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Representations of Dystopia in George Orwell's

Novel 1984

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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1 INTRODUCTION

Dystopia has been a popular theme in literature for more than a century, not only to entertain but also to educate the readers. Such literature may persuade readers to think about the society and the world around them. Many famous dystopian novels have been written in times of wars and tyranny.

The topic of this bachelor's thesis is the analysis of George Orwell's novel *1984* in terms of dystopian narrative strategies. George Orwell is one of the most known and significant authors; moreover, having an important role in the political field. His most known anti-totalitarian works, *Animal farm* and *1984* are still discussed nowadays.

The aim is to describe and demonstrate typical features of dystopia in the novel *1984*. This thesis is divided into two parts. A theoretical part will describe the notion of dystopia, its history and its representations in British literature. A practical part will examine Orwell's dystopian vision in the novel *1984*.

The theoretical part consists of two chapters. The first one deals with the concept of dystopia. The typical features of dystopia will be presented and described. In addition, the first chapter mentions well-known dystopian novels in British literature. The second chapter discusses George Orwell, his life and literary works. The chapter deals with a brief biography, puts emphasis on the experiences and events that helped define Orwell's political views and his resolution to warn the world. The practical part consists of one chapter, that concerns dystopian elements in the novel *1984*.

The objective of the practical part is to describe the features of the dystopia in *1984* in order to find similarities with other dystopian works and identify features that, according to Orwell, would be the most threatening to human society and functioning of the state.

The main sources used for the theoretical part are *Literární a filmové dystopie pohledem politické vědy* (2015) co-authored by a collective of authors and *The Cambridge Companion to Utopian Literature* (2010) by Gregory Claeys.

The main source for Orwell's biography is a biographical work *George Orwell* (2006) by Gordon Bowker.

George Orwell lived in such an era that included both world wars and experienced two totalitarian regimes. The development of technology was also a great influence for many authors, including George Orwell. These tough times and circumstances made Orwell write one of the major dystopian works. In this novel, we can see the fear of the future and of the development of human society. The topic is still current and being referred to, in addition, it is a source of inspiration for today's authors as will be shown in the bachelor's thesis.

The novel *1984* (together with other dystopian novels) has importance for the society as a warning and a deterrent example of what could happen if people do not learn a lesson from the past.

2 DYSTOPIA

Dystopia, or anti-utopia is the opposite of utopia, which represents an ideal society. Dystopia shows functioning of such society to the extreme, it is a specific criticism of utopian vision. Dystopia is derived from the word utopia, which is an abstract place, dystopia may be thus considered as a bad abstract place. [1]

Many dystopian authors criticise certain elements, which may be found in typical utopian texts, which are considered as ideal by the utopian writers. The concept of dystopia may be understood as a category that denounces the possible ways of putting utopian ideas into practice. [2] The dystopian authors show different perspectives of understanding utopian ideas, moreover, they criticise possible understanding of these forms of societies. In their works, authors demonstrate reality in which the initially ideal functioning of state becomes terror. The utopian ideal is examined in the most extreme forms. But as utopian ideas differ, the dystopian ones differ too, each author can imagine miscellaneous visions of word.

However, dystopia describes ideas about fictitious societies [3], explores their functioning and the life of the citizens. Since the purpose of the political system is to survive, the system must be stable and created on the basis of fixed rules. The system is created by the elite [4], which has the power and governs the state. Information is transmitted by the ruling group that decides what the citizens may know and what should be done. This action may be understood as creating the reality, in fact, it reminds one of propaganda. [5]

All the citizens must obey the rules and behave properly, if not, the punishment is inevitable. The system is strict and living in such a world is not easy. In addition, adaptation to the system creates politically conformist citizens in the sense of the unified population.

The unification may be initiated by unsuitable behaviour of the main character, which shows how the rules can be avoided. The response of the ruling group shows what their intention is, which, however, does not have to be

obvious at the first sight. The unsuitable behaviour may be violation of some less important rules or a total rebellion against the state. [6] However, almost no one does any action against the state. People are used to the absence of freedom; in reality, the state of freedom seems to be unnatural [7].

Science and technology in dystopian works go beyond tools for improving everyday life. The technology often represents omnipresent control and is used as a fear-mongering tactic. The dystopian fiction is always relevant to the issues in the real world. As Andrew Ross observes, “utopianism is based on a critique of the deficiencies of the present, while dystopian thinking relies on a critique of perceived deficiencies in the future” [8].

As Margaret Atwood said during an interview, in every dystopia, something utopian may be found and at the same time in utopia may be something dystopian. Thanks to the experiences of the twentieth century, it is known that several political systems were created to be utopian, but the reality was different. [translated by the author, 9]

2.1 Typical features

The following chapter will analyse the typical features of dystopian novels. The selected aspects will be further explored in the practical part.

2.1.1 Setting

Dystopian fiction takes place in times (or places) far distant from the author's own, but it is usually clear what reality the author refers to. [10] It is often set in places that are inhabitable or even destroyed.

By focusing the critique of society on distant settings, dystopian works furnish fresh perspectives on social and political problems. This defamiliarisation helps the reader to think more about the practices that might otherwise be considered common. [11]

2.1.2 Leader and the ruling group

Usually, a leader with an extensive amount of power is presented. However, a personality of the leader differs as various authors attempt to show diverse messages. The leader should be obeyed and worshipped, which is assured by propagandistic programme. The power is usually concentrated in the hands of one person as in totalitarian regimes, but in some cases the power is assigned to a certain group. If there is no leader, the person is “created” so that it corresponds with the ideology. This person represents the state and serves as an element the citizens can identify with. [12] However, the people may be afraid of the leader because he represents the power that the state has over them.

The ruling group has all the power and thus they make laws in their own interests, as well as for the system’s survival. The society is divided into two (or more) groups, the ruling, which is maintaining their position, and the rest of citizens. [13] The Group in power uses a repressive authority that demands obeying the rules and punishes those who act inconveniently. The ideology is omnipresent and is required everywhere even in the personal life (which is, in fact, not very personal).

