of tyrants around the world?

For the purpose of answering the above research questions, the dissertation has been split into three chapters. The first one devoted to explaining the socio historical background of the writer and introducing the dystopian literature; the literary genre that has become in vague recently. the second chapter explains George Orwell's careful usage of characters and settings. the third chapter, on the other hand, is devoted to a literary reading of the novel as an in-depth analysis of both propaganda and surveillance and their important roles in the hands of Big Brother to control his people

# Chapter One:

Socio-historical context of Orwell's 1984

## **Chapter One : Socio-historical context of Orwell's 1984**

### **Introduction**

George Orwell is a unique and great writer and his writings served as a compelling device in transmitting ideas and searching for truth as he used literature for the only reason, he believed it exists, to try to change the world for the better and to defend the ordinary life. Thus, In order to analyze George Orwell's works and notably Nineteen Eighty-four it is a necessity to pay attention to the author's personal interests, social determining factors and the backgrounds that have consequently affected his texts, as Orwell himself noted the importance of the circumstances of the period upon any writer in *Why I Write*; one of his essays in which he dealt with his personal journey to becoming a writer published in 1946. This chapter is devoted to depicting the social and historical contexts that shaped George Orwell's literary style and particularly of Nineteen Eighty-Four and taking into consideration the notions that set forth this work as a masterpiece in the dystopian genre

#### **1.1. Historical background of Orwellian literature**

Orwell's own life helped shape his abhorrence of class power, beginning with his stay in Burma. There, he witnessed first-hand the abuses of colonialism, with Britain claiming superiority over the country it had settled. Class struggles in Britain and government abuse of power in Spain, Germany, and Russia reinforced his views that equality among people was a necessity. He knew and pointed out that the government wasn't the only entity to control society. To Orwell, money created the class distinction that would lead to certain people being more superior than others. The very thought revolted him.

As has often been noted, Orwell did not have to look very far in imagining the London of Nineteen Eighty-Four. He found it in the London of 1948. As Peter Lewis describes it, "the era of post-war austerity, severe rationing, unrepaired bomb damage, shabbiness, weariness and shortages of such things as razor blades and cigarettes forms the dingy background of 1984" (112). The war had effectively bankrupted England and the new Labor government had to face enormous problems as it began its

efforts to nationalize major industries, such as coal and transportation. In the broader context of international affairs, England aligned itself with Western Europe and the United States in the cold war against the Soviet Union and their Eastern European satellites while at the same time undergoing the process of dismantling its colonial empire (Peter Lewis, George Orwell the road to 1984)

His experiences, first in Burma, later as a down-and-outer and among the working-class

miners, while clearly important, were not enough to transform him into a political writer until his experiences in the Spanish civil war in 1936 and 1937. "Every line of serious work since 1936 has been written against totalitarianism and for democratic Socialism. . . . What I have wanted to do throughout the past ten years is to make political

writing into an art." Why I write

### **1.1.1. Orwell's biography:**

George Orwell was born under the name Eric Arthur Blair, but the pen name he adopted and used throughout his life was George Orwell. He was born on June 25, 1903 in Motihari, George Orwell was the son of a minor British civil servant, Richard Blair, working in India inspecting opium fields. His mother, Ida Mabel Limouzin, was the daughter of a Burmese merchant born into minor nobility. Mr. Blair could trace his ancestry back to aristocracy and wealth; however, by the time Orwell was born, his family had lost its considerable fortune and prestige and was considered merely middle-class.

His reputation far exceeds that of any other writer of his generation, and indeed of any other political writer of the twentieth century. Seven decades of commentary about his work and life – which has included many biographies, at least four dozen book-length scholarly studies, and hundreds of literary essays and scholarly articles – has all become part of an legacy that continues to produce at a phenomenal rate ,according to John Rodden in the Cambridge companion to George Orwell .

Orwell is a great defender of the ordinary life and “ the great dramatizer of the cold

war values as seen from an anti-Soviet point of view ” such as American scholars Abbott Gleason and Martha Nussbaum put it (1) and his masterpiece *Nineteen Eighty-Four* “ is regarded as one of the great exposes of the terrors of Stalinism” (1). His ensemble of political writings served as a compelling device in transmitting ideas and searching for truth as he used literature for the only reason, he believed it exists, to try to change the world for the better.

His prominence in the literary canon led him to create his own genre, ‘Orwellian literature’ that in its core is: “the depiction of the struggle of the lone individual against an omnipresent, Omni vigilant state that conducts a systematic and relentless assault against truth, against history, against normal human relationships and above all, against the very existence of individual will” (Gleason and Nussbaum 1)

In order to thematically analyze George Orwell’s works and notably *Nineteen Eighty-four* it is a necessity to pay attention to the author’s personal interests and the backgrounds that have consequently shaped his texts, as Orwell himself notes the importance of the circumstances of the period upon any writer in *Why I Write*:

I do not think one can access a writer’s motives without knowing something of his early development. His subject matter will be determined by the age he lives in—at least this is true in tumultuous, revolutionary ages like our own—but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape (6).

This analysis is, therefore, preceded by recounting the major biographical events of Orwell in their historical frame. As an infant of eight of age, he was sent to a boarding school that remarkably carved his character. In *Such Such Were The Joys* he unveiled the most abiding lesson of his boyhood; the strict discipline he must face and people’s ability to commit out of control sins. Thus, it ejected hope of goodness for the human being (4).

One of his social determining factors was his concern with the middle-class and social problems caused by class divisions. It was thereupon, reinforced with his



experiences as a British officer in the imperial police in Burma where he went in search of tyranny but later considered himself to be “a cog in the wheels of despotism”

(137) as he wrote in *Burmese days*. Being put between his imperial duty and his moral beliefs had urged him to quit and return to England in 1927.

While squandering time in a few middle-class jobs between Paris and London, by 1928 and 1932, Blair becomes more acquainted with the problems of the lowest social layers. These moments were crucial in his life with him adopting the pseudonym

of George Orwell and writing his first book: *Down and Out in Paris and London* (1933). “Orwell”, wrote Michael Meyer, “lived among miners and worked as a scullion 'to find out at first-hand how poverty and near-starvation conditioned people's outlook. He felt that there had been too much theorizing about the feelings of the poor” (Davidson 35).

