

**People's Democratic Republic of Algeria**  
**Ministry of Higher Education and Scientific Research**  
**University of Amar Thelidji- Laghouat**  
**Faculty of Letters and Foreign Languages**  
**Department of English**



## **Using Symbolism to Develop The Themes of George Orwell's 1984**

**A Dissertation Submitted to the Department of English in Partial  
Fulfillment for the Requirements of Master Degree in Literature And  
Civilisation**

**Submitted by:**

Mekaddem Soumia Badr

**Board members:**

**President:** Dr. Aribi Brahim

**Supervisor:** Mrs. Koreichi Souhila

**Examiner:** Mrs. Mouissa Fattoum

Academic Year: 2017/2018



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# Dedication

This research paper is lovingly dedicated to my respective parents, and brothers who have been my constant source of inspiration.

To my only sister Meriem

To all my friends who supported me in everything and helped me to finish this work, especially my lovely Meriem Merigui.

# Acknowledgements

Firstly, all thanks to Allah always and forever that He makes me reach this moment and bestow upon me the ability to accomplish this work. I owe my gratitude to my supervisor, Ms. Korichi Souhila for her considerable help, patience and guidance. Also I would like to thank all who helped me in doing this research.

## **Abstract**

The target of this research paper is to explore the symbols used as a part of the novel and to decode these symbols as well as distinguish the different interpretations they stand for, then linking them to themes which they develop. The study hypothesizes that George Orwell might use symbols to add an aesthetic value to this novel. Each symbol has a special interpretation and certain significance. Also, he might use symbols to express his own views and each could have a connection with a particular theme of the novel. After analyzing the novel, the study concluded that Orwell uses symbols to convey his warning message against totalitarian rule and to develop the themes of his novel.

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## General Introduction

Literature is a broad world where the writer can express his beliefs, ideas and feelings. In other words, it is the means in which the writer shares his outer and inner struggles and transforms them into literary pieces. Literature reflects social, political, economical and cultural values of any community. It seeks to depict any problem that society is faced with, and tries to suggest solutions if not solve the problem itself. Literary content differs from one nation to another and from one epoch to another. British literature is a broad field for many authors who have created and shed light on several subjects in sequent periods of time that the British society passed through.

The second half of the twentieth century is considered as a period which witnessed extent political, social, technological and economic changes. The intelligent author manipulates language and style to deliver the messages of his own work; each author has his specific way to convey his message; that is why he uses different figures of speech to empower the intended meaning, such as simile, metaphor, irony, personification and symbolism. The use of those figures differs from one to another; each one owns a unique way. In addition to that, the author has motives behind using these figures of speech in the literary works, such as deviating from the ordinary literary language.

“George Orwell is regarded as the greatest political writer in English of the twentieth century”, as stated by Rodden (2007,.p.i). Orwell is a journalist, essayist and novelist; he was interested in all what is related to his time. He wrote several books. His masterpiece, *1984*, that was published in June 1949, is a dystopian novel. In this novel, Orwell insisted until his death in 1950, that the book *1984* was a warning against corruption in general, regardless of the political system that endangers it. Orwell uses various themes to warn the reader from the dangers of totalitarianism. He develops those themes trough the intelligent use of symbolism.

*1984* is a striking title of the novel by George Orwell which is considered as a warning message from the expected future. There are various themes which Orwell uses to convey the main message of his novel. Orwell overuses symbols in the text of the novel. On this account, the present study attempts to investigate to what extent symbolism contributes in developing the themes of *1984*.

This study poses the following questions:

- 1- Why does Orwell use symbols in *1984* ?
- 2- What are the different interpretations they stand for?
- 3- How do symbols develop the themes of the novel?

In the present study and in the light of previous studies, we hypothesise that George Orwell might use symbols to add an aesthetic value to his novel. Each symbol has a special interpretation and certain significance. Also, he might use symbols to express his own views and each one of those symbols could have a connection with a particular theme of the novel.

This research aims at shedding light on symbolism in George Orwell's novel *1984* and its use as an aesthetic figure of speech in language. It seeks to consider the extent to which symbolism contributes in expressing meaning and developing the themes of the novel. In addition to that, this study explores the functional role of symbolism in the novel. The sub-objectives of this study are the following

- 1- Give further interpretations to the symbols used in the novel.
- 2- Show the effectiveness of symbolism in conveying hidden meanings.
- 3- Find the connection between symbols and themes of the novel.

George Orwell is that writer who introduced great literary works which reveal the reality of his world and touch the main events of his time. Orwell uses a simple and direct language which allows people to understand and accommodate the sense of his works. Orwell is best known with his dystopian novel *1984* which conveys several themes and stands for various meanings. Those themes and meanings are expressed through the perfect use of a useful figure of speech which is originally used for this purpose. He used symbolism to convey the hidden meaning of his novel.

Several studies and researches have been conducted to understand, interpret and analyse the symbols used by George Orwell in his literary works in general, and in *1984* in particular, considering it as the piece which reflects his own political attitude. Their focus has been on this political attitude and its relation with the topics of his novel, in addition to analysing his use of symbolism to convey messages.

The first relevant study is “Bloom’s Modern Critical Views: George Orwell” by Bloom (2007). It presents the works of George Orwell, especially his *1984*. It deals with the novel in general considering its main themes. It also gives the interpretation of some symbols in the novel and their significance such as the doublethink which is tied with beauty and past.

The second study that has been reviewed is “Orwell’s Use of Symbolism in *1984*” which is (a website: study moose). This study points out to the symbols which Orwell uses in the novel and the themes they are related with. It highlights the themes of psychological control and control of history and the symbols that developed them.

The third study is entitled “George Orwell: The Critical Heritage” conducted by Rodden (1997). It is a study on Orwell’s personal attitudes which are reflected in his novel and the themes that he developed in order to pass his warning message against totalitarianism. It also presents the symbols that have direct relations with the themes and which Orwell uses them as a means of conveying his warning message against totalitarianism.

Those studies share the idea that George Orwell uses many themes in writing his novel which is sending a warning message through creating different symbols with different interpretations. The aforementioned studies give this research a background and a platform to stand in order to show the role of symbolism in conveying meaning and developing themes of the novel *1984* written by George Orwell.

The present study aims at describing certain patterns of language use. Thus, in order to successfully complete the study and to answer the posed questions, the method used throughout this study is the descriptive method.

The present study is a texture of three chapters. Chapter one defines the notion of aestheticism in general, presents the most common figures of speech, gives the definition of symbolism and its categories and provides some of the main theories of symbolism. The second chapter introduces the post-war and dystopian novel and deals with the characteristics of the *1984* including its background, plot summary, major themes and characters in addition to George Orwell’s biography and his writing style in the novel. The third chapter, which is the practical part, is devoted to the investigation of symbols in the novel and its function in developing its themes.

## Chapter One

### Symbolism : Definition, Categories and Theories

#### Introduction

Symbolism has long been acknowledged as the most used device in literature. It helps writers to convey their ideas, thoughts and feelings indirectly in order to introduce vivid and interesting literary texts with an aesthetic value and artistic beauty; thus, they use several concepts such as animals, objects, places and characters as symbols. Several literary theories have emerged to define the notion of symbolism and to help the reader to understand this literary device. This chapter sheds light on Aestheticism as a literary movement and defines some figures of speech which situate under this literary movement , also it gives some definitions to ‘symbolism’ and its categories. Moreover, it summarises some important theories this literary notion.