2.1.3 Political system

The government has another important role in dystopian literature. In general, there is no government or an oppressive ruling body. The manner of ruling and maintaining the system is different from that used in a democratic regime. In this respect, three approaches may be distinguished, as seen through the lens of science, math, or terror. They are used to establish and preserve the system. However, the system sometimes must be adjusted to function. [14] The system is closed but in a certain way, it is continually created – people repeatedly reassured that their society and lives are perfect. For this purpose, the elite uses rituals, which help to maintain the system, but also, they serve as a tool of uniting the population and creating solid group. [15]

The ruling group creates an alternative reality, which is propagated. People believe in this reality and are afraid of changing anything or of living in a different manner. Thus, the political system makes the society unified. All people are the same, they do not have anything to hide [16]. The suppression of individual personality is important as such a unified society is easier to manipulate.

The society is egalitarian, which means that all have the same rights and obligations, but their rights are rather seeming. The benefit of society is always more important than the benefit of individuals, so people cannot have any hobbies or desires on their own, in fact, they cannot have any personal life. The system works on the assumption that society is always a priority. The individuals play no role.

2.1.4 Relationships

Authors' approach to the descriptions of relationships varies. Usually, the state in certain way infringes relationships between inhabitants.

Often, marriages are allowed but only for the purpose of the procreation of children [17]. Similarly, sex is usually used for reproduction, any other motive, especially that connected to feelings, is forbidden. However, in *The Brave New World* the sex is treated differently, the citizens are encouraged to have sex with anyone they want. In both cases, the standard view on relationships is destroyed and replaced with a new one.

These differences show that topics of relationships and sex are perceived and described in various ways. In the end, it is better to judge these issues in the concrete dystopian societies and consider them as a result of social customs and obligations, which force the inhabitants to act in a certain way.

2.1.5 Family life

As stated above, marriages are in some cases permitted but without any feelings, thus the upbringing is going on in a similar manner. There is a strict

control over the lives of children and their upbringing by the state. This upbringing is subjected to strict rules and must conform to ideology.

The children are raised to support the political system. They are told to inform the authorities about suspicious behaviour of other citizens including their own parents. They seem to be good spies or trained agents [18].

The reason why the upbringing of children is so important is that the mind of children is easier to manipulate and to adapt to ideology. The raising of children is a significant theme in dystopian fiction.

2.1.6 Ideological modification of history and language

History is problematic because it presents other ways of doing things and thinking. Such other ways can be possibly better, thus the people would like to verify them, so the past is dangerous.

Deletion of the past enables the construction of authoritarian regimes. The dystopian novels indicate that, in fact, such regimes need to erase the past or at least to modify it. For this purpose, museums, books, historical monuments, or anything that could resemble the past is destroyed. By doing so the good old days are no longer a threat to the regime. [19]

Moreover, deleting of past takes away the personalities of inhabitants, hence make them more likely to obey and to be controlled. If the state would not do this, next generations could come and try to make a change. [20]

Modifying language also helps to control the citizens and in a certain way their minds. Adaptation of language according to the ideology may be one of the major tools which preserve the society. The language facilitates convincing of people about the correctness of the system. If the people truly believe to those in power, it is not probable that they would revolt against the state.

2.2 Dystopia in British literature

The term dystopia was for the first time used by John Stuart Mill during a parliamentary debate in 1868 as opposite to utopia. The genre of dystopia was preceded by a whole range of satirical tropes. [21]

Two factors shape a clearer and more traditionally identified turn towards dystopia at the end of the nineteenth century: eugenics (“the practice or advocacy of controlled selective breeding of human populations to improve the population's genetic composition” [22]) and socialism.

The fictional genre becomes interested in the promises of social and individual improvement, both positively and negatively. Many writers examine compatibility of socialism and Darwinism. Samuel Butler's *Erewhon* discussed the new Darwinian creed, whereas Edward Bulwer Lytton's *The Coming Race* characterised a society in which Darwinian selection had been removed. [23]

Nevertheless, eugenic themes were also represented positively in many works, often in order to prevent us from perceiving the topic as a negative one. [24]

Science has played a significant role in the history of both utopia and dystopia. Natural science was present in utopia since the very beginning, because of Thomas More, who in his work *Utopia*, which gave name to this genre, describes the science creating moral and cultural improvement to his ideal society. Naturally, his notion of science differs from our modern one but has been connected to utopia since the beginning of modern science in the seventeenth century. [25]

At the end of the nineteenth century, science and technology have become characteristic of human capability, but also of human weakness and limitation. Mechanisation played a significant role in the industry of the socialistic utopia, but on the other hand in Samuel Butler's *Erewhon*, machines have been forbidden because of their inclination to tyrannise the men who made them. [26]

Herbert George Wells started his career in a period of pessimism, writing a number of dystopian works, but then took up utopia and has exchanged degeneration for regeneration. Wells was embodied in the turn to dystopia, but also in the late nineteenth-century utopian sentiment, often dealing with the very same themes as authority, leadership, and the advancement (or threat) of science and technology.

The time machine is one of the most pessimistic works of Wells, in which a world in a far future is discovered. The society is divided into two groups, a master-race Eloi, aristocracy using science, and slave race the Morlocks. [27] The criticised themes are communism and schemes of selective breeding.

The Island of Doctor Moreau focuses on scientific control of genetic development. With the creation of “beast-men or quasi-human monsters – a prospect Wells thought plausible enough – man becomes eventually as remorseless as Nature” [28].

Wells was a huge inspiration for Yevgeny Zamyatin, notably in novel *We*, after that Zamyatin influenced George Orwell. Orwell wrote in 1946 that *We* satirised “not any particular country but the implied aims of industrial civilisation” [29]. This remains an important thought to his own intentions in *Nineteen Eighty-Four*.