Having a hand in an oppressive system had left Eric Blair with a bad conscience. Such remorse gave way to a series of fictional works such as: *Burmese Days* (1934), *A Clergyman's Daughter* (1935) categorized as fictional realism mirroring the injustice and oppressiveness of the thirties. This literary assemblage written in a singular naturalist style and limited by an autobiographical bias exhibits the main character as a member of the middle class failing in leading a rebellion against a hostile and flawed social environment, a profound exploration of the character's psyche and critical attitude towards social deformity. Nearly all these features configure as main topics developed in his later works notably *Nineteen Eighty-Four* and base their plots on Blair's own life.

By 1936, Orwell had attained a stronger political awareness and commitment leading him to Spain precisely Barcelona with the intention of reporting the events caused by the confrontations of the civil war. Nonetheless, he soon joined the militia with the belief that it was a suitable action to the circumstances as he retails (Davidson 79). However, his journey for the fight against Franco and Nazi supported fascist had turned the scale for him and thereafter, he knew exactly where to stand in the political spectrum (Pynchon vii). He later himself wrote in *Why I Write*:

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... What I have most wanted to do throughout the past ten years is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, "I am going to produce a work of art." I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing (11-12).

And the proper testimony of his Spanish experience was *Homage to Catalonia* written in 1938 which was once again a melting pot of autobiography, journalistic notes, and essays. This book however unlike previous present topics as governmental oppression and control that sets the ground for his latter and most distinguished works and the Orwellian.

### **1.1.2. Orwell's style:**

Possibly the novel that set forth the 'Orwellian' genre was *Animal Farm* published in nineteen forty five giving the adjective and a serious criticism for totalitarian societies as defined by Macmillan dictionary it is the literature "relating to a political system in which the government controls every aspect of people's lives ".intending to achieve excellence in the literary style as he recalled in *Why I Write* " *Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole" (14). The fable in which the livestock dethrone the farm owners and establish a regime initiated with egalitarian ideals but turned into a tyranny is a fictional but straightforward allegory painting the melancholic fate of the events that took place during the Russian revolution and the rise of Stalinism narrated through an accession of pigs into power. Davidson details the one chief source that inspired the novel: "*Animal Farm* originated (from Orwell's experience in Spain), and the incident that suggested intenerate little boy driving a huge cart-horse, which could easily overwhelm the child, had it realized its own strength"

(Davidson 125). Davidson also remarks that the attacks against the Soviet Union and communism in a pre-cold war era has guaranteed the success of the fable in the United States and paved the way for the triumph of his final and most remembered work.

## **1.2. Dystopian literature:**

When George Orwell wrote *1984* dystopian fiction was not the genre that it is today. At the time that he was writing *1984*, there were several wonderful examples of this genre from which he could draw inspiration. Some of these include his mentor Aldous Huxley's *A Brave New World* published in 1932, Yevgeny Zamyatin's *We* published in 1924, and Jack London's *The Iron Heel*. The latter is considered to be the earliest example of the genre, published in 1908. Over the decades the genre would grow, becoming one of the most popular amongst readers and writers. Today, there are numerous contemporary examples of novels and short stories that have their origins in George Orwell's masterpiece. These include books like *The Handmaid's Tale* by Margaret Atwood, *The Stand* by Stephen King, *The Power* by Naomi Alderman, *The Giver* by Lois Lowry, and *The Road* by Cormac McCarthy.

These mainstream dystopian works are centered on surveillance, fear of information and aging, and numbing the realities of life to name a few of the trends. These novels emerged as a response to political, economic, and cultural shifts. Anxieties regarding the place of individual freedom within often D. Ryan 4 repressive and warring nation states led these authors to speculate on how restrictions on the individual might impact the world on a larger scale

### **1.2.1. Definition of dystopian literature:**

Dystopian literature is largely in vogue these days, becoming one of the most commercially successful genres in the publishing world due to the youth's increasing interest in it. It presents nightmarish futures with terrifying alternate realities for mankind. Yet, before presenting a concrete definition of the concept of dystopia it is necessary to first delimit the significance of Utopian literature as its origin.

The term 'Utopia' the yin to dystopia's yang comes from Greek words ou (no) topo's (place) defined as "a place of ideal perfection especially in laws, government,

and social conditions” (Merriam-Webster). Hence a chief characteristic of utopia is the place that does not exist where governments are formed by citizens based on values; societies are conducted with fair rules. It originates from the novel *Utopia* written by Thomas Moore in 1516; with this book, Moore fathered and named this concept by creating a paradisiacal and idyllic world that is too good to be true inspiring forthcoming authors to use this genre as a cry for help and improvement of society.

The evolution of literary possibilities of the utopian genre opened a space for other writers to adopt different conceptions of texts of this kind enhancing utopia's counterpart ‘dystopia’ where they portrayed the absolute opposite, a dysfunctional world characterized by sufferings, oppression, and denial of essential and personal liberties. In an Academic context, Dystopia is explained in the *Glossary of Literary Terms* as such:

The term dystopia "bad place" has recently come to be applied to works of fiction, including science fiction, that represent a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order is projected into a disastrous future culmination (Abrams 328).

Since its original appearance in a speech given by John Stuart Mill and Gregg Webber to the British Parliament in 1868, novels featuring utopian and dystopian societies have blossomed as a projection of totally administrated societies of the period as Moylan sums it up: “Dystopian narrative is a product of the social ferment of the twentieth century. A hundred years of war, famine, disease, state terror, genocide, ecocide, and the depletion of humanity provided fertile ground for this fictive underside of the utopian imagination”. Therefore, such literary forms arise as a critique of modern social systems. *Gulliver's travels* (1726) by Johnathan Swift are one of the earliest literary works that adhere to the dystopian definition aiming to satirize the Eighteenth-Century British society depicting a British traveler visiting most outlandish realms.

### 1.2.2. Surveillance and propaganda in Dystopian literature

Dystopian literature tends to feature common, central themes that allow writers to create alternate realities while imparting deep meaning to their readers. It is generally focusing on specific themes such as government control in which dystopian works often reflect extremes in terms of governmental rule, from oppressive totalitarianism to violent anarchy using propaganda and surveillance as their weapons; In George Orwell's *Nineteen eighty-four*, the world is under complete government control. The fictional dictator Big Brother enforces omnipresent surveillance over the people living in the three inter-continental super states remaining after a world war.

also technological control which reflects advancements in science and technology that grow out of human control and become domineering and fear-inducing and becomes the iron hand of governments to manipulate people and intrude their privacy, another important theme is the loss of individualism: dystopian literature often emphasizes the needs of society and conformity at the expense of individual freedom and expression

### 1.3. Controversy

Like many of the canonical books that have been banned and challenged over the years, the controversial chef-d'œuvres that are *Animal Farms*, and *Nineteen Eight-Four* have been inevitably at the center of criticism during all these past decades and beyond. The novels have been misapprehended and interpreted as anti-collectivist, anti-socialist attacks or a direct condemnation on the agenda of the British Labor Party; however, before his death, Orwell denied these speculations in a letter:

My recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralised economy is liable and which have already been partly realised in Communism and Fascism...I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences (Orwell and Angus 502).