#### 1.1 Aestheticism

Aestheticism assumes an incredible part in forming writing and giving literature an artistic beauty and aesthetic taste. Aestheticism is a term given to the literary and artistic movement that emerged in 19<sup>th</sup> century. In defining this term, ( Fadaee,2011) states that:

Aestheticism is concerned with the writers’ use of figurative language and literary deviation. The latter is the process of inventing and modifying some lexical, grammatical or structural elements for immediate use, in order to suit specific state; for instance, when the writer exceeds the ordinary language used by ordinary people, or borrows new words and expressions that are not usual in ordinary language. (p.19)

Through the use of figurative language, writers make deviations from the ordinary language and make their writing style unique and unfamiliar. They tend to invent new concepts and terms which do not exist before. Aestheticism is concerned with the beauty and the artistic value of literature .

In this concern, Baldick (2001, p.3) adds: “Aestheticism was adopted in France by Baudelaire, Flaubert, and the symbolists, and in England by Walter Pater, Oscar Wilde, and several poets of the 1890s, under the slogan *l’art pour l’art* (art for art’s sake)”. The first appearance of this movement was in France in the 19<sup>th</sup> century. It was founded for the sake of decorating language and make it an artistic piece.

In another perspective, Cuddon (2013) claims that: “The term ‘aesthetic’ has come to signify something which pertains to the criticism of the beautiful or to the theory of taste(...). aestheticism is the term given to a movement, a cult, a mode of sensibility (a way of looking at and feeling about things) in the 19<sup>th</sup> century”(p.11). this means that aestheticism is a movement which cares about the beauty of the literary text.

According to (Fadaee,2011, p.19), “The language that uses figures of speech is called 'figurative language' and its purpose is to serve three elements of clarity, forth and beauty in the language”. About figures of speech, (Fadaee, 2011) adds: “ figures of speech are imaginative tools in both literature and ordinary communications used for explaining speech beyond its usual usage”(ibid).

There are many categories of figures of speech such as metaphor, simile, irony, personification and symbolism. The later is commonly used in literature, it imposes its usefulness and effectiveness of conveying messages and ideas in addition to its unique aesthetic role. The following presents brief definitions to some figures of speech.

### **1.1.2 Metaphor**

Metaphor is an important figure of speech, which it is commonly used in literature. Cuddon (2013) defines it as “A figure of speech in which one thing is described in terms of another” (p.432). in another definition to metaphor Baldick (2001) views that

the most important and widespread figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. In metaphor, this resemblance is assumed as an imaginary identity rather than directly stated as comparison ” (p.153).

this means that metaphor is a common used figure of speech in literature when a single word or an expression is expressed through using an object, idea or even an action. It aims to show the quality which both of them share it. Metaphor is not set directly as a comparison, but its significance is used for this goal.

The Glossary of (Stefanie & Jarmila) views metaphor as “a figure of similarity, a word or phrase is replaced by an expression denoting an analogous circumstance in a different semantic field. The comparison adds a new dimension of meaning to the original expression. Unlike in simile, the comparison is not made explicit ( ‘like’ or ‘as’ are not used)” (p.9). According to this, metaphor refers to the use of a certain word or phrase which refers to a similar situation in a different semantic field. Metaphor makes a hidden comparison not like simile which is a clear comparison.

### **1.1.3 Simile**

Simile is also a very important literary device in literature, it is used to compare two different things and try to extract the similarities that they show. According to Cuddon (2013), simile is “A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of the words ‘like’ or ‘as’. It is equally common in prose and verse and is a figurative device of great antiquity”(p.657).simile is a bald comparison between two things using ‘like’ or ‘as’ in order to show the link between these two things. It is used to enhance the image of an unclear concept. Simile is too old.

(Fadaee, 2011), gives a perfect explanation of the role of simile and metaphor in literature, he states:

In literary texts, simile is used with metaphors to enhance the effect and beauty of the text. As metaphor is a covert comparison, simile is an overt one which explicitly and precisely explains the object and it is the first and simplest method for conveying the beauty of message which is used in poetry, prose and also usual conversations. Even children talking about their

desires, use simile as a means of comparison.

(p.22)

Thus, metaphors and similes are used as aesthetic tools in the literary texts in order to reach beauty. Simile is the simplest figure of speech used to convey meaning, even children can use it to express their ideas, while metaphor is a little more complexed figure of speech which needs some analytical skills. Both of them are found to show the similarities between two things and give further meaning.

### **1.1.4 Personification**

Personification is when the writer gives alive or human characteristics to lifeless things like objects. The Encyclopedia Britannica defines personification as a figure of speech in which human characteristics are attributed to an abstract quality, animal, or inanimate object. It has appeared in European poetry since ancient times. In addition to that, Cuddon (2013) claims that: “The impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender, and it appears to be very frequent in all literatures – especially in poetry” (p. 529-530). This means that personification is used to present an idea or quality in a form of alive object. It is very common in literature in general and in poetry in particular. It is common used in several languages.

### **1.1.5 Irony**

Irony may be the most complex figure of speech, it is always used to convey a meaning which is totally opposite to what is written. The Oxford Dictionary defines it as an expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. Baldick (2001) views that: “a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance. In various forms, irony appears in many kinds of literature” (p.130).

In sum, figures of speech, metaphor, simile, personification, irony and symbols are used to convey meaning indirectly in literature or even in daily speech. In addition to that, they are used for an aesthetic purpose. i.e. to give the language an artistic beauty.

## 1.2 Symbolism

In Oxford Advanced Learner's Dictionary, Symbolism has two definitions. First, it is defined as the use of symbols to represent ideas or qualities, especially in art and literature. Second, it is viewed as an artistic and poetic movement or style originated in France in the nineteenth century by using symbolic images and indirect allusions to express mystical ideas, emotions and states of mind. The Cambridge Advanced Learner's Dictionary also defines symbolism in two ways. First, the use of symbols is not confined only in art and literature but also in films and other fields, and the second is that the symbolist movement is a type of art and literature which began in the late nineteenth century and tried to express ideas or states of mind rather than represent reality, using the power of words and images.

In literature, the term symbolism has several definitions. According to Cuddon (1998), "Symbolism is the deepness and hidden meaning in a piece of work; it is often used to represent things, a moral or a religious belief or value by symbols; for instance: scales symbolize justice, the dove symbolizes peace, the lion symbolizes courage and the cross symbolizes Christianity" (p.885). Additionally, Baldick (2001) states that: "French symbolism declared itself under that name only in 1886, forming part of the so-called Decadence<sup>1</sup> of that period" (p.253).

In defining symbolism, Charles and Sarnoff (2002, p.31) state that: "The best universal definition of symbolism was given by Gblet D'Alveilla, a nineteenth century student of symbolism. He defined a symbol as a representation which does not aim at being a reproduction". (Fadaee,2011) claims that: "Although the school of symbolism appeared in France in 1880" (p.20). he further asserts that "the founders of school of symbolism were three great poets, Stephan Mallarme, Poul Verlaine and Arthur Rimbound who used symbols for expressing their thoughts"(ibid). symbolism has emerged in the late 19<sup>th</sup> century on the hand of three great poets.

In a definition given to the term "symbol", Cuddon (2013) states that: 'the word "symbol" is derived from the Greek verb "sybellien" which means to "throw together". it is an object, animate or inanimate, which represents or "stands for" something else(p.699), it means that the symbol is an object which can be alive such as a person or an animal, or can be nonliving and it is used to represent an idea or feeling.

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<sup>1</sup> Declare of moral standards (Baldick, 2001,p.59)

The online Encyclopedia Britannica (2016) defines 'symbol' as "a communication element intended to simplify, represent or stand for a complex of person, object, group or idea and defines it as a kind of figure of speech that is used to add beauty to the text and its figurative meaning in addition to its literal meaning".