In *Brave New World* Aldous Huxley described a state in a far future England, in which eugenic engineering aids running of society that is based on intelligent rulership and complacent subservience, and the state is controlled by a privileged group. The subordination of the human race to the science and technology is defined. Everything relating to the past has been deleted as it never existed, furthermore, manipulation is used a lot. Except of a few savages living on their own, science has changed life of whole society and made a totalitarian state. Many topics may be found in this work, for example: totalitarianism, utopia, dealing with the past, and manipulation. [30]

Huxley was pessimistic about the future, primarily was concerned about overpopulation, but in *Ape and Essence* he again expressed fears of science

and leadership. However, the loss of sense of freedom was still a fundamental topic. [31]

During the transformation from utopian thinking to a dystopian one, many modern authors have not been worried that utopia is something unachievable, but that utopian society can be realised. For example, in *Brave New World* utopian ideal have been realised, only to discover the horrible reality of such society. [32]

After 1900, many evolutionary themes were still explored as in Olaf Stapledon's *Last and First Men*, in which a number of already present dystopian motives were discussed, for example: American predominance, world state which collapses, and eugenic manipulation. The expansion of fascism has as well inspired authors to write fictional satires, as in Katharine Burdekin's *Swastika Night*. [33]

Late twentieth-century dystopian fiction was concerned with the motive of future inhabitants living in a bad society but praising their alienation. The idea was inspired by *Brave New World*, in which is the society created by means of technologies of social conditioning that secures satisfaction of citizens. [34]

At the end of twentieth century anxieties about environmental pollution have been introduced. Problems as radioactive wastes, depleting of the ozone layer together with the threat of global warming made humans worry about the future. [35]

In addition, the technology that had been so dominant to Western utopian dreams had now brought about the advent of nuclear weapons with the concomitant threat of the sudden end of civilisation. [36]

3 GEORGE ORWELL

Eric Arthur Blair, known by his pseudonym George Orwell, was born on 25 June 1903 in Motihari, India and died on 21 January 1950 in London. He was a novelist, essayist, and critic, famous for his novels *Animal Farm* and *1984*.

He was born to a family of a British official in the Indian civil service, belonging to the lower upper-middle class. His family returned to England, so that Orwell could be sent to a preparatory boarding school, where he had a little trouble, as he described in his autobiographical essay, *Such, Such Were the Joys*. [37]

However, he commenced writing at an early age, supposedly comprising his first poem around the age of four. He later stated, "I had the lonely child's habit of making up stories and holding conversations with imaginary persons, and I think from the very start my literary ambitions were mixed up with the feeling of being isolated and undervalued." [38] His first literary success could be considered the publication of his poem in the newspaper at the age of eleven.

Later, he attended Eton College, but did not study hard; in fact, he neglected the tasks; on the other hand, he read extensively the English literature by rationalists, freethinkers, and reformers like Samuel Butler, George Bernard Shaw, and Herbert George Wells. During his studies, he developed a mocking approach to authority [39].

Instead of continuing his studies at university, he followed a family tradition and went to Burma to serve in the Indian Imperial Police (at that time Burma was the British-governed province of India). At first, he was a good imperial servant, but soon he realised that the Burmese were ruled by the British against their will and started to feel guilty of being a colonial police officer. His feelings are described, for example, in his essay *Shooting an Elephant*. Therefore, he was unpopular among colleagues and had poor postings. [40] Later, Orwell covered his experiences and feelings from Burma in his novel *Burmese Days*.

In *Burmese Days*, he showed his anti-imperialist attitude describing the British Empire as “simply a device for giving trade monopolies to the English” [41]. Nevertheless, he criticises the modern progress in general. The novel was published in New York, since in London it was refused because of fear of libel actions, as the novel had been evidently based on his own experience. [42]

After serving five years in Burma, he returned to England to become a writer. But having problems with starting his career, he did all sort of jobs. He lived in poor areas of London and Paris in order to experience life among the oppressed and began to write about his experiences. He wanted to observe if the English poor were treated by the State as the Burmese in their country. He came to the conclusion that they were. In the course of his stay in Paris, he was writing novels and short stories. Thus, *Down and Out in Paris and London* has been created, which is dedicated to “pimps, prostitutes and other outcasts”. [43] For the publication, he used his pseudonym, partially to evade embarrassing his family, partially because of his distaste for the name Eric.

During the middle 1930s, Orwell gained a reputation as a novelist thanks to his novels *Down and Out in Paris and London* (1933) and *A Clergyman's Daughter* (1935), which deal with themes of poverty and the question of how to live a meaningful life after the loss of faith; and *Keep the Aspidistra Flying*, which concerns a topic of individual failure in the face of a system of degrading work. In this work, Orwell's first view of socialism may be found. [44]

In 1936, Orwell went to Spain to join the Republicans during the Spanish Civil War. His experience from this period of his life are described in his novel *Homage to Catalonia* (1938), where he denounced fascism. But he also wrote that he had seen marvellous things in Spain and described his belief in socialism, which he had experienced for the first time. This was further examined in *The Road to Wigan Pier* (1936), together with the topic of the life of the poor in the industrial north of Britain, where Orwell claimed that people were declining due to the modern technology which produced cheap substitutes. According to him, socialism could help because the world would have enough to eat, but he also accused socialist intellectuals of being unrealistic and not knowing enough about the life of ordinary people. In the last of his pre-war

novels *Coming Up For Air* (1939), he reflects a presentiment of war and a nostalgia for the past and resistance to modernity is again a major theme. [45]

The hostility to technology was to remain an enduring theme, together with concerns about the totalitarian disregard for historical truth, as well as the possibility that mass propaganda could produce a population willing to live without freedom. Moreover, he was afraid that socialists might desire the industrial progress so much that they would sacrifice democracy. [46]

In the 1940s, Orwell's concerns changed, he started to write more about technocrats and bureaucrats in general. During World War Two, excused from military service for medical reasons, he worked as a journalist. Moreover, he worked as a talks producer in the BBC, but disliked the job in a short time. Subsequently, he became a literary editor of the left-wing magazine *Tribune*. Initially, Orwell hoped that the war would provoke a sense of Socialist purpose. However, he also pointed out the dangers of what he described as "the falsity of the hedonistic attitude to life" [47], which he claimed Hitler had recognised.