Considering the issues of the American audience using the novels as bait against the Party, Orwell responded: "I am afraid some of the US Republican papers have tried to use 1984 as propaganda against the Labour Party, but I have issued a sort of dementi which I hope will be printed."(Orwell and Angus 504).

It is fairly to consider that Orwell's works were not a mere attack on a particular political wing but a depiction of his political messages that were conditioned with his social milieu and written with the anticipation for an optimistic future for the ordinary life afar from excessive deviation of an economic system.

### **Conclusion**

*Nineteen Eighty-Four* is a futuristic novel written by Britain's famous Essayist George Orwell, it is considered as his most widely recognized work. Despite the name, this political novel was published in June 1949 in England amid the rising of the cold war tensions. Depicting an imaginary post-apocalyptic London still raising from the ashes of the Second World War and facing the terror of an omnipresent figure 'Big Brother' .This bleak dystopian universe has thrust to the front view debates concerning allegories within fictitious and authentic events since it encompasses a complex network of connection and references to fiction/reality paradox making it challenged and banned on numerous occasions. In addition to the foretelling aspect of the work that has enabled the currents audience to draw enormous parallels to the present day.

## Chapter two:

An analysis of Nineteen Eighty-Four

## **Chapter two: An analysis of *Nineteen Eighty-Four***

### **Introduction**

This chapter is an analysis of the novel *Nineteen Eighty-Four* which is concerned with the way the writer George Orwell has chosen the characters and also its settings in addition to providing a plot summary and characterization

### **2.1. Plot Summary**

In this paralleled universe of *Nineteen Eighty-Four*, the tale revolves around the evolution of the rebellion carried by its main character. Winston Smith, a middle-class

Londoner living in the totalitarian super-state of Oceania, one of the three fictionalized superpowers. This latter is governed by INGSOC a party ruled by Big Brother, an omnipresent figure in the region. The society is segmented into three classes the Inner Party as the elites, the Outer Party and the proles. People are forced to speak a constructed language and believe in the state's contradicted doctrines. It is crystal clear that the previous characters of Orwell's fiction galvanized the creation of Smith. Similarly to the others, Winston set in motion a rebellion against a rigid society, not able to change.

The story follows the footsteps of Winston who leads a monotonous and mediocre life between his job in the record department that consist of altering history in the Ministry of Truth for the benefit of the government, to condemning Emanuel Goldstein 'the ultimate enemy of Oceania' in the 'two minutes hate' rituals, than returning to his house where he is spied on day in, dayout.

His daily routine changes when Winston gets fed up with the system and starts a mental rebellion with the purchase of a journal, a white elephant, where he records his ideas about the party's perverted policy; in Oceania this is considered as a thought- crime, since the party is fond of using terror to intimidate the citizens whilst securing their loyalty and submission. Later in the novel; in the second part, a young



girl named Julia approaches him and declares her love for him; Julia is his work comrade and she shares his disgust of Big Brother and the party as well. They initiate in a secret and forbidden love affair and start meeting in a rented room fully aware of the deadly repercussions that might bring.

At a certain point when Winston's hatred towards the party and its agenda progresses ;he encounters Obrien a member of the privileged inner party who tricks Winston and Julia to believe he belongs to the 'Brotherhood', a secret anti-government

organization, and that he has his similar disobedient thoughts however O'Brien turns out to belong to the secret police that suspected Winston as thought criminal and captures him along Julia as hostages in the Ministry of Love precisely in 'Room 101' where they are brainwashed, tortured and faced with their ultimate fears in order to realign them with the party's mentality. By the concluding chapters they both surrender and accept the power of the party admitting faith and love for Big Brother in the price of betraying each other; presenting no threat to the party anymore, they get released simultaneously with another victory of the party. The story concludes with a note that the biggest victory was Winston's: "He had won the victory over himself. He loved Big Brother"(342).

## **2.2. Characterization**

A lot of Orwell's ideals and political opinions have been integrated into the novel and especially illustrated through his careful use of characterization and settings. Characters of the novel are a mixture of rebellious and repressed attitudes to oppressive and ruthless ones. From the fragile nature of the protagonist to the unshakable power of Big Brother who is a mere image. The depth of the characterization in the novels is assiduously represented in the interaction of the triangle Winston, Julia, and O'Brien. Through the trio, Orwell's arguments of resistance are manifested

### **2.2.1. WinstonSmith**

The novel's protagonist ,A small, fragile thirty-nine-year-old man, resident of Oceania and a minor member of the Party. He works at the Ministry of Truth but hates the totalitarian rule and repression which are integral parts of the governmental system. Winston secretly dreams of a revolution. After meeting Julia, he is able to share his innermost opinions openly, he's also able to embrace love and affection in a way that is not tolerated by the Party, he exemplifies the quintessential and pure British intellectual named with Britain's most common surname 'Smith' granting that Winston is a 'common man' and the author is attempting to put the fate of Britain in the hands of a working man. However, the first name Winston is seemingly borrowed from the head of state Sir 'Winston Churchill' who led Britain in its most critical period. Another attempt to set the main character as a potential hero, he is the cornerstone of the story, a very aged thirty-nine years old Outer Party member; he works in the Ministry of Truth charged with distorting history in favor of the government. This makes him develop an uncanny obsession with the past. Unlike other outer party members, he is portrayed as a nonconformist who repeatedly undertakes small acts of defiance.

The opening chapter displays an introductory physical description of the character spotlighting his illness and weakness: "a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the party" (4). this description evidently paints Orwell physical condition in the course of writing the novel while it's worth mentioning he died a year later due to tuberculosis, henceforth : "Orwell's own wretched physical condition played a role in his vivid description of both the poor health and the physical deterioration of Winston Smith over the course of the novel" ( Gleason83).