In sum, symbolism is when the writer uses an object, animal, character or even a setting of reference to convey deeper meaning and express themes more effectively. Symbolism is used to enrich the beauty of the literary text in addition to empowering its meaning. Writers try to do their best in using symbols while some of them tend to invent new symbols to express their themes and this point is discussed in the following types of symbolism.

### **1.3 Categories of Symbols**

when analysing symbols in a literary work, one can distinguish two major categories of symbols. Symbols which are commonly used in any literary work and everyone can understand their meaning, and symbols which are new and acquire to know the context of the text in which they are used in .these two types are personal symbols and universal symbols. They are explained in the following.

#### **1.3.1 Universal Symbols (conventional or cultural )**

Universal symbols are symbols that have different interpretations according to the cultural, religious or public background. i.e. Symbols that have the same meaning or referencing in the same context, Stefanie and Jarmilla state that:" some symbols are known to everyone within a certain community, they are public symbols, the cross for instance, which represents Christian religion, is such a public symbol . The colour white, representing purity and innocence, can also considered a public symbol"(p.36). In addition to that, (Qadri, 2017) claims: "if we talk about universal symbols, fire for example , may symbolize hell, while as the dove and yellow ribbon are just of many symbols of peace through the world" (p.729). The interpretation of a certain symbol differs from one context to another. So, in order to decode symbols easily in any literary work, the reader should have an idea about its cultural, religious and public context.

### 1.3.2 Personal Symbols ( Private )

A personal symbol is invented by the writer in a certain literary work, it is decoded according the meaning that the writer gives to it. in this context, Stephanie and Jarmilla state that:

in literature, one often finds private symbols that are not generally known and that can only be decoded from their usage in a specific text, In Charles Dicken's novel, Bleak House for instance, Mr John Jarndyce uses the expression 'There is an east wind' to indicate that he is distressed about tensions or unhappiness among people around him. The expression which is normally about the weather, is thus used as a private symbol.(p.36)

the private symbols are the symbols which tend to be new in the literary context. To decode these symbols, the reader have to know the situation that they are used in because the meaning differs from one situation to another such as the example above.

In a similar vein, (Qadri, 2017) claims :

poets use personal as well as private symbols to make comprehensive understanding among readers. They employ techniques of exploiting pre-existing and widely shared associations with an object. For example, peacock with pride, eagle with heroic endeavour, rising sun with birth, setting sun with death. (p.731)

some poets use pre-existing symbols and try to give them new significance in their works through relating them within new objects. Thus, they use those symbols in conveying meanings and expressing ideas. As an example, they use animals such as the peacock as a symbol of egoism, eagle to express heroism and they use nature such as sun rising to refer to new life and birth while sun setting is a reference of the opposite.

In the same literary work, the author can shift between the two types of symbols according to his needs to convey meaning and shape themes of his literary work.

(Qadri, 2017) mentioned that: “ the symbol is a living part of that which it symbolizes and there is, to some extent, an interpretation of identities, and thus a continuity of meaning”. (p.731). The meaning of a symbol can change through time and from one writer to another; thus, the reference of a symbol is renewable according to the context or the position which it is used in and to the writer who used it. This category of symbolism is heavily used in George Orwell’s *1984*.

## **1.4 Theories of Symbolism**

The perspectives about symbolism vary from one theorist to another, many theories have emerged in order to give the notion of symbolism. These theories help the reader to extract, understand and decipher symbols easily in any literary text. Charles and Sarnoff (2002) state that: “ identification and understanding of the sources of such contents give rise to such distinct and often contradictory explanations for the structure and function of cryptic(complex) symbols”(p.4). Such disparate give rise to several theories. Ferdinand de Saussure, Sigmund Freud, and Immanuel Kant have contributed in understanding symbolism, by providing the following theories.

### **1.4.1 De Saussure’s Theory**

Ferdinand de Saussure is a Swiss linguist who emerged a study of ‘semiotics’ in the 19<sup>th</sup> century, which is the study of signs, symbols and their meaning. According to Saussure (1990), understanding symbols in the symbolism system is governed by the key concepts of semiotics, ‘signified’, ‘signifier’ and ‘object’. The ‘signified’ is the abstract concept in the mind and it is represented by the ‘signifier’ which can be verbal or non verbal. In other words, the ‘signifier’ is the visible form of that represents the ‘signified’, the ‘object’ is the observed form that is being represented by the signs (p.155). Noth (1995) claims that the symbol according to Saussure is ‘ the sign “vehicle” or the “signifier” (p.86).

### **1.4.2 Freud’s Theory**

Sigmund Freud (1856-1939) is an Austrian neurologist and the founder of psychoanalysis. According to Charles & Sarnoff (2002,p.125), Freud is the best among theorists who recognized the existence of universal symbols. Charles and Sarnoff (2002) state that: ‘Freud used the term “Psychoanalytic Symbol” in describing the development of

primary and secondary process of thinking. In most of his other uses of the word “symbol”, Freud limited the definition of symbol to

universally appearing manifest forms’ (p.126). The creation of Psychoanalytic symbol is the result of two processes, about this, Charles and Sarnoff (2002) state that:

Psychoanalytic symbol creation was seen by Freud to be the result of two processes. One entailed the delivery of the products of early life repression and denial, to the dream work for condensation, displacement and symbolization. The second consisted of a contribution to the symbolizing function of elements of memory whose origins were ancient.(p.127)

### **1.4.3 Kant’s Theory**

Immanuel Kant (1724-1804) a German philosopher, he has a great contribution in the history of semiotics. He develops his theory of “symbolic cognition” in §59 of his *Critique of Judgment* (1790). Noth(1995) states that:

Kant explains that the reality of our concepts can be demonstrated only by *Anschauungen* (perceptions). In this case of empirical concepts, these *Anschauungen* are examples. The *apriori* concepts of pure reason, on the other hand, are represented either directly by means of *schemata* or indirectly by means of *symbols*. The former represent by immediate demonstration, the later by means of analogy.(p.29)

“theories do not create symbols. They only provide approximate descriptions”, as Charles and Sarnoff (2002, p.122) claimed. The previous theories tend to give some

analysis of symbolism, its meaning and interpretation. Ferdinand de Saussure, Freud, Kant any many other linguistics have dealt with symbolism and its meaning.

## **Conclusion**

This chapter dealt with symbolism as an aesthetic tool used by writers to convey their messages and feelings indirectly, to express themes and decorate the language of their works . It also dealt with categories of symbolism in addition to its main theories which provide more understanding of this literary device. Then, it depends on the writer's creativity and proficiency of using this magical literary device to produce a unique and unapproachable literary works and novels. They use this literary device to stick their writings in the reader's and make him accessing deeper to the meaning of context.

## **Chapter Two**

### **Characteristics of George Orwell's *1984***

#### **Introduction**

After World War II, a new generation arrived with its different ethnic, regional, political and social character. Since literature is the mirror of any society, the English novel also has known a clear change in its topic. There was a visible increase in the number of books published after World War II, this period was associated with the works of William Golding, James Joyce, Virginia Woolf, George Orwell and the list is almost endless. This chapter represents an introduction about the post-war English novel and Dystopian novel, It provides an overview about one important figure in that epoch, 'George Orwell', with his post-war dystopian novel '*1984*', as a representative literary piece with its plot, themes, characterisation and style.

#### **2.1 The Post-war English Novel**

The post war English novel is the novel which is written just after the Second World War and characterized by the circumstances of that period of time. Alegre states that "The history of the post-war novel in English, and also that of drama and poetry cannot be understood without reference to the coexistence in the first half of the twentieth century of modernism and the more traditional approaches to literature inherited from the Victorian period"(p.14). The English novel has changed gradually between the late nineteenth century and the first half of the twentieth century. Victorian values began to wear off and something different and more complex came to birth, several new traditions were created in literature, which are the traditions of what we call in general the modern novel. Most of post-war novels were characterized by fantasy such as Orwell's political fantasies, *Animal Farm* (1945) and *Nineteen Eighty-four* (1949) and J. R. R. Tolkein's *The Lord of the Flies*. Those novels respond to the moral and philosophical crisis of that period.