Nevertheless, he still believed in socialism even after the war period, as proved in the essay *The Lion and the Unicorn* (1941), in which he created a unique brand of British socialism, which would centralise the economy as well as preserve freedom, privacy, and belief in law. He believed that working-class people would help to maintain these values, because they do not worship the power and have moral integrity to some degree. [48]

Thanks to his allegorical novel *Animal Farm* (1945), in which he followed in the ancient genre of animal epos, Orwell gained fame. In *Animal Farm*, the animals revolt against their owner and take over the power. Having been written with ease, this satire ridiculed the revolution, its leaders, and the post-revolutionary situation in the Soviet Union. [49]

Orwell spent several last years of his life on the remote Scottish island of Jura, where he was struggling with health and trying to finish the final novel *1984*. The novel was finished when Orwell was suffering from tuberculosis, which made his pessimism stronger. At that time, there was no effective

treatment for the disease, thus he experienced a complete physical collapse and was taken to a nursing home. The success of the novel, published in June 1949, came too late. He was transferred to a hospital in September and died there on 21 January 1950 at age of 46 years. Despite being non-believer, he surprisingly asked for burial according to the ceremonies of the Church of England. [50]

However, during his stay in hospital he began work on a new novel, as if he thought he would have time to finish it. He explored the first reviews of *1984* and prepared notes for a press release to correct some American reviewers who saw in it a critique of all forms of socialism, not just of all forms of totalitarianism. He emphasised that he was a democratic socialist, that the book was 'a parody', and that he pointed out only that something like the iron regime could, not would, appear [51].

The novel *1984* is one of the most terrifying dystopias of the twentieth century that was from the beginning considered as a satire criticising communism. Even though he was writing novels far back in the 1930s he became well-known mainly because of *1984*. [52]

Orwell's work is described as a feeling that "something in modern life has gone wrong, that human beings were not meant to be so ill at ease in the world, and that the explanation of the puzzle is somewhere to be found in politics". [53]

Most critics argue whether *1984* is Orwell's greatest achievement, since they, and Orwell himself, consider *Animal Farm* his masterpiece [54]. He wanted to make political writing into an art, as he was polemical and speculative. The reader is forced to think and to reach his/her own conclusions.

His most famous works *Animal Farm* and *1984* were important to the post-war world, influencing other literary dystopias. These novels set the trend of works based on the scepticism of political extremes, that are dominant in British fiction in the 1950s and beyond. [55]

Despite Orwell's dislike of the BBC, a statue of the writer was constructed and located outside the BBC in London. The statue was unveiled in November 2017 and paid for by the George Orwell Memorial Fund. An inscription reads, "If

liberty means anything at all, it means the right to tell people what they do not want to hear." [56]

3.1 Animal Farm

Animal Farm was finished early in 1944 but it was rejected by publishers as inappropriate. It was not printed until shortly after the end of the war in Europe. Several critics claimed that it was the greatest satire in the English language, and it brought Orwell fame and an international readership. The work was translated into every major language. The satire can touch all power-hungry regimes, left or right, moreover, Orwell believed that all meaningful political ideas could be presented in a simple manner to ordinary people. [57]

The plot describes a revolution of animals, which overthrow the farmer who puts them to work, but gives them little in return. The revolution is inspired by an old pig Major, who criticises the owner of the farm; unfortunately, Major dies a few days later yet the revolution takes place. The animals set up an equal society where all of them work and share the benefits of their labours.

They together write down seven commandments which all animals should follow, these commandments include the motto 'four legs good, two legs bad', as animals are their friends while the two-legged humans are evil.

The farm is governed by the animals in lead with the pigs; however, as time goes on, the pigs start to apply the rules differently and eventually they have created a police state and likewise the then ruler of the Soviet Union, Stalin, they accuse some supposed betrayers and public trials proceed. [58]

The animals, with the exception of the pigs, work hard, even harder than they worked before, and they have even less to eat. Things begin to fall apart, especially the construction of a windmill, which they were instructed to build.

A few years pass, some of the animals die, the pigs get fatter, and none of the animals is let to retire, as previously promised. The farm becomes bigger and richer, but the luxury is enjoyed just by the pigs.

Then the pigs have started to walk on two legs like humans and the commandments written on the barn are removed and replaced by one single commandment: “All animals are equal, but some animals are more equal than others.” [59]

Finally, the pigs invite humans into the farm to discuss a new partnership between the pigs and the humans. The other animals, watching this scene through the window, can no longer recognise any difference between the humans and the pigs. [60]

A key theme is the betrayal of the revolution by intellectuals, together with the idea of new leaders changing into the old ones, which is showed by the pigs who lead the revolution but, in the end, they become the same as humans. This work was written as a warning about the possible development of post-war politics. [61]

Orwell’s compassion for animals along with anger at the betrayal embodied by the Soviet Union may be found in this work. Some of the animals represent real personalities, like two fighting pigs Napoleon and Snowball who represent political opponents Stalin and Trotsky. [62]

3.2 Private life

He married Eileen Maud O’Shaughnessy on 9 June 1936. She studied English at Oxford and after running a secretarial agency, obtained a postgraduate diploma in psychology at University College in London. They wished to live on his writing, her typing, and running a small village shop. She supported and assisted Orwell in his career. Reportedly, they had an open marriage, thus Orwell had several love affairs. [63]

During the Spanish Civil War, while Orwell was fighting with the Republicans, she worked in Barcelona for the Independent Labour Party. When Orwell was wounded in the neck and hunted by the communists, they together escaped from Spain at the end of June 1937. [64]

Unfortunately, Eileen died in 1945 and Orwell was devastated by this event. Orwell said she died of heart failure during a routine operation, in fact, she had cancer [65]. She may not have told him, but it is not probable he would not notice that something was wrong.

The couple had previously adopted a small boy, whom they named Richard Horatio Blair after one of Orwell's ancestors. Orwell was determined to raise him on his own, with the help of Orwell's sister Avril. He was deeply hurt and shaken by the death of his wife even though he would not show it in public. Thus, he stuck to his adopted son. [66]

After her death he worked hard, perhaps too hard. In a notebook, which he began to write, he described that in all his writing life, "there has literally been not one day in which I did not feel that I was idling, that I was behind with the current job, and that my total output was miserably small. Even at the period when I was working ten hours a day on a book, or turning out four or five articles a week, I have never been able to get away from this neurotic feeling, that I was wasting time." [67]

Shortly before his death, he unexpectedly married again. He married Sonia Brownell, who worked as an editorial assistant on the literary magazine *Horizon*. He had already proposed a marriage to her without success in 1945, eventually, they got married in October 1949. She hoped to help him and nurse him back to health. After his death she inherited Orwell's inheritance and made a career out of managing his legacy. He made his will and left precise instructions, which were however ignored by his widow, about which of his writings to print and which to suppress. [68]