### **2.2.2. O'Brien**

A member of the inner party, also the manifested antagonist of the story; physically described as "large, burly man with a thick neck and a coarse humorous, brutal face" (13). Through the course of the novel, it is noticeable that Winston holds

great admiration for O'Brien's smartness and authoritativeness in the society despite the torture he carries out upon him, which pinpoints his invincible nature and thus the nature of the party. With the character of Obrien Orwell exhibits his dislike for power-worshipping intellectuals whom he believed promoted autocracy; in spite of his anti-intellectualism beliefs, he mostly feared to be one of them as Gleason assumes: "Orwell's detestation of power-worshipping Stalinists was probably not posited on a secure sense of his difference from them but connected to a secret fear that he might ultimately turn out to be like them." (84)

### **2.2.3. Julia**

A dark-haired, intelligent young girl, like Winston she is rebellious but unlike him, she displays an optimistic view of the world as she believes the real world exist only through her sight. She works in the same department of Smith, in the Ministry of Truth. Despite being a member of the Anti-sex league she engages in sexual relations as her own expression of rebellion. She is considered as the trigger in Winston's revolt and the impetus that set the story into motion. It is worth noting that Julia is nothing less than a portrait of Sonia Orwell, the second wife of George, like Winston and Julia's love story, Sonia and George's was doomed after his death.

### **2.2.4. Big Brother**

The dictatorial, god-like figure at the head of Oceania and the Party. He appears on TVs, posters, and coins. Most memorably, on posters that declare one is always being watched by "Big Brother". Winston believes that Big Brother is not a real person, but instead, a fabricated figurehead created as a focus for the public's adoration.

He is the exclusive face of the party and its alleged leader; he represents the relentless guard over the citizens "the dystopian god" with pictures of his face captioned BIG BROTHER IS WATCHING YOU all over the cities. He is never seen in flesh but ironically, his presence is more palpable than of citizens, this is declared in a dialogue between O'Brien and Winston:

"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 that I exist?" "You don't exist" said O'Brien (296).

The painstaking physical description of Big Brother given by the author is undoubtedly corresponding to the facial features of the head of Soviet State 'Joseph Stalin' and of the German Fuhrer 'Hitler': "the face of a man about forty-five, with a heavy black moustache and ruggedly handsome features" (3). Furthermore, it is essential to mention that the connotation of two words used in his name 'Big' and 'Brother' tend to express both protectiveness and familiarity enhancing people to feel secure by him and worship him as their savior. On a similar note, the Soviet's Stalin was referred to as 'Uncle Joe' attempting to paint the image of an affectionate familiar man and the father of all Russia.

### **2.2.5. Emmanuel Goldstein**

An equally evasive figure is Emmanuel Goldstein, the head of the underground resistance organization named "the brotherhood", and the author of the rebellious and incendiary work *The Theory and Practice of Oligarchic Collectivism* or "the book". This latter criticizes the party's political rule in the same fashion Leon Trotsky's *Manifesto* does, thus Goldstein's book is undoubtedly a replica of the revolution betrayed which clashed the totalitarian workings of the Russian revolution. That is a reason Goldstein is the scapegoat of the 'two-minute hate' sessions and the victim of all the party's failures. As indicated previously, this character is loosely based on the persona of the historical icon Léon Trotsky 'Stalin's major rival'. On a similar note, the United States had as well used an infamous figure as a target for all extremist attacks in the Twenty-First century, he is identified as "Osama Bin Laden", the founder of the Islamist organization 'el Qaida.'

### **2.2.6. Syme**

An acquaintance of Winston's who is one of the creators of the Eleventh Edition of the Newspeak Dictionary. Winston does not like Syme, but continues to speak with him because he is outspoken. At one point, Winston even thinks that Syme will likely not live for much longer because he is not as careful with his words as he should be. Syme does eventually disappear.

### **2.2.7. Mr. Charrington**

An old man who owns an antique/secondhand shop in the prole section of the city. He is initially kind to Winston and encourages his inquiries into the past. But, like most of the characters and spaces in 1984 Mr. Charrington has an ulterior motive. He turns out to be a member of the Thought Police.

### **2.2.8. Tom Parsons**

One of Winston's neighbors who Winston finds to be irritating and obnoxious. He is the father of two children, who are members of the Junior Spies. One child denounces her father to the police, stating that he spoke against Big Brother in his sleep. He is imprisoned in the Ministry of Love when Winston is taken there for interrogation and torture. Parsons professes his pride in his daughter for having followed Party doctrine

### **2.2.9. Katharine**

Winston's wife. She does not appear in the novel but Winston spends time thinking about her and her devotion to the party. He is bothered by the lack of real emotions the two shared and how she was only intimate with him in order to have children for the Party. In one of the most poignant moments of the novel, Winston admits to a passing desire he had to murder her while they were walking alone. She may or may not be alive somewhere else in Oceania.

### **2.2.10. Ampleforth**

Winston's coworker who also ends up in prison with Winston at the end of the novel. He worked in the Records Department

### **2.3. Settings**

The when and where the actions have taken place in the novel are vital elements for the overall apprehension of Orwell's universe that is based on one principle setting 'Oceania'. This region is a subject of a perpetual war with Euranacia and Eastasia. As a matter of fact, the setting classification is immediately recognizable with the division of the world after ww2 (Britain, U.S.A, and the Soviet Union). In the land of Oceania rebellion is impossible and resistance is destined for failure. As mentioned the entire physical actions take place in the capital of Oceania Airstrip One (London) "the third most populous of the provinces of Oceania" (5). London is portrayed as a dread and a dilapidated place with explosion craters all over the streets where there is no sufficient food or clothes, electric lights are cut during the hate week; everything is colorless and tasteless: "there seemed to be no colour in anything, except the posters that were plastered everywhere." (4). Winston's apartment is a clear example that hints the general settings as described in the first pages "The hallway smelt of boiled cabbage and old rag mats...". The inefficiency is related to the post war England since at the time Orwell wrote the book the British were suffering from ration and shortage; like British Essayist Julian Symon deduces: "the dismal conditions of everyday life in *Nineteen Eighty-Four* were a replication of what the author saw around him in 1948" (Symons20).

This in return demystifies the mystery around the year in which it is set as it is a transposition of the year in which George Orwell concluded the book, he had reversed his current year in attempt to persuade readers that the story is just "no more than a comic transcription of the London of the end of the Second World War"(Burgess 41). Nevertheless, what renders the novel's setting more distinguishable are the ministries:

### **2.3.1. Ministry of Truth(Minitrue)**

A misnomer for a ministry that is essentially “Concerned itself with new, entertainment, education and fine arts” (6) and precisely concerned with the falsification of ‘truth’ and historical events. It is one of the focal agencies of Oceania’s government; plus, it is a satirical alteration of the Broadcasting House where Orwell used to be employed as a propagandist. Inasmuch, it is the heart of the major propaganda.