The writers of post-war novels were affected by the terrorist and unhumanistic conditions of life during the war which led them to write sad and aggressive novels, those novels are called dystopian novels.

#### **2.2 The Dystopian Novel**

The English Oxford Living Dictionary defines the term 'dystopia' as "an imagined state or society in which there is a great suffering or injustice, typically one that is totalitarian or post-apocalyptic. It originated in the late eighteenth century". In order to understand dystopia, you have to know utopia first. Utopia is defined in the English Oxford living Dictionary as "an imagined place or state of things in which everything is perfect"

In this respect, Claeys (2010) says, "Dystopia is often used to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations which attempts to show their fallacies"(p.107). Dystopian novel refers to the story in which the setting is unhumanistic, citizens live in a dehumanized state, social and political bad conditions. In a dystopian society independent thought and freedom are restricted. About the effect of dystopia on the reader, Claeys (ibid) adds : " The youth of today hold the power to change the world tomorrow. Therefore, if literature geared toward them is social commentary on the world, it can be very impactful. As dystopias tend to point out 'fallacies' of the writer's present, the literature is a call to action, a call for change"(p.107). this means that literature is a tool to convey some messages to the generation, it is a call for change , it may be a warning and this is exactly what occurs in George Orwell's 1984.

### **2.3 George Orwell : the Novelist**

George Orwell is the pen name of Eric Arthur Blair. He was born on June 25<sup>th</sup>,1903 in Bengal. George Orwell is a British novelist, essayist, journalist, and critic. He was a man of strong opinions who addressed some of the major political movements of his time, he was against totalitarianism<sup>1</sup> and social injustice. He wrote literary criticism, poetry, fiction and polemical journalism. Orwell wrote several novels in his life, but he is famous with two major works, the allegorical novella *Animal Farm*(1945) and the dystopian novel *Nineteen Eighty-Four* (1949). He also wrote essays on politics, literature, language and culture. In 2008, *The Times* ranked him second on a list of "The 50 greatest British writers since 1945". He died on January 21<sup>st</sup>,1950 but his literary legacy survived, his works has taken a great place in the curriculum of literature school in England( George Orwell Biography).

Talking about Orwell's personal characteristics, Meyers (1997) says:

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<sup>1</sup> A system of government that is centralized and dictatorial and requires complete subservience to the state.

his courage, compassion, honesty, decency, generosity, integrity and responsibility as well as his masochism , and his stylistic qualities: vigor, clarity, precision, forcefulness, confidence and commonsense, have also received a good deal of attention. But the most serious criticisms of Orwell, made by T.S.Eliot , George Woodcock and Bertrand Russell , are his bitterness, pessimism and negativism, and the superficiality and inconsistency of his political ideas.(p,5)

George Orwell is a man who received many critics through his career. Most of those critics were made by T. S. Eliot, George Woodcock and Bertrand Russell , they focused on his political experiences and views which were bitter and pessimist .

According to Meyers (1997,p.5), Orwell's books were closely related to the historical events and political issues of his time. *Burmese Days* reflected the decline of British imperialism; *Down and Out in Paris and London*, *A Clergyman's Daughter*, *Keep the Aspidistra Flying* were published during the Depression and dealt with poverty. *The Road to Wigan Pier* (1937) documented his experience of working class life in the north of England; *Homage to Catalonia* (1938) was an account of his experience in Spanish Civil War; *Coming Up For Air* appeared three months prior to the flare-up of the war that it portended. *Inside the Whale* and *The Lion and the Unicorn* were published during the Second World War, *Animal Farm* a few days after Hiroshima, *1984* at the height of the Cold War, and the *Collected Essays, Journalism and Letters* during the bitter protests against the war in Vietnam. Orwell requested in his will that no biography would be written for him.

In his short life George Orwell did too much to get such a great status in literature and journalism. His writing touched the reality of his world and reflected his views and ideas. As an example, he wrote a novel- may be his masterpiece- entitled *1984*.

## 2.4 Historical Background of Nineteen Eighty-four

George Orwell wrote his novel 1984 just after the Second World War ended and a few months before his death, it was published in June 1949. Fredrik Warburg, the publisher of 1984, reported that : “ if a man can conceive 1984, he can also will to avoid it ” Meyers (1997, p.247). The novel was a warning from the expected future. Orwell had some motives to write this novel, Bloom and Berg (2004) declare that:

Many critics have speculated on the sources behind Orwell's dystopian work. He was fascinated with Shakespeare's *Macbeth*, and that play is a well-known influence. He had read two similar books, both of which are often taught in tandem with *Nineteen Eighty-Four*: Yevgeny Ivenovich Zamyatin's *We* (1924) and Aldous Huxley's *Brave New World* (1932). Peter Davison and Daphne Patai find echoes of Katharine Burdekin's *Swastika Night* (1937), and several biographers have also noted the influence of Jack London's *Iron Heel* (1908). (p.12)

When Orwell reads the above mentioned works, most of them are tragic, especially Shakespeare's *Macbeth* , he was fascinated to write his 1984. In addition to the outside sources which have influenced Orwell, it is necessary to look to his own motifs behind writing this novel, “ *Nineteen Eighty-Four* was fundamentally a product of its author's political experience. Orwell had worked as a journalist on socialist and fascist topics, and his reviewing work had exposed him to the wealth of political literature in publication at the time”(Bloom,2004,p.12). Although Orwell was influenced with other source, his novel is still a product of his own political experiences.

In this respect, Orwell says: “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” (qtd in, Rodden,2007, p.111).

As mentioned before, Orwell's writing was related to the political events of his time but in *Nineteen Eighty-Four* he came at expecting the political future of the English

society as what Bloom (2004) declares: “Nineteen Eighty-Four is so often quoted as a vision of the worst possible future world that it may seem odd to say that in at least one respect Orwell notably underestimated a general danger” (p.14).

*1984* reflects the personal political attitudes of its writer who was entirely against totalitarianism. It is considered as a message warning from the expected hard future in which totalitarianism practices its absolute rule and oppression.

## **2.5 General Analysis of Nineteen Eighty-Four**

*Nineteen Eighty-Four* is a novel by George Orwell published in 1949. It is a post-war dystopian novel set in Oceania, where society is oppressed by the totalitarian Party. The Oceania region of Airstrip One is a universe of unending war, omnipresent government surveillance, and public mind control, managed by a political system metaphorically called English Socialism under the control of a privileged Inner Party<sup>2</sup> that considers all individualism and independent thinking as crimes. The Big Brother is the face of the party, he is responsible for controlling people. Orwell uses several characters to develop the events of the novel. The novel shows several ideas and themes, Orwell uses them to send a message of warning against totalitarianism. The following presents more detailed information about the plot of the novel, its characters and major themes.

### **2.5.1 The Plot Summary**

Winston Smith is a member of the Outer Party<sup>3</sup>. He works in the Records Department in the Ministry of Truth, rewriting and distorting history. To escape Big Brother's tyranny, at least inside his own mind, Winston begins a diary; an act punishable by death. Winston is determined to remain human under inhuman circumstances. Yet telescreens are placed everywhere; in his home, in his cubicle at work, in the cafeteria where he eats, even in the bathroom stalls. His every move is watched. No place is safe (Nikki & Gilbert, 2016).