4 1984

The original title of 1984 was *The Last Man in Europe*, the final title was created at random by anagram from the year 1948 when was the novel written. After its publication in 1949, the novel immediately provoked diverse reactions. Some critics saw it as a pessimistic prophecy; an allegory on the impossibility of staying human without belief in God; a refusal of any kind of socialism; or a libertarian socialist satire against totalitarian regimes in all societies. [50]

The novel is a vision of the near future in post-war London, representing a satire on dangerous militaristic tendencies. This prediction of a future totalitarian state obtains its energy largely from the Stalinist and fascist states of Orwell's own present and recent past. The book was written as a warning against a possible development in England. Shortly after publication, the novel provoked fear in its reader since the novel is set in a well-known place, which was unusual as most previous dystopian works had been set on remote islands or in mythical lands. [51]

1984 was written as a reflection of the appearance of totalitarian brutality in the twentieth century. Orwell's dystopian world is merciless, manipulation and threat of punishment are a daily routine. During writing of 1984, Orwell was influenced primarily by a Russian dystopian writer Yevgeny Zamyatin (1884–1937) but also by other dystopian works (for example Jack London's *The Iron Heel*, 1908). The novel is striking because of its ability to be inspired by both the genre of dystopian fiction and real events.

As Keith Booker observes [52], Orwell was convinced that intellectuals in the socialist movement had been corrupted by power-worship, thus they could not be competent leaders in any new socialist society. According to Orwell, the problem of leadership is a fundamental component of any future society.

Orwell's novel has become a part of modern Western culture more than has any other dystopian fiction. Moreover, slogans from 1984 like "Thought Police," "doublethink," and "Big Brother Is Watching You" are well known even to those who have never read the book.

4.1 Introduction to the plot

At the beginning, the world where the main character lives is described. The world is divided into three totalitarian states Eurasia, Eastasia, and Oceania, which are constantly at war and the positions of enemies and allies are switching. The plot is set in the year 1984 in London, one of the biggest cities in Oceania. The state is governed by the Party, which has manipulated the population into absolute obedience to its leader, Big Brother. The official ideology is called Ingsoc, which is the Newspeak abbreviation of English Socialism. The Newspeak was created by the Party as a propagandistic language, which is intended for limitation of free thinking and promoting of the Party's doctrines. The Party's power centres are Ministries of Love, Truth, Peace, and Plenty, ironically accountable for punishing and torturing, spreading misinformation and rewriting of history, war, and keeping the citizens in poverty.

The population of Oceania is divided into three groups: the Inner Party, the Outer Party, and the proles. The Inner Party consists of the elite, which has the privilege of ruling the state, the members of the Outer Party are more intelligent than the proles, therefore, they have to be under a strict control to prevent them from rebelling. The proles comprise the majority of the population. Being the labour force, they are left on their own. Since the proles are not dangerous for the Inner Party they are not under as strict control as the members of the Outer Party.

The main hero, named Winston Smith, belongs to the Outer Party, working in the Ministry of Truth. His job is to rewrite the history in order to correspond with ideology. However, Winston's desire for truth leads him to secretly rebel against the state. He commits a crime when he starts writing a diary, later he has an affair with young woman Julia, which is also prohibited. Julia is at the first sight an exemplary citizen of Oceania, a supporter of Ingsoc, a member of the Junior Anti-Sex League, and an enthusiastic volunteer for any activity connected with the Party. However, she is secretly a rebel skilled in how to avoid rules without being caught.

Moreover, they together become interested in the Brotherhood, a secret group of rebels, hoping they can change something. Nevertheless, they are watched closely, and they fall into a trap, which is laid by O'Brien, an official of the Inner Party. Initially, O'Brien appears to be a secret member of the Brotherhood but turns out to be an agent of the Party trying to track down the regime's opponents. Winston and Julia are eventually caught and imprisoned in the Ministry of Love, where they are re-educated and brainwashed. This procedure is accomplished in order to destroy their independence and humanity. In the Room 101, where prisoners are tortured by exposure to their worst nightmares, Winston is considerably terrified as a cage with rats is secured to his head. Being scared, he cries out that the torturer should do this to Julia. Because of this betrayal, Winston is released. He later meets Julia, but they do not have any feelings to each other instead, Winston now loves Big Brother.

4.2 An analysis of the novel 1984

4.2.1 Setting

As already mentioned, the world is divided into three states Oceania, consisting of Great Britain, South and North America; Eurasia, consisting of continental Europe and the Soviet part of Asia; and Eastasia, consisting of east Asia.

The novel is set in London destroyed by never-ending war. Many houses are devastated, the windows are patched with cardboard, roofs with corrugated iron and the hallways smell of boiled cabbage and old rag mats. The whole city looks depressive and the only buildings that stand out are the Ministries. The story probably takes place in the year 1984, at least, that is what Winston assumes when he starts to write his diary:

“In small clumsy letters he wrote: April 4th, 1984. He sat back. A sense of complete helplessness had descended upon him. To begin with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or

1945; but it was never possible nowadays to pin down any date within a year or two.” [53]

At the time of the completion of the novel, the year 1984 seemed far enough from the year of publication, which enabled an objective perspective, but not too far to make it seem unrealistic.

4.2.2 Leader and the ruling group

The leader of Oceania is called Big Brother, who is worshiped by a strong cult of personality. He is praised as well as feared. Big Brother is portrayed on posters and telescreens as a strong, charismatic face with dark hair and a moustache. He represents the power of the state and the omnipresence of authorities as stated in the book: “On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.” [54]

According to the main hero, Big Brother started to appear in the sixties, even though no one can be sure about it because the information concerning his life is not accessible. The Party asserts that Big Brother was the head of the movement which began the great revolution and from that time on, every success of the Party originated from his decision. Likewise all scientific inventions, most of them were usurped by the Party as, for example, the invention of aeroplanes, which Winston actually remembers from his childhood, were claimed to have been created on the basis of his ideas. Regardless of his ubiquity, we may argue whether Big Brother is an actual person, since no one has ever seen him and nobody knows much about him either. He appears on posters, he is written about in newspapers, but there is no evidence about his existence. Therefore, it is very likely that Big Brother does not actually exist and that his figure was made up by the Party in order to represent their power and decisions since a human being is far easier to be adored and identify with. His mysterious personality makes him even more fearful and indestructible. The dialogue between Winston and O’Brien, when Winston is tortured, may be a hint:

“Does Big Brother exist?’