### **2.3.2. Ministry of Love(Miniluv)**

A kind of judicial system that is busy with singling out any opposition and capturing anyone against the party in order to incline them to believe the official state ideology. The name given to the ministry is quite sarcastic, as it is everything but loving but more importantly responsible for torture and brainwashing in room 101, similar to the soviet’s labor camps where millions of people died of torture and starvation. Over and above, as hinted on before, Room 101 is a little nod to the BBC conference Room Orwell used to work where he painfully endured boring meetings.

### **2.3.3. Ministry of Peace (Minipax)**

Primarily “Concerned itself with war” (6) more specifically, ensures the progress of the perpetual wars between the three major superstates by constantly broadcasting threats and firing rocket bombs. Oceania misnaming this ministry bore a large correspondence to the euphemism of the United States ‘Department of Defense’ while its truly essential work is not to defend but rather to initiate wars notably in the Middle East.

### **2.3.4. Ministry of Plenty (Miniplenty)**

The ministry is charged with planning Oceania’s economy and ration over the inner and outer party. Like other ministries its real aim to keep pretending deterioration in the economy and thus reinforcing scarcity and shortage for the lower classes (the proles). In other words, it impoverishes its own working population.

## 2.4. Language and Style

It is important to realize that for Orwell language takes another dimension, he was extremely absorbed with the power of language and particularly how it was abused. That is a reason the audience makes a thorough attention to the language and style of *Nineteen Eighty-Four*; it is also worth mentioning that Orwell was a fierce advocate of plain language; the language that speaks to common people particularly middle class British; this is illustrated in the book as in some cases the language used is remarkably mundane and mediocre that it serves the exclusive purpose of reflecting the educational degradation of the proles which consecutively echoes the state's objective of keeping the populace ignorant so that their system become more leviathan. This is elucidated via the party's notorious motto "Ignorance is strength"(6).

The competence of language corruption and misuse can be demonstrated throughout an analysis of 'Newspeak', a constructed language by INGSOC (the English socialist party). It is promoted in the novel with limited vocabulary and grammar in order to confine thoughts and thus ideas such as individualism, imagination and thought crimes cease to exist, portraying that anarchistic concepts are effectively eradicated as the engineer of Newspeak goes on to inform:

Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thought crime literally impossible, because there will be no words in which to express it every concept that can ever be needed will be expressed by exactly one word (60).

For instance, words like freedom, honor, and democracy are forbidden to be used, the government suppresses individualism by limiting language, Newspeak vocabulary contains blunt words for daily functions, and compound nouns suchlike "goodthink", "crimethink" hence it promotes oppression and ignorance.

In a nutshell, the atmosphere, the story, and characters highlighted in the novel have a striking resemblance with the general mood of the post-World War Two era.



In like manner, the novel draws further allegories to the political tendencies in the 20th century.

### **Conclusion**

George Orwell has a great way in shaping his stories and the careful choice of characters and the settings, particularly Nineteen Eighty- Four in accordance with the dark age of the twentieth century and to warn future generations about the consequences of the re-emergence of despotic and corrupted systems and its repercussions upon thoughts and speech .

## Chapter Three:

propaganda and surveillance in 1984

## Chapter Three:propaganda and surveillance in 1984

### **Introduction**

In this chapter we are going to shade light on the techniques of propaganda and surveillance in *nineteen eighty-four* that The Party used to achieve their project and maintain total control on the whole population not only of what they do and say, but what they think and believe. What make achieving this project possible is the development of centralized control of technologies of both surveillance and propaganda, as represented by the telescreen....

### **3.1. Propaganda in 1984**

Propaganda was one of the most important themes in this novel and it is used deliberately for psychological maculation .the power of the media , of cinema of controlling the media ;big brother know how to use hammering and the power of repetition , he was propaganda chef and he know how to control people minds , it is used by the party to take control over the ideas , believes and feelings of each member of the population ; it is applied through the repetition of the party slogans on the telescreens “big brother is watching you “ , the party brainwash the citizens mind so they can control them and they stay loyal to the party all the time they also convinced them that they are living utopia through the use of the slogan victory everywhere in the supplies and on the materials for example, all through the chapters Winston mentions Victory coffee, Victory cigarettes, Victory gin, and the Victory mansions where he live. Ironically none of this test good or gave you a good feeling actually it was a trash the worst type you can imagine ; in addition to that there were fake attacks and blasting all the time , so people live in fear all the time and they think that without the party the country will fall apart and everyone will die , without the party and without the big brother they are nothing.

Propaganda, nothing less than an array of communication techniques used deliberately for psychological manipulation, is a rampant element in *Nineteen Eighty-Four* and probably the most associated theme with the novel since its emergence. The

party takes it to an excessive level to project political control over everything the population thinks or believes. It is manifested through ubiquitous telescreens that beam repeatedly party slogans famously 'Big Brother is watching you' in addition to blasting spurious victories and fictitious achievements to compare the society with other super-states situations and brainwash the citizens into thinking they live in a utopia, this is particularly hinted at with the subtle use of the label 'victory' in all the supplies and housing materials, for example, all through the chapters Winston mentions Victory coffee, Victory cigarettes, Victory gin, and the Victory mansions where he lives. Ironically all what is described as victorious is, in fact, tasteless and rotten which exhibits propaganda's expertness in embellishing the real world. After all "the book represented among other things, a kind of integrated anthology of his fears [George Orwell] of the party's elite's ability to shape reality" (Gleason83).

Relatively, after the revolution, when the Bolsheviks seized power in Russia they had found out what would unify the masses and lead a totalitarian society, this was acquired by visual propaganda and blasting glittering generalities. Stalin's developed what was called "the personality cult" as there were pictures in every corner of the country glorifying him. Therefore in the novel, it represents a striking aspect since In Spain Orwell encountered first-hand the power of Soviet propaganda, he knew the communist party's true aim to control the left wing opinion by spreading lies about the Spanishleft.

Pinpointing the enemy is an essential aspect of propaganda displayed in the book when a single figure is blamed for every catastrophe beholding upon the society, it is strongly mirrored with the devilish scheme termed 'the two minute hate', a ritual practiced by the inner and outer party members were they convict Emmanuel Goldstein, the quintessential party traitor, by broadcasting tons of lies and fabricated information about him and accepting him as a scapegoat, and same maneuver is used to alienate Eurasia as this excerpt highlights it:

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 meters high ,striding forward with expressionless Mongolian face and enormous boots, a submachine gun pointed from his hip (171-172).