One day, while at the mandatory Two Minutes Hate, Winston catches the eye of an Inner Party Member, O'Brien, whom he believes to be an ally. He also catches the eye of a

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<sup>2</sup> The first class of society and it is the ruling class (Bloom, 2007, p.54)

<sup>3</sup> composed of the more educated members of society who are responsible for the direct implementation of the Party's policies but have no say. They are the “artificial middle class.” (ibid, 2007, p.88)

dark-haired girl from the Fiction Department, whom he believes is his enemy and wants him destroyed. A few days later, Julia, the dark-haired girl whom Winston believes to be against him, secretly hands him a note that reads, "I love you." Winston takes pains to meet her, and when they finally do, Julia draws up a complicated plan whereby they can be alone (Nikki & Gilbert, 2016).

Alone in the countryside, Winston and Julia make love and begin their allegiance against the Party and Big Brother. Winston is able to secure a room above a shop where he and Julia can go for their romantic trysts. Winston and Julia fall in love, and, while they know that they will someday be caught, they believe that the love and loyalty they feel for each other can never be taken from them, even under the worst circumstances. Eventually, Winston and Julia confess to O'Brien, whom they believe to be a member of the Brotherhood (an underground organization aimed at bringing down the Party), their hatred of the Party. O'Brien welcomes them into the Brotherhood with an array of questions and arranges for Winston to be given a copy of "the book," the underground's treasonous volume written by their leader, Emmanuel Goldstein, former ally of Big Brother turned enemy (ibid, 2016).

Winston gets the book at a war rally and takes it to the secure room where he reads it with Julia napping by his side. The two are disturbed by a noise behind a painting in the room and discover a telescreen. They are dragged away and separated. Winston finds himself deep inside the Ministry of Love, a kind of prison with no windows, where he sits for days alone. Finally, O'Brien comes. Initially Winston believes that O'Brien has also been caught, but he soon realizes that O'Brien is there to torture him and break his spirit. The Party had been aware of Winston's "crimes" all along; in fact, O'Brien has been watching Winston for the past seven years. O'Brien spends the next few months torturing Winston in order to change his way of thinking — to employ the concept of *doublethink*, or the ability to simultaneously hold two opposing ideas in one's mind and believe in them both. Winston believes that the human mind must be free, and to remain free, one must be allowed to believe in an objective truth, such as  $2 + 2 = 4$ . O'Brien wants Winston to believe that  $2 + 2 = 5$ , but Winston is resistant (Nikki & Gilbert, 2016).

Finally, O'Brien takes Winston to Room 101, the most dreaded room of all in the Ministry of Love, the place where prisoners meet their greatest fear. Winston's greatest fear

is rats. O'Brien places over Winston's head a mask made of wire mesh and threatens to open the door to release rats on Winston's face. When Winston screams, "Do it to Julia!"

he relinquishes his last vestige of humanity. Winston is a changed man. He sits in the Chestnut Tree Café, watching the telescreens and agonizing over the results of daily battles on the front lines. He has seen Julia again. She, too, is changed, seeming older and less attractive. She admits that she also betrayed him. In the end, there is no doubt, Winston loves Big Brother(Nikki & Gilbert, 2016).

## **2.5.2 Major Themes**

The novel displays multiple themes, according to Rodden (2007) : “ There is no single message in Nineteen Eighty-Four: it contains multiple messages. It is, after all a novel not a monograph, albeit of a peculiar mind and the most complex in its variety of themes that most readers and critics appreciate”(p.148). The following represents the major themes in *1984*.

### **2.5.2.1. Totalitarianism**

“In writing *1984*, Orwell's main goal was to warn of the serious danger totalitarianism poses to society. He goes to great lengths to demonstrate the terrifying degree of power and control a totalitarian regime can acquire and maintain. In such regimes, notions of personal rights and freedoms and individual thought are pulverized under the all-powerful hand of the government”( Christina& Berkow, 2007), George Orwell wrote his novel as a warning from totalitarian rule through conveying the idea that the personal rights and freedom are oppressed by the government. He was totally against the totalitarianism, “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” (qtd In, Rodden,2007, p.111).

Orwell sees that totalitarianism limits and destroys liberty, he shapes this idea through using the character Winston who writes a diary and hides it because it was considered as a rebellion against the government to express ideas or thoughts, its punishments is either death or jail and of course both of them are unwanted . Orwell (1949) states that: “The thing that he (Winston) was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty five years

in a forced-labour camp”(p.4). totalitarianism was a severe rule and it was a main theme in 1984.

#### **2.5.2.2. Propaganda**

propaganda is a major factor in the Party's rule over Oceania, lies in its extremely well organized and effective propaganda machine. The Ministry of Truth, which is ironically where Winston works, is responsible for disseminating all Party publications and information. All figures and facts come from the Ministry of Truth, and all are dictated by the Party. In other words, the Party chooses exactly what to tell the public, regardless of what is accurate.(Christina & Berkow, 2007), the propaganda was used to share news that the party chooses between people

The effectiveness of this propaganda machine, which constantly corrects old material to reflect the Party's current position on any subject , allows the Party to completely dominate the range of information disseminated to the public. Therefore, as O'Brien notes, the machine determines what constitutes reality. In addition to the massive amounts of doctored information the Party disseminates to the public (ibid). Propaganda is also a central theme in the novel, it is used by the party to enforce its rule in an indirect way.

#### **2.5.2.3. Newspeak**

Newspeak is the official language in Oceania, where 1984 is set, Rodden (2007) writes that: “Newspeak is a tongue in which concepts of freedom cannot even be formulated”(p.203). Newspeak is used by the party in order to limit the independent thinking of population and get the total mind control. Then, to limit possibility of rebellion.

#### **2.5.2.4. Technology**

Orwell uses technology in his novel. He talks about the telescreen which control every single movement of Oceanian citizen. Telescreens are in every place spreading propaganda in Oceania. Orwell passes the idea that technology is made to benefit people

but it can be used for evil, so he develops the themes of 'Technology is not always good' (Christina & Berkow, 2007).

#### **2.5.2.5. The Individual VS Collective Identity**

One way a totalitarian regime seeks to stay in power is by denying human beings their individuality, eradicating independent thought through the use of propaganda and terror. Throughout *Nineteen Eighty-Four*, Winston tries to assert his individual nature against the collective identity the Party wishes him to adopt. He keeps a private diary, engages in a forbidden sexual relationship, and insists that his version of reality is the truth, as opposed to what the Party says it is. Instead of going to the Community Center or participating in social groups, he wanders the prole neighborhoods alone and seeks solitude in his apartment, engaging in behavior the Party calls own life and considers dangerous. After Winston is caught, the seven years of torture to which O'Brien subjects him are designed to destroy Winston's ability to think unorthodox thoughts. Before he enters Room 101, Winston is able to see that to die hating the Party is freedom, but by the end of the novel he is no longer capable of this. In order to save himself from O'Brien's rats, Winston does the one thing he can never forgive himself for, he betrays Julia and in doing so relinquishes his own morality and self-respect (\_\_\_\_, 1984, 2014,p.4).

The party wants to limit all the liberties of people through forbidding every individual action or movement or even thinking. It wants to all people having the same identity which is called 'collective identity' and it supports the party's rule.

In sum, *1984* treated various themes concluding totalitarianism, propaganda, language, technology and the imposing of collective identity. All these themes are used to form the goal of the novel which is a warning against totalitarianism and give it the real meaning which it was written for.

#### **2.5.3 List of Characters**

George Orwell makes use of many characters in his novel, some of them play major roles in developing the events of the novel while the others are devoted for minor roles.

### **2.5.3.1. Major Characters**

In the novel, the major characters have major roles. They are either members of the ruling party or distinct members from the society. Some of those are with the party and the others are against it. they are represented as follows.