‘Of course he exists. The Party exists. Big Brother is the embodiment of the Party.’

‘Does he exist in the same way as I exist?’

‘You do not exist,’ said O’Brien.

...

‘I think I exist,’ he said wearily. ‘I am conscious of my own identity. I was born, and I shall die. I have arms and legs. I occupy a particular point in space. No other solid object can occupy the same point simultaneously. In that sense, does Big Brother exist?’

‘Will Big Brother ever die?’

‘Of course not. How could he die? Next question.’ “ [55]

The ruling group which is called the Inner Party has all of the power. The Inner Party creates laws according to their consideration, naturally mostly for their own benefit, but also for the sake of the state and maintaining of the political system. In addition, they have created a division of society in order to remain in power. According to the status in society, each of the classes has different ambitions, often not compatible with goals of others. The lowest class, which is represented by the proles, is at the bottom of society. The goal of this class is one day to live in society where the wealth is divided evenly. However, overwhelmed with everyday hard work and daily struggle, they are not capable of realising major problems and reality. Additionally, they are not intelligent enough to organise a revolution, although they are sufficiently numerous to be successful. Because they are not dangerous to the Inner Party, they simply need to be left alone and entertained by books, alcohol, gambling, and occupied by hard physical work. The proles are left in their own world of prostitution, crime, and drugs whereas serving as workforce, without the need to follow the strict rules as Party’s members. As stated by the Party: “Proles and animals are free.” [56]

The next class, the Outer Party, has always desired to take over the power and wealth of the highest class. This class is able of understanding of what is happening and possibly they can rebel against the ruling elite. Thus, they have

to be manipulated and controlled in order to prevent them from rebelling. The highest class, the Inner Party, is the highest authority and its goal is to maintain its position, which means that the class-system must be preserved. This class possesses the wealth and there is nothing that it lacks. While the rest of the population starves and lives a miserable existence, the Inner Party has plenty of food and lives in the world of luxury.

4.2.3 Political system

The system is created by the Inner Party and the ideology of Oceania is called Ingsoc, abbreviation in Newspeak standing for English Socialism. The ideology is fortified by practising Two Minutes Hate or by the Hate Week, during which the enemies of Oceania (primarily Emmanuel Goldstein) are presented, and the citizens must express their hate for and fear of them. In fact, it is quite hard not to do so because the behaviour of a group engulfs everyone. Furthermore, these rituals enable the citizens to express their emotions with no threat to the Inner Party. During the Two Minutes Hate, everybody has to stop working and has to move into the centre of the hall with chairs which must be placed opposite the screen, on which the programme of the Two Minutes Hate is played.

“The Hate had started. As usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed onto the screen. There were hisses here and there among the audience. ... The programmes of the Two Minutes Hate varied from day to day, but there was none in which Goldstein was not the principal figure.”
[57]

The Inner Party suppresses individuality of citizens and makes them obedient with the help of repressive authorities, called Thought Police, which supervise the behaviour of citizens. The suppression of individuality happens every day in the lives of Oceania's citizens through indoctrination, strict daily schedules, suppression of love and friendship, or through the uniforms of the Party or the greeting “comrade”. In addition, the citizens are controlled by telescreens, which are installed in every flat of all members of the Inner and the Outer Party and which are used for propagating the ideology and the state, on

top of that, they record what the citizens are doing, but no one knows whether they are watched right now or not. The telescreens are equally used for propaganda and manipulation, as they report about achieving of economic plans or victories in war. These devices serve as a tool for intimidation and as a remark on the ubiquity of the state's control and power. Actually, the main tool of maintaining control is the Thought Police and constant surveillance.

“Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely.”
[58]

The Thought Police are responsible for executing the will of the Inner Party and supervising the life of citizens. Nowhere in the Oceania can a member of the Party feel safe and out of sight. Besides the telescreens, the citizens are controlled by patrols in the streets and helicopters looking into people's homes, additionally, the Thought Police use modern technology constructed for the purpose of espionage such as hidden microphones. If anyone behaves unsuitably or suspiciously, the Police do not hesitate to take measures against the person concerned. Furthermore, there is always a possibility that one can be reported by co-workers, relatives, and even one's own children as they want to prove their loyalty to the Party.

The disobedient citizens are arrested and transported to the Ministry of Love, where they are re-educated. This process consists of torture and brainwashing as can be seen during Winston's experience inside the Ministry of Love. The arrested people usually disappear overnight, with no evidence of them being arrested or charged with any kind of crime. All evidence of their existence is then destroyed and can be found nowhere. This process is called vaporisation although people do not talk about those who disappeared and usually act as nothing has happened to avoid getting themselves into trouble. Sometimes the prisoners are sent to work camps or released after the brainwashing process, but then killed after few years. In some cases, the people

commit suicide in order to save themselves from the rehabilitation in the Ministry of Love.

The Inner Party puts great effort into torturing and brainwashing their prisoners in order to subdue them and to break their will. Once in a while, large criminal trials are being held where all accused citizens plead guilty of all kinds of crimes, such as sabotage or espionage for enemy forces, even if they do not commit the crime. Nevertheless, the main goal of the whole procedure is the total domination of one's mind expressing the total power of the Party.

The demonstration of power is as well expressed by public executions of traitors or prisoners originating from Eurasia and Eastasia, these executions are visited by the inhabitants of Oceania as a kind of entertainment, even the children attend them. Moreover, the three existing states are actually the same in terms of political system and living conditions of inhabitants. They are in a permanent war for labour-power and as a tool of ruling the states. These wars make use of industrial production without raising the living standard, which would threaten the power of leaders as the hierarchy would not be the same. Additionally, the (seemingly) high industrial production creates many job positions hence the inhabitants are always employed and occupied. The aim of a war is to preserve the ruling systems of the three states, which is represented by one of the Party's slogans "War is Peace".

The Party similarly draws strength from the capability of manipulating the past: "Who controls the past controls the future: who controls the present controls the past." [59] The Party even claims that "Reality exists in the human mind, and nowhere else." [60] Furthermore, the Party demands complete loyalty, slavish submission, without thinking and asking anything.