It is not worthy that George Orwell argues that propaganda is, in fact, a more important means of social control in the United States than it is in a closed society like the former Soviet Union or Nazi (Gleason and Nussbaum 6). Ironically enough, *Nineteen Eighty-Four* was used as a chief tool of propaganda from the U.S capitalists against communism during the cold war rivalry.

### **3.1.1. Big Brother is watching you**

Big brother is the leader of the party, he controlled everything, he was a tyrant who has completed control over the country and no matter where you hide big brother is watching you. Big Brother relied on fear because he know when people fear you, you are on control.

Every description paints a picture of a cold, dark, empty, colorless existence. The Party Slogans, "WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH,"

are plastered everywhere the eye can see. Along with them, a portrait of Big Brother glaring with the caption, "**BIG BROTHER IS WATCHING YOU.**"

Hierarchy destroys fraternity. Ironically Orwell show us that the dictator is actually called 'Big Brother'. He was not watching over you or trying to protect you as it is supposed to be and as he should do but he was watching you .the media was his weapon and his source of power even emotion could be hacked through fear , when the citizens know that the big brother is watching all the time an everywhere and that you can't hide from him, your subconscious mind will be insecure because of the use of the double-thinking on you . this technique has been used by many tyrants before like Joseph Stalin . big brother turned moral truths upside down. The new configuration of

themind, from friendly into the threatening was a perfect piece of double-think, sharing fear through the media and controlling minds by the the use of double-thinking was the best way to keep citizens under control it was a false friendship

“Big brother” make sure that the only authentic relationship exist is the relation between the citizens and the state. all the relationships between the population disappeared and all the responsibilities of caring for individuals now related to the state, now every citizen is free from his social ties, and when they need help, they don’t turn to family, friends or neighbors but they turn directly to the state. once you destroy this tie you can’t recreate them again, and by doing that all the relationships demolished.” Woodcock, George. 151-161

### **3.1.2. Telescreen: the end of privacy**

The party used telescreen either to control minds and share propaganda or for surveillance. tetescreen was a great weapon to control citizens and make sure that everything was under control , big brother understand the power of the media and knew exactly how to use it .

the use of telescreen to share propaganda. through telescreen he has total control on the citizens minds, he shared fake news about the war, he used double thinking and complete control through fear , and he also used the anger of his population to achieve his goals and make them focus on other stuffs by giving them two minutes of hate filling the anger of civilians against other enemy. The famous slogan ‘big brother is watching you’” in addition to the victories and the achievements of the party they even brainwash the citizens so they start believing that they live in the perfect world, in utopia.

### **3.1.3. Two minutes of hate**

The best way to practice power is to control somebody activities by making a program or a schedule and guide his anger . since the inner party replaced all the churches with secular buildings and replaced religion with commitment to itself

Winston understand that there was no freedom of religion and therefore they lost another right .

Two minutes of hate was a daily tradition and it is consider as the religion of the country. Goldstein was the enemy of the country , who was pictured as a traitor and betrayer , so the party guide the citizen's hatred toward him . he was the devil and they must destroy him all this was a preparation for the people to worship big brother , the savior . Gottlieb, Erika. "Room 101 Revisited: The Reconciliation of Political and Physiological Dimensions in Orwell's Nineteen Eighty-Four".

### **3.1.4. Distortion of History**

Information management and identity have an integral relationship. An identity has always been build through the use of information and the information is what control the identity . and the one who control information attached to us can steal, eradicate, distort or wipe out your identity if he know how to use technology to do that.

The party priority was to manipulate the past and replace it with a new history that fit the party goals by deleting all newspapers, books and rewriteit to suit the ideology of the party. Winston always wanted to find out the truth of the past , till he become obsessed with it, his deepest fear was the truth , what is reality ? maybe he will never know the truth because he can see the present change in front of his eyes , the enemy became an ally between day and night and some citizens just vanish and replaced with another one while nobody ask about them as if they never exist , one of the most interesting phrases in the novel is "who controls the past controls the future" and " who controls the present controls the past" (40). Meaning that the one who has the power to change the past ,i.e. the one who control the media can change the history as he want because history exists in our memories , newspaper and books , so if we lost our memories and they manipulate newspaper and books they control they control the past and the future ; in addition to that the man in control in the present is the only one who can change the past and as a result of that he can change the future . One of the most desperate quotation in literature said by O'Brien trying to clarifies the future under control of tyrant "If you want a picture of the future, imagine a boot stamping on a

human face forever” (307) , he doesn’t see any hope in the future all what he can see is a dark future in a dystopian world , it was an endless present controlled by the party which was always right because the are in control and the only thing citizens can do is to obey and believe what the party say , if they say it is right then it is right and if you disagree they know exactly what to do to make you believe the truth , you will end up exactly like Winston when they catch him and they made him believe again in what the party said .

never be possible for me to prove it, even when I did the falsification myself (128).

Furthermore, in the novel people routinely disappear and the mere evidence of their existence is erased from public records and they are immediately replaced by fictional characters with a stroke of a pen. These aspects give a nod to the Stalin’s epoch when all previous history contradicting the communist ideals were erased and rewritten and all Stalin’s crimes and conviction had been vanished off records, taking into account that when someone vanished in the Soviet Union he becomes an ‘unperson’ (Mathers 25).

### **3.1.5. Thought Control**

As Orwell himself admits his collection of works was written to foster socialism and convict totalitarianism for the reason that totalitarianism intended mainly to narrow people’s liberty by conditioning them and preventing any individual thinking. The novel does explore how even the inner thoughts of Airstrip one’s citizens are policed, as the party aims to have a grip on Oceania not solely by total control of its member’s public and private life but also seeks to control their beliefs and demand a complete orthodoxy from its citizens.

“Hope lies in the prole” (80-95-99). Winston seems to repeat as a belief if any efficient resistance would result from the proles since they compose major part of the population and they lack the privileges of party members but the government had successfully abolished any ray of individual consciousness turning the proles into law-abiding robots, blindly accepting anything the Party says no matter how clearly false it



is, the sharp example for this is “two plus two equals five” theory illuminating that even a mathematical false statement is ready to be accepted as a truth from the party. Winston knew that a prole rebellion was a mythical truth and palpable reality as he writes later in his diary: “Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious” (81). The paradoxical situation they are confined in suggests their engagement to the abusive status quo and the powerless battle they come to face.