#### **\*Winston Smith**

Is a thirty-nine-year-old Outer Party member who, as the book opens, has already committed the thought crime which will inevitably bring about his downfall. He works in the ironically named Ministry of Truth, rewriting newspaper articles to match the Party's version of history. His physical appearance manifests the Party's oppression: he has a varicose ulcer just above his ankle, and he is pale, hunched, and wispily balding. He is legally married, but he and his wife are estranged, though they refuse to endure the negative attention of a divorce. He barely tolerates the low-quality tobacco and gin to which he is basically addicted. Winston has vague recollections of life before Big Brother's domination, and his thoughts turn frequently to his mother, the so-called Golden Country, the nature of truth under Big Brother, and the fact that his rebellion has made him into a kind of walking dead. He hates the ideology and omnipresence of Big Brother, and he begins his rebellion by keeping a diary, writing in the one corner of his apartment which is out of sight of the telescreen. Soon after his initial rebellion, he begins a terrifyingly unsafe love affair with Julia, another member of the Outer Party; they conduct most of their meetings in a neighborhood in which the proles live, over Mr. Charrington's antique store. Perceiving anti-Big Brother sympathies in O'Brien, he and Julia swear allegiance to the Brotherhood, of which they believe O'Brien is a member. This is Winston's most aggressive and outward act of rebellion. His punishment, torture, and eventual reprogramming result from O'Brien's careful and thorough reading of his identity—a prime example of doublethink, for while O'Brien understands that Winston both exists within and rebels against Big Brother, he also believes that there are none who oppose the party. Bloom and Berg ( 2004,p.17)

#### **\*Julia**

works in the Fiction Department within the Ministry of Truth. At twenty-six, she is more than a decade younger than Winston and has no recollection of a time before the Party's domination. She wears a sash which identifies her as a member of the Junior Anti-Sex League but also, Winston frequently notes, accentuates "the shapeliness of her hips." Winston initially hates her, disgusted by her zeal during the Two Minutes Hate and suspicious that she is aware of his thought crime and is watching him for behavior she can report. Early in their affair, however, he learns that Julia may be even more cynical than he; although she is a member of a few committees and is frequently at the community center, she has had numerous sexual affairs and is quite experienced in hiding them. Her rebellion is more cynical than Winston's and less philosophical ( *ibid*,p.17-18).

#### **\* O'Brien**

Is a member of the Inner Party—as it turns out, a loyal one. Prior to the time of the novel's events, Winston experiences a dream in which O'Brien says to him, "We shall meet in the place where there is no darkness." O'Brien's role in the end of the novel—inquisitor, torturer, and intellectual voice of the Party—positions him as Winston's most fully developed human antagonist (*ibid*,p.18).

#### **\*Mr. Charrington**

At first seems to be only the kindly and elderly proprietor of an antique shop. Noting Winston's interest in trinkets from the years just before the Party's rise to dominance, he cultivates a relationship with him. Winston rents a room above Charrington's shop for his assignations with Julia; he does not realize that Charrington is a disguised member of the Thought Police. Charrington monitors Winston's and Julia's actions and discussions through a telescreen hidden behind an engraving of the Church of St. Martin in the Field Bloom & Berg ( 2004,p.18).

#### **\*Parsons**

Is the windbag enthusiast of a neighbor whose *duck speak* sloganeering annoys Winston to no end. Hardly less annoying to Winston are the man's children, who, as members of the Spies, are already fully inculcated in Party rhetoric and behavior. (In fact, it is Parsons' three-year-old daughter who reports him to the Thought Police for saying "down with Big Brother" in his sleep.) Even on his way to what he understands to be certain death, Parsons equivocates about the Party, saying he understands how it must

persevere for the benefit of all. Winston worries occasionally that Parsons will betray him (ibid,p.18-19).

### **\*Syme**

A philologist working on the tenth edition of the Newspeak dictionary, is probably the foremost practitioner of that language. In fact, he is *too* intelligent regarding the manipulations of Newspeak; once his talents have ensured the best working edition of the language, he is arrested by the Thought Police for knowing too much about doublethink to practice it to the benefit of the Party (ibid ,p.19).

### **\*Big Brother**

Is the human face of the Party, as well as its leader. No one has seen Big Brother in person, and the only sense of his physicality comes from the ubiquitous posters which show his face and the words BIG BROTHER IS WATCHING YOU. The face is square-jawed and handsome, with a moustache and eyes that seem to follow the viewer wherever he or she may move. All successes and positive products of the mind—inventions, strategies, wisdom—are attributed to Big Brother. While it is not clear whether Big Brother actually exists or existed within the novel, he is a necessary humanization of the Party, and thus he persists (ibid,p.19).

### **\*Emmanuel Goldstein**

Is the antithesis of Big Brother and the hated source of all things contrary to Party dominance and perpetuation. Regardless of whether Oceania is at war with Eurasia or Eastasia, Goldstein is the heretic at the enemy's philosophical core and the target of all negative energy from citizens of Oceania and members of the Party. Whereas Big Brother is blandly handsome as a stereotype of the Caucasian male, Goldstein is described as effeminate, Jewish, "ethnic," and unattractive. Goldstein's existence, like that of Big Brother, is never demonstrated (Bloom and Berg, 2004,p.19).

### **\*Ampleforth**

Works in a cubicle near Winston's in the Ministry of Truth, and the two men are employed in the same capacity. Winston speculates that he, Ampleforth, and their coworkers are in fact engaged in a kind of competition, preparing multiple revisions of given articles so that the Party can choose its favorite. Winston also worries that

Ampleforth may turn him in to the police; but Ampleforth himself is eventually arrested, and Winston later sees him in the Ministry of Love. Ampleforth believes his crime was leaving the word *God* in a rewrite of a Kipling poem—but, he contends, no other rhyme was possible (ibid, p.19-20).

### 2.5.3.2.Minor Characters

Orwell used minor characters, ( \_\_\_\_, 2014, p.2) defines the minor characters of the novel as follows

**\*The Woman With Sandy Hair:** A colleague of Winston's whose job it is to delete the names of persons who are vaporized.

**\*The Man With The Quacking Voice:** A bureaucrat who converses with Julia in duckspeak in the canteen at the Ministry of Truth.

**\*Katharine:** Winston's wife. Orthodox and unimaginative, she considers it their duty to the Party to bear children, and leaves him when their efforts to conceive end in failure. Winston once considered murdering Katharine during a nature walk, but decides not to act on the opportunity.

**\*Martin:** O'Brien's servant. Vaguely Oriental in appearance, Martin is privy to the incriminating discussion between O'Brien, Winston, and Julia.

**\*Jones, Aaronson, and Rutherford:** Formerly prominent Party leaders accused of traitorous activities. Winston observes them when they are released after torture and are drinking gin at the Chestnut Tree Café. He also briefly possesses photographic evidence of their innocence.

**\*The Skull-Faced Man:** A starving prisoner at the Ministry of Love who falsely incriminates others in order to avoid being taken to the dreaded Room 101.

**\*Bumstead:** A fat, chinless man who offers a crust of bread to the starving skull-faced man and is beaten by guards.

**\*The Old Prole Man:** An incoherent, drunken old man whom Winston questions about the quality of life before the Revolution.

**\*Winston's Mother:** A saint-like woman who became depressed after her husband's disappearance. Left to care for her two children alone in extreme poverty, she nonetheless was generous with her affection. Winston feels guilty about the selfish way he treated her.

**\*Comrade Withers:** A disgraced Party member who is vaporized and becomes an unperson. Winston is assigned the task of deleting references to him in a news article.