All the citizens follow rules and behave as expected even though there are no written regulations. Everyone somehow knows what behaviour is allowable and which is not, thus, everybody tries to go along with the masses during the Two Minutes Hate or to show enough enthusiasm for the politics of the Party. The citizens are supposed not to be enjoying their spare time alone but to take part in communal recreation, for example, going on hikes and

processions or visiting the Community Centre where the citizens play games or attend lectures. If the rules are not obeyed, the disobedient citizens are exposed by the Thought Police and punished.

Furthermore, the Inner Party has created a fictitious secret organisation called the Brotherhood which is allegedly devoted to working against the Party. The leader of Brotherhood is called Emmanuel Goldstein and is, supposedly, responsible for all action against the Party. The Inner Party leaders even wrote a book, *Theory and Practice of Oligarchical Collectivism*, whose author is said to be Emmanuel Goldstein. The book summarises information about the system of Oligarchical Collectivism, a political system existing in Oceania but under the name Ingsoc.

The Brotherhood should take actions against the political system and connecting rebels together. Winston and Julia decide to contact O'Brien, a member of the Inner Party who is according to Winston a member of the Brotherhood. Winston and Julia want to join the Brotherhood. Shortly afterwards, Winston receives the book, which is allegedly written by Emmanuel Goldstein and should serve as a source of information to every enemy of the Party. Yet, it turns out that O'Brien works for the Thought Police and that he is an agent trying to reveal rebels. The purpose of such an action is clear, the leaders have created a trap thanks to which they can find traitors and then deal with them. However, no rebellion stands a chance of success since the power of the Party and the Thought Police are omnipresent.

4.2.4 Relationships

In Oceania, the members of the Party are allowed to get married but only with the permission issued by a special committee, which always rejects a marriage for a couple that seems to be attracted to one another. The only purpose of marriage is to engender children, but divorces are not permitted (with the exception of the proles). When the couple cannot beget children, they may separate but not divorce. The members of the Party are truly encouraged to conceive offspring, moreover, it is considered as a duty to the Party.

“The only recognised purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema.” [61]

Sex is considered as something dirty, necessary only for reproduction, and practicable exclusively between husband and wife. “The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it.” [62] Most people, especially women, are enormously manipulated by this idea that they truly believe in. Additionally, the young people are influenced to such an extent that they join an organisation called the Junior Anti-Sex League, which fights against sexual desires and sexual intercourse. This suppression of sexual desire provokes hysteria which is transformed into war-fever and leader-worship.

When Winston starts to have an affair with Julia, they together commit a crime. Even though they strive to be inconspicuous and cautious, for example, using different meeting places, they are revealed by the Thought Police. It is obvious that their attempt to avoid the rules is hopeless and reliant on failure from the beginning.

4.2.5 Family life

The upbringing of children is taken seriously, and the Party strives to leave nothing to chance. The shaping of children from an extremely young age is crucial for a successful manipulation and a complete obedience. Such upbringing based on the ideology is secured by such organisations for children as the Spies, where the children are taught to report anything suspicious that they spot, from suspicious or unusual behaviour to crime. Moreover, the children are told not only to report the issues but to take action against the suspect. They are even taught to watch and report their own parents serving thereby as assistants of the Thought Police. A traditional relationship between children and parents is thus completely destroyed:

“It was almost normal for people over thirty to be frightened of their own children. And with good reason, for hardly a week passed in which The Times did not carry a paragraph describing how some eavesdropping little sneak – ‘child hero’ was the phrase generally used—had overheard some compromising remark and denounced his parents to the Thought Police.” [63]

The truthfulness of this statement is confirmed when Parsons (a man living in the same house as Winston) is reported by his daughter. Although parents are afraid of their children, they are as well proud of them even when parents are reported by children, including Parsons. It may be explained by the fact that the parents consider the action of their children both as a result of their good upbringing and a good service for the state.

The children are described as savages, completely loyal to the Party, and devoted to serve the state as much as possible: “Nearly all children nowadays were horrible. What was worst of all was that by means of such organisations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party.” [64]

An example might be a portrayal of family life during Winston's visit to the Parsons, when Winston goes to help Mrs Parsons. It is obvious that she is scared of her own children as they do not have any respect for their parents, because they are under the influence of the Party and the Spies, in fact, they are completely devoted to the Party.

As stated above, the marriage should produce children, but the Junior Anti-Sex League considers artificial insemination, which is called artsem, and then bringing the children up in public institutions. However, this process has not been created yet as this idea only exists in the minds of Junior Anti-Sex League members. The purpose of such a technology is to limit the sexual intercourse as much as possible since eroticism is viewed as dangerous and hostile.

4.2.6 Ideological modification of history and language

Shaping language according to the ideology which is present in Oceania is a significant theme in *1984*. The importance may be proved by the fact that Orwell wrote an appendix entirely dedicated to a characterisation of the language called Newspeak, which is described through various grammatical features and three different categories of vocabulary. These language modifications represent a momentous threat caused by totalitarianism, though it is not completed yet, the goal is clear as described by Syme, a friend of Winston working on Newspeak:

“Don’t you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime 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, with its meaning rigidly defined and all its subsidiary meaning rubbed out and forgotten. Already, in the Eleventh Edition, we’re not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller.” [65]

Newspeak should gradually replace Oldspeak, or more precisely, standard English. Since Newspeak makes any ambiguity of meaning impossible, it prevents one from thinking against the ideology, which is called thoughtcrime. Moreover, the new form of language has lost its diversity, thus the communication is very short:

“times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons rewrite fullwise upsub antefiling

Oldspeak: The reporting of Big Brother’s Order for the Day in The Times of December 3rd 1983 is extremely unsatisfactory and makes references to non-existent persons. Re-write it in full and submit your draft to higher authority before filing.” [65]

As stated above, Newspeak is described as a newly created language based on English, though, in fact, removing English expressions and phrases.

The language was created with the purpose of strengthening the regime and making the citizens even more obedient. Newspeak makes thinking against the state impossible due to deleting words and modifying their meaning, which reduces the choice of words. Consequently, it influences and shapes the lives of citizens. This means that any expression, which could conceivably endanger the running of the political system is deleted, whereas only the appropriate words are maintained. On the grounds of this process, the language contains fewer and fewer words and is gradually becoming extremely poor in both quantity and quality of its structure.