Aside from the propaganda, unconsciousness is implanted through Newspeak, a parody of Basic English, in the same way, Nazi and Soviet rhetoric was designed to make dangerous thoughts unthinkable by eliminating the words indicating them (Poster 197). Therefore, the thought control system depicted by George Orwell in the novel is typically the Soviet rule under Stalin, which began eroding shortly after Stalin died. (198)

### **3.1.6. Newspeak (Limiting language)**

The prior intention of Oceania’s sole party is to systematically wipe out the past and replace it with a brand new history beginning from 1950 by vanishing all newspapers, books and rewrites them to suit the government ideology. Winston is obsessed with the past or in the deepest sense the truth about the past, this accordingly reflects Orwell’s interestingness in truth-telling and one of the most prevailing phrases in the novel is “who controls the past controls the future” and “who controls the present controls the past” (40). Meaning that the past exists solely in human memories and historical records and since the state controls the records and the memories of people, it controls their past preventing any opposition and hence controlling the present and even the future as O’Brien clarifies by the concluding chapters with one of the most quoted sentences in literature “If you want a picture of the future, imagine a boot stamping on a human face -- for ever” (307). Orwell’s keen interest in truth has emerged since his Spanish experience being startled at how truth was easily distorted; according to Gleason he wrote later of his Spanish experience:

Early in my life, I had noticed that no event is ever correctly reported

in a newspaper, but in Spain ... I saw newspaper reports which did not bear any relation to the facts, not even the relationship which is implied in an ordinary lie. I saw great battles reported where there had been no fighting and complete silence where hundreds of men had been killed. I saw troops, who had fought bravely denounced as cowards and traitors, and others who had never seen a shot fired hailed as the heroes of imaginary victories; and I saw newspapers in London retailing these lies and eager intellectuals building emotional superstructures over events that had never happened. (Cited in Gleason74)

Likewise, the readership can notice Winston's equal concern about the past and history being ingeniously altered letting place for the party's version of reality. The government skillfully destroyed historical records to a degree it will be hopeless for people to prove it. "Do you realize," Winston says to Julia in *Nineteen Eighty-Four*:

...That the past, starting from yesterday, has been actually abolished? If it survives anywhere, it's in a few solid objects with no words attached to them. . . . Nothing exists except an endless present in which the Party is always right .I know ,of course ,that the past is falsified , but it would never be possible for me to prove it, even when I did the falsification myself (128).

Furthermore, in the novel people routinely disappear and the mere evidence of their existence is erased from public records and they are immediately replaced by fictional characters with a stroke of a pen. These aspects give a nod to the Stalin's epoch when all previous history contradicting the communist ideals were erased and rewritten and all Stalin's crimes and conviction had been vanished off records, taking into account that when someone vanished in the Soviet Union he becomes an 'unperson' (Mathers 25).

### 3.2. Surveillance in *1984*

Like propaganda and control over language, surveillance is a central detail in the world of *Nineteen Eighty-Four*. The absence of privacy is sufficient to break down individuality since, under telescreens and microphones, even facial expression have been regulated; in Oceania there is something known as thought crime, leading the people to live a life practically intolerable “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” (5). Thus, every place becomes a source of paranoia. Similarly, it reflects the KGB (Komitet gossoudarstvennoï bezopasnosti) or in other words the Russian version of the ‘thought police’ which gained mythical status in espionage and spycraft in the Soviet regime by always keeping an eye on citizens by bugging their telephones, censoring mails and extinguishing any nationalism and dissention.

Surveillance is not only by mean of digital devices but through relations, which are to a large degree destroyed. The party was successful in forming loveless marriages and in educating children to grow a fondness for the party to the extent of reporting their parents. Children are tough from a young age to betray their parents if they commit thought crimes, such is the case of Parsons as cited in the novel: ““it was my little daughter”, said Parsons with a sort of doleful pride. ‘She listened at the keyhole...and nipped off to the patrols... I don't bear her any grudge for it. In fact I am proud of her” (268). A clear stance on the way the party virtues loyalty to the system above everything even family ties and relationships. This example pays tribute to a landmark case in the Soviet Union when Pavlik Morozov, a peasant boy denounced his father as the state’s traitor and Kulak supporter in 1932 making an evidence of Stalin’s drive to destroy family bonds (Thurston556).

The significance of *Nineteen Eighty-Four* lies upon its realistic portrayal of the mechanics of totalitarianism in the state, the novel’s brilliant take on language, thoughts, and technology has made it a focal concern since its publication and more specifically that some of its fictional world’s ideas had come to life after eons.

### **3.2.1. Thought police: tyrannies of the past**

Winston's lack of rights is also made visible in his cautious effort to hide the diary which he opens in the first chapter of *Nineteen Eighty-Four*. Since nothing is prohibited in Oceania, keeping a diary is not illegal – but Winston is convinced that he will be punished with at least twenty-five years in a labour camp or by death if the Thought Police find out what he has done (Orwell 9). As previously mentioned he is eventually punished for, among other things, this diary. The freedom of expression is in other words so non-existent that the inhabitants of Oceania are not even allowed to express their thoughts in a medium which reaches no one else, such as a diary.

### **3.2.2. Espionage and the Oppressive Technology**

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. (Orwell, 235)

Like propaganda surveillance is a central detail in the world of *Nineteen Eighty-Four*. We can realize that The absence of privacy destroyed the relationship between individuals even among family , under telescreens and microphones there was no privacy , whenever you go there was a Telescreen and the big brother was watching even in the room where the couple were meeting , it was impossible the hide something from him , he made them feel comfortable , he made them believe they were safe from him ;even though they tried to hide from him between the crowds or in between the trees or in that small room he was there watching them waiting for the perfect moment to catch them and take them to prison. Thus every place becomes a source of paranoia. 'thought police' which gained mythical status in espionage and spy craft by always keeping an eye on citizens by bugging their telephones, censoring mails.

### 3.2.3. Political Allegories in 1984

The book was written in the late forties when Britain was still haunted with the memories of the Second World War, the atrocities of Nazism and the menaces of the Soviet Union. These sinister thoughts are all reflected in the novel *Nineteen Eighty Four*, which suggests Orwell's pessimism about the possibility of his most deeply held fears to become a reality in what he regarded as the Age of Totalitarianism (Gleason and Nussbaum 6).