**\*Comrade Ogilvy:** The fictional hero Winston invents to replace Comrade Withers.

## **2.6. Orwell's Style in the Novel**

George Orwell is an essayist and journalist interested with politics, his writing style is clear and clean with direct and short sentences. In *1984*, Orwell uses a simple and well constructed language. Orwell's nature of mind and his political experiences have affected his writings, he always tend to pass some hidden messages through his works. To pass those messages, Orwell seems to be intelligent and manipulates the use of language. "Orwell conveys a strong message warning against corruption and totalitarianism through his simple writing style and expressive symbolism" (Erika, 2016). Conveying hidden messages could be done through the use of several techniques, symbolism tends to be a prominent one which Orwell overuses in his *1984*.

## **Conclusion**

No book can be understood without knowing its background and writer's intention behind writing it. This chapter provided the historical background of Nineteen Eighty-Four and Orwell's motives to write this dystopian piece. It also attempted to represent the major themes of the novel in addition to its major characters and plot summary. George Orwell succeeds in conveying his message warning against totalitarianism. In the novel, he uses several figures of speech. Symbolism is frequently used in the novel *1984*, it is needed to know whether it has a relation with the themes of the novel.

## Chapter Three

### Interpretation of Symbolism in George Orwell's *1984*

#### Introduction

This chapter investigates one of the most used literary devices, symbolism in the novel *1984*. Orwell wants to send a warning message against the dangers of the totalitarian rule through the use of various symbols. *Nineteen Eighty-Four* is a highly symbolic novel, everything could have a symbolic meaning. Its language is rich with symbols which are used to convey hidden messages indirectly. George Orwell created various symbols to develop the themes of his *1984*; he uses 'Big Brother', 'telescreens', 'glass paperweight', 'doublethink', 'room 101 and rats', 'Winston's diary' and 'the red-armed woman'. The interpretation of symbols and their significance in the novel, in addition to their use to develop themes of the book are explained as follows and finally their function in the novel.

#### 3.1 Symbolism in *Nineteen Eighty-Four*

In his *Nineteen Eighty-Four*, George Orwell employs many symbols to develop the themes of the novel, he wrote it as a political message. The main theme of *1984* is the dangers of totalitarianism, Orwell used this theme to warn to the future generation from totalitarian rule. The themes of the control of information and history, propaganda, independence, physical and psychological control and rebellion were also developed through the use of symbolism. Thus, how did Orwell use symbolism to shape those themes?

##### 3.1.1 The Symbol of Big Brother

As it is defined in the previous chapter, 'Big Brother' is the human face of the party although it is not decided if Big Brother really exists or not. Orwell (1949) states that:

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. (p.1)

The slogan “BIG BROTHER IS WATCHING YOU” is posted everywhere in Oceania, it is used to spread fear between people and to make them feeling controlled by the party. Orwell uses the symbol of Big Brother to warn from the danger of totalitarianism and as a result he succeeded to develop the main theme of his novel .

### **3.1.2 The Symbol Telescreen**

The telescreen is mentioned many times in the novel. The following might be the most meaningful:

There was no place where you could be more certain that the telescreens were watched continuously. (Orwell,1949,p, 62).

Orwell wants to say that the telescreens are in everywhere in Oceania. The telescreens represent the absolute control of the party over its citizens, Orwell (1949) 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.(Orwell,1949,p.45)

This quote shows that Orwell use the telescreen to say that the government controls everything ,all the movements and minds of people, so they could not act or even think to be against the party. The telescreen symbolizes complete supervision over people’s movements and actions, therefore emphasizing on the idea that Oceania is a totalitarian state, Orwell uses the symbol of the telescreen to establish the theme of propaganda and physical and psychological control (Haren, 2018). The telescreen also symbolizes the party’s abuse of technology for its own benefits. From this explanation, it is clear that Orwell uses the symbol of telescreen to develop the theme of physical control which the totalitarian government had over its citizens in addition to theme of the abuse of technology.

### **3.1.3 The Glass Paperweight**

The Glass Paperweight is a big lump of glass with a very small piece of pink coral inside of it. Winston buys it from Mr. Charrington's shop. "Orwell uses the glass paperweight as a symbol of the past and Winston's dream of freedom. Winston buys the paperweight in an attempt to reconnect with his past as such an object is rare in 1984 Oceania" (Haren, 2018). Bloom (2007) adds that: "the paperweight had symbolized beauty and past" (p.43). After getting the absolute control of the citizens present through the telescreen and propaganda, the party pretends to control their past and memories, in this concern, Orwell (1949) states "Who controls the past controls the future: who controls the present controls the past" (p.37).

According to (Sperber, 1980); the glass paperweight has another interpretation, he states that: "The paperweight symbolizes the enclosed world that Winston and Julia try to create at Charrington's and, since the Thought Police have constructed that world, the enclosed world of Oceania" (p.215). when the Thought Police arrests Winston at last, the paperweight shatters on the floor and when it was shattered, Winston's and Julia's hopes were shattered too.

When the glass paperweight was shattered, Winston's dream of freedom and connection with the past and the Party's control over Winston and his past is restored (Haren, 2018). Through the use of the glass paperweight, Orwell has developed the theme of party's control of information and history.

### **3.1.4 The Doublethink**

Orwell creates the doublethink which is used by the party to make people believing two contradictory things at the same time, he claims that: "Doublethink means the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (Orwell, 1949, p.124). According to Pospíšil (2016), doublethink is about:

Convincing a people about rightness of the system they are part of is far more effective than oppressing them by thorough brainwashing. In society where the vast majority of people is happy, revolution will not have a chance to

succeed, whereas in case of the opposite, revolutionaries will always have to be dealt with, and without any changes, the danger of a violent outbreak will never cease to exist.( p.43)

This technique guarantees the love of people to the party without the use of oppression. Doublethink symbolises the intelligence of the party in controlling people and convincing them to accept the totalitarian rule, thus, getting the total control and reducing the possibility of rebellion

When reading the novel, the first contradicted words you may notice are:

the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH.

(Orwell, 1949, p.2)

The party posts this slogan which aims to convince people that war is peace, freedom is slavery and ignorance is strength, those terms are clearly contradicted. This symbolises the idea that the party wants to make people believe everything it gives them.

Another example of doublethink is that Orwell includes ministries that are responsible for various things. Their names however, contradict their functions. The Ministry of Peace encourages war, The Ministry of Truth produces propaganda and The Ministry of Love operates based on acts of torture and punishment. This concept, is the Party's method of absolute control. Orwell uses doublethink to portray the brain washing techniques totalitarian government exercise. Doublethink had lead citizens to believe that  $2 + 2 = 5$ . As the party's psychological control techniques break down the individual's ability to think freely, it becomes possible for that individual to believe anything they are told, and this is the ultimate form of psychological control (klon.Org Contributors, 2018).

The party uses the doublethink to take over the thinking of people and convince them to accept its totalitarian rule and as a result, it guarantees that they will not act against

it. Orwell uses the doublethink as a symbol of absolute control of mind and it develops the theme of psychological control.

### **3.1.5 Room 101 and Rats**

The party arrested Winston when he rebels against the government and took him to Room 101 to question him. Room 101 is the torture room in the government in which prisoners are subjected. Orwell (1949) states that “ The thing that is in Room 101 is the worst thing in the world” (p.164). Winston was very afraid from that room , he yelled:

You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not Room 101!(Orwell, 1949, p.137)

For Winston, of course, the worst thing in the world is rats. The room does its job by destroying any resistance the human psyche may have to complete submission to Big Brother., it would seem that one comes out of room 101 either dead or in love with Big Brother. Winston pronounces his love of Big Brother and said: I love him entirely, with my whole being ( \_\_\_\_\_, What Occurs in Room 101, 2011). Room 101 and Rats symbolize that even Winston, the original rebel, cannot create an identity for himself free from totalitarian rule. Orwell uses this symbolism to develop the theme of resistance is unapproachable.

### **3.1.6 Winston's Diary**

It is the journal in which Winston writes what he is thinking and feeling without the fear of Big Brother, he knows that it is absolutely forbidden and considered to be a crime. Winston writes the sentence 'DOWN WITH BIG BROTHER' five times in his diary. He resists to develop his personal identity free from the Party. Winston used the diary to show

people that he recognizes the dangers of the society he lives in. The most sensitive phrase he writes, is ‘ Freedom is the freedom two say that two plus two make four’. Winston is right, but the party tries to make people believe that two plus two equals five through the use of doublethink which is used, as mentioned previously, to brainwash people ( Erika, 2016). Orwell uses Winston’s diary as a symbol of the free thought and to develop the theme of psychological control.

### **3.1.7 The Red Armed Prole Woman**

Winston hears The red-armed prole woman singing through the window, George Orwell( 1949) writes that:

Under the window somebody was singing. Winston peeped out, secure in the protection of the muslin curtain. The June sun was still high in the sky, and in the sun-filled court below, a monstrous woman, solid as a Norman pillar, with brawny red forearms and a sacking apron strapped about her middle, was stumping to and fro between a washtub and a clothes line, pegging out a series of square white things which Winston recognized as babies’ diapers. Whenever her mouth was not corked with clothes pegs she was singing in a powerful contralto. ( p.79)

It is morning ‘ The June sun was still high in the sky’ and Winston hears a woman singing, she is ugly with man’s characteristics. From her appearance, it seems that she is a proletarian. She is singing with a ringing voice. For him, she symbolizes hope, “If there is hope, wrote Winston, it lies in the proles” (ibid, p.40). Winston sees that proles will rebel against the party and the prole woman is a prime example of courage.

The prole woman symbolizes fertility and reproductive capacity, and represents the strong and vital lower classes. She is compared to an animal (a mare), a fruit (a rose-hip), and an overripe turnip. Winston feels a "mystical reverence" toward her. Just before the lovers are arrested, the sight of her hanging laundry in the courtyard convinces Winston that the proles are "immortal" and will someday awaken and rebel against and overthrow the Party ( \_\_\_\_\_,2014, p.3).

The red armed woman is used as a symbol of courage and hope and this symbolism may be tied to the theme of hope.

### **3.2 The Function of Using Symbolism in Nineteen Eighty-Four**

As mentioned in the first chapter, symbolism is the most prominent figure of speech in literature. It is used to convey hidden messages and decorate the language of the literary text in which it is used. In *Nineteen Eighty-Four*, symbolism plays a great role, Orwell makes a perfect use of this figure of speech to convey his idea about the totalitarian society and to develop the themes which his novel revolves around. He developed the theme of the danger of totalitarian rule through using the symbol of Big Brother, Telescreen for the theme of physical control and the abuse of technology, Glass Paperweight for the theme of party's control of history and information, Doublethink and Winston's Diary to seek the theme of psychological control, Room 101 and rats for the theme that resistance could be impossible in Oceania and Red-Armed Prole Women to express the theme of hope. All these themes are used perfectly by Orwell in the novel. Klon.Org ( 2018) state that "symbols give 1984's subject strength and deeper penetration to the novel". Through these analyses and interpretations, we can say that the use of symbolism in *Nineteen Eighty-Four* is functional more than decorative

### **Conclusion**

To sum up, this chapter investigated the most important symbols used in George Orwell's *Nineteen Eighty-Four*, it attempted to interpret and analyse each symbol separately. In this chapter also, every symbol was tied to the theme that it develops. we can conclude that the novel *1984* is perfectly a symbolic novel. Orwell uses different symbols in order to develop the various themes of his *1984*; Thus, the use of symbolism in the novel is functional and plays an intrinsic role in developing its themes.

## **General Conclusion**

The present study is conducted to investigate the significance of using symbolism to develop the themes of George Orwell's novel '1984'. This is confirmed through the description of the main symbols in the novel in addition to the meaning that they stand for and analysing their significance ; then, linking each symbol with the theme which it develops. Orwell made perfect use of symbolism to further the themes of his novel.

This study attempted to give a short introduction about figures of speech, symbolism in particular and its role in decorating language and conveying hidden meaning in literary texts; after that, it suggested George Orwell's novel '1984' because of its richness with powerful and meaningful symbols. At the end it determined the role of symbolism in the novel which functional more than decorative.

'1984' is not that kind of novels which narrates series of events and stories of love or heroism and ends with an ordinary tragic or happy ending. '1984' has so much to offer more than any ordinary novel, Orwell wrote it and readers have understood its strong message. It is considered as a warn to the generation from the consequences of totalitarian government. He has heavily used symbols in this novel in order to convey several themes such as totalitarianism, physical and psychological control, control of history and identity, abuse of technology. All these themes are used to serve the message of Orwell's novel about the dangers of totalitarian oppression.

In this study we answered the proposed questions and confirmed the suggested hypothesis which declared that George Orwell used symbols to add aesthetic value and convey his hidden messages in the novel. It also confirmed that each symbol has a special interpretation and certain significance. The last point that this study confirmed is that each symbol is linked with a particular theme in the novel.

This study reveals that students need to be more aware about how they can find appropriate interpretations of symbols. This topic also tends to raise an impression and a curiosity to look at and know more about this field, and to make students interested more in symbolism when reading a literary work and to benefit from it in their daily life.

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## Abstract

The target of this research paper is to explore the symbols used as a part of the novel and to decode these symbols as well as distinguish the different interpretations they stand for, then linking them to themes which they develop. The study hypothesises that George Orwell might use symbols to add an aesthetic value to this novel. Each symbol has a special interpretation and certain significance. Also, he might use symbols to express his own views and each could have a connection with a particular theme of the novel. After analyzing the novel, the study concluded that Orwell uses symbols to convey his warning message against totalitarian rule and to develop the themes of his novel.

## Résumé

L'objectif de ce document de recherche est d'explorer les symboles utilisés dans le cadre du roman, de décoder ces symboles et de distinguer les différentes interprétations qu'ils représentent, en les reliant ensuite à des thèmes qu'ils développent. L'étude suppose que George Orwell pourrait utiliser des symboles pour ajouter une valeur esthétique à ce roman. Chaque symbole a une interprétation particulière et une certaine signification. En outre, il pourrait utiliser des symboles pour exprimer ses propres opinions et chacun pourrait avoir un lien avec un thème particulier du roman. Après avoir analysé le roman, l'étude a conclu qu'Orwell utilisait des symboles pour transmettre son message d'alerte contre le régime totalitaire et pour développer les thèmes de son roman.

الهدف من هذه الدراسة هو استخراج الرموز المستخدمة كجزء من الرواية و ترجمة معاني هذه الرموز وكذلك تمييز التفسيرات المختلفة التي تمثلها. ثم ربطها بالموضوعات التي تطورها. تفترض الدراسة أن جورج أورويل في روايته قد استخدم الرموز لاضافة قيمة جمالية الى نص الرواية. كل رمز له تفسير خاص و أهمية معينة. أيضا قد يستخدم هذه الرموز للتعبير عن وجهات نظره الخاصة و كل واحدة من هذه الرموز يمكن أن يكون لها علاقة بموضوع معين من الرواية. بعد تحليل الرواية توصلت الدراسة الى أن أورويل يستخدم الرموز لنقل رسالته التحذيرية ضد الحكم الشمولي و تطوير أفكار روايته و في الأخير يعتبر استعمال هذه الرموز وظيفيا أكثر كونه جماليا.