It is a vision about what the world might face if not dealt with. Orwell has futurism thoughts, the novel often classified as a prophecy of societal reformation of less developed state controlled by tyrants who use technology to share propaganda and monitoring citizens all the time. The political allegories between Orwell's life and the events in Oceania since the novel deal with the daily reality for the Soviet people, and the police state of 1984 manifests obvious resemblance to Stalin's U.S.S.R

### Conclusion

"In the past no government had the power to keep its citizens under constant surveillance" (Orwell, 235). As the passage continues, another significant power is added to this passage having to do, not with surveillance but with propaganda: "The invention of print, however, made it easier to manipulate public opinion, and the film and radio carried the process further" (Orwell,235). It become easier to the government to extend its reach beyond what is apparent and beyond what people can see to "what their subjects were thinking" . technologies of surveillance to keep "citizens under constant surveillance" and technologies of propaganda to constantly poisoning citizen minds with messaging to "manipulate public opinion". The two secret powers were amazing in all aspects , all combined together in the development of one technology named "the telescreen"

The interaction between propaganda and surveillance occurs again . As he looks out at three gigantic slogans, the protagonist hold a coin and reflected the impact on both of surveillance and propaganda :

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. (Orwell, 31-32)

Orwell show us in his novel the dark side of technology, by imagining a world on which every human activity is under surveillance and every action was recorded and monitored and the daily life of people would be watched through camera .

Orwell predicted the future in the book many times, the containing predictions about technological development and its oppressive use of it in espionage. Many predictions have become true. Orwell imagined a dangerous tool in Nineteen Eighty-Four “a telescreen” a device that you can find everywhere and in every house and even outside and , telescreen share propaganda and record everything which serves for surveillance at the same time. What is interesting now is that computers , television and Smartphone developed to have all this technology, this progress spread propaganda through social media and are also keep the user under surveillance all the time. Modern technology was more powerful than Orwell’s imagination.

## General Conclusion

## General Conclusion

*Nineteen Eighty Four* was written between the years of 1947-48, only two or three years after the end of World War II. Seventy years after it was completed. The novel was translated into 65 languages and has been read by people all over the world. This means that fear still present in contemporary society that George Orwell's vision of a world consumed by its own technology, able to control, monitor and arrest its citizens at any time, and kill without consequence, is possible. World War II did not bring about the end of totalitarian rule. Countries still suffer under the hand of ruthless dictatorial systems, making it unlikely that *Nineteen Eighty Four* will ever truly lose their relevance. This conflict of immense proportions, the outcome of which was critical to the survival of democracy, inspired George Orwell to consider the tenuousness of the people's rule. Orwell as a great prominent of socialism had his doubts during the Second World War that Great Britain would be able to make it to the other side with its governmental systems intact. He feared for the future of his country and its ability to win the war and recover from the losses it suffered. *Nineteen eighty four* serves as a warning against complacency. Nothing about democratic systems should be taken for granted. Additionally, as technology develops, governments are only going to become more powerful in manipulating the masses through tough surveillance and propaganda strategies.

While the historical context of the novel is important, what is perhaps even more so is the relevance it continues to have.



After dealing with the three chapters, that have provided a thorough analysis of the main means that totalitarian systems use to spread their tyranny on their people; propaganda and surveillance themes within literature. The novel Nineteen Eighty-Four written by George Orwell affirms the Oceania and Post-War Europe parallels in the manner that the plot, the leading characters namely Winston and Big Brother, the symbols and the entire ambiance of oppression clearly reflect the profound impact of the political radicalism of Stalinist Russia and Nazi Germany and especially the former have upon Orwell as a political writer establishing the novel as a fictional record of his era that provided a clear understanding of the social events of that period.

Furthermore, critics see that a considerable number of aspects discussed in the novel's fictional world have become a vivid and horrifying reality, a portrayal of a world destined to a total destruction if not immediately aware of certain dangers of power hunger and the aftereffects of the existence of extremist regimes that have reigned in Orwell's epoch but have not faded into oblivion.

This is particularly true since the political atmosphere of the novel and its influence on people epitomize it as a controversial piece of art and used as a primary reference and therefore, subject of discussion in every political struggle. In the same manner, it is considered as a model of resistance for people during the pro-democracy protestations in many countries of third world and especially during the recent political uprisings in Algeria where the regimes used ruthless ways in oppressing the demonstrators.

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## الملخص

هذه الأطروحة تناولت دراسة وفحص مدى تأثير كل من الدعاية او البروباغندا و الرقابة في التحكم في الشعوب وقهرها من خلال تسليط الضوء على رائعة جورج اورويل الخالدة "الف وتسعمئة واربعة وثمانين" التي لم تكن فقط رواية استشرافية للمستقبل وخيال علمي لما سيكون عليه العالم بعد اربعين سنة بل من اجمل روايات الديستوبيا التي يتخيل فيها العالم وقد غرق تحت وطأة الدكتاتورية التي جعلت حياة السكان جحيما . الفصل الاول والثاني تناولا تقديم السياق التاريخي والاجتماعي للكاتب وكذا تقديم للرواية ككل وللمفاهيم الادبية المتعلقة بالادب دوستوبي واسلوب اورويل الادبي اما الفصل الثالث فخصص ل دراسة دور البروباغندا والمراقبة في ارساء الانظمة الشمولية والتحكم في الشعوب واستعبادهم وسلبهم حريتهم وهويتهم .

الكلمات المفتاحية: البروباغندا . الرقابة . الشمولية . الديستوبيا . الخصوصية

## Résumé

La présente thèse porte sur l'étude et l'examen de l'effet par le quel la propagande et la censure agissent sur le contrôle et l'oppression des peuples, à travers le chef-d'œuvre intemporel de George Orwell « A, Neuf cent quatre-vingt-quatre ». Ce roman n'était pas seulement un œuvre qui a donné une prévision de quoi ressemblera le monde dans 40 ans, mais aussi l'un des plus beaux romans de dystopie dans lequel le monde s'imagine être sombré sous le poids de la dictature qui a rendu la vie des gens infernale.

Le premier et le deuxième chapitre ont été consacrés à présenter le contexte historique et social de l'écrivain, présenter le roman dans son ensemble ainsi que les concepts littéraires liés à la littérature dystopienne et au style littéraire d'Orwell.

Le troisième chapitre a été consacré à l'étude du rôle de la propagande et la censure de l'établissement de régimes totalitaires dans le contrôle des peuples, les réduire en esclaves et les empêcher de leur liberté et de leur identité.

## Mots-clés

Propagande, Censure, inclusion, dystopie, vie privée.