Newspeak similarly contains newly created words as doublethink, which is important to understand the ideology. Doublethink is a term for an ability to believe in two contradictory ideas at the same time which is represented in the Party's slogans "War is peace," "Freedom is slavery," and "Ignorance is strength." [67] Using doublethink enables citizens to trust the Party and their claims. It means to know and simultaneously not to know, to believe in two contradictory ideas while knowing that they deny each other. The Party members are taught to command doublethink since the day they are born, as this ability serves as a way to avoid committing thoughtcrime and, therefore, being arrested by the Thought Police. Moreover, doublethink is being used by the members of the Inner Party as well, as it enables them to keep faith in their actions.

There is even a term for a facial expression that could reveal someone's abnormality, facecrime. Facecrime determines everything that could point to one's unorthodoxy like not to show enough enthusiasm when good news from the front or positive production figures are being broadcast, or not expressing enough anger during the Two Minutes Hate. In Oceania, even the smallest divergence in facial expression may draw enough attention to be spotted by the Thought Police or to be reported to the Police.

It is possible to argue whether this language manipulation is as successful as expected, because there are still people who remember the old language, as, for example, the main character Winston who tends to think in Oldspeak. It is probable that there are more people like Winston, thus possibility that

Oldspeak will be preserved in some way exists. Another question is how things that cannot be named in Newspeak will be called like. If the original standard English ceases to exist and whether someone will try to make words for such things, hence making the inappropriate thinking possible again.

Dealing with the past is another significant and characteristic theme emerging in the famous novel *1984*. The documents referring to the past are rewritten in order to correspond to the ideology with the help of Newspeak, thus, this language is present everywhere. Actually, the history is totally erased and replaced with information which makes the history looks worse than it was in reality. The destroying or modifying involves literature, pieces of art, movies, songs, and stories from the past. Furthermore, the work is executed by the employees who are the Outer Party members since any information that would threaten the Inner Party's position of the ruling force must not exist. The concept of objective truth is completely destroyed. Moreover, the non-existence of truth-telling and factual history-writing keeps society in imbalance. Due to continual information manipulation, no one can be sure what is the truth. Even personal memories are foggy and the question is whether they are or are not trustworthy.

When any information is adjusted or changed, the original documents are destroyed, consequently, no evidence may be found and, in fact, there are not many people who would search for some evidence. Even in some evident cases, as, for example, changing the facts concerning war enemies and allies, people do not question the truthfulness of the Inner Party although the Party modifies the reality right before the eyes of citizens.

Similarly, all old-fashioned books are destroyed in an effort to erase the past. The newly created books are mainly for the proles, serving as a cheap way of entertaining them. "It was very unlikely that there existed anywhere in Oceania a copy of a book printed earlier than 1960." [68]

The Ministry of Truth is similarly devoted to the creation of new books, newspapers, films, textbooks, etc. The Ministry supplies not only the Party members but also the proles. There are whole departments dedicated to the creation of literature, music, and entertainment for the proles. The newspapers

contain mainly the news about sport, crime, and astrology; the novels are all the same with only small differences in characters and plot; the songs are composed by machines. There is even a sub-section, which is called Pornosec, devoted to the production of the lowest kind of pornography, that no member of the Party is allowed to see.

The ideological shaping of history is ensured by The Ministry of Truth, but of course, it is not particularly easy since there are still people who can somewhat remember the past, including Winston. However, the Ministry is persuaded that the change is possible and that this goal will be achieved one day. For this propaganda, the Party uses the telescreens, which transmit the untruthful information about the improvement of living conditions:

“Day and night the telescreens bruised your ears with statistics proving that people today had more food, more clothes, better houses, better recreations—that they lived longer, worked shorter hours, were bigger, healthier, stronger, happier, more intelligent, better educated, than the people of fifty years ago. Not a word of it could ever be proved or disproved.” [69]

The process of rewriting the past is demonstrated through Winston’s job at the Ministry of Truth, where he works for the Records Department. He is supposed to adjust the old newspaper issues of the *Times*. He gets instructions on which information needs to be modified and then he rewrites the article in order to correspond with what the Party claims, for example, the predictions made by Big Brother must always correspond with his words and economic plans must always be fulfilled or even surpassed. Following the “correction”, the number of the *Times* is reprinted and the original copy is destroyed without admitting that any modification has been made. Moreover, there is no evidence that would prove that the modification was made or that the Party was telling lies. This process is never called by its real name, but is referred to as slips, errors, misprints, or misquotations. Because of his job, Winston is aware of the manipulation and lies, which is probably the reason why he decides to rebel against the system.

However, Winston believes that the political system may be changed even though there are not many people who would know the truth about the past: “The older generation had mostly been wiped out in the great purges of the fifties and sixties, and the few who survived had long ago been terrified into complete intellectual surrender. If there was anyone still alive who could give you a truthful account of conditions in the early part of the century, it could only be a prole.” [70]

The proles make up 85 % of Oceania’s population, thus they have the power to change something. If they realised their power, they could overthrow the Inner Party. However, since they live in their own world of work, alcohol, gambling, and literature, no one cares what they say. On the other hand, they are not corrupted by pursuit of power but they maintain moral honesty. “If there is hope, wrote Winston, it lies in the proles.” [71] Nevertheless, when Winston meets an old prole and tries to discuss the situation with him, it appears that the old prole is not able to answer a simple question as if the life in the past was better or not. Therefore, it is clear that the proles believe in everything that the Party claims.

5 CONCLUSION

The aim of this bachelor's thesis is to describe various features of dystopia in George Orwell's novel *1984*. In this respect, the theoretical part of the thesis deals not only with examples of dystopian fiction but also such particular instances of dystopian elements introduced to the readers in the novel as Big Brother, Newspeak, geopolitical division of the world, etc.

To base the analysis on theoretical information, the first chapter was devoted to the characterisation of dystopia, its typical features, and a brief introduction to British dystopian literature. The second chapter was focused on a biography of the author with regard to the events that had influenced him. It also presented a brief overview of Orwell's political satire *Animal Farm* (1945), since it uses a parallel between humans and animals to express how totalitarian principles function. The practical part examined Orwell's dystopian vision depicted in the novel *1984* in terms of typical features, previously set in the first chapter, such as a political system in Oceania, the Party and a figure of the leader represented by Big Brother.

The main sources used for the theoretical part were *Literární a filmové dystopie pohledem politické vědy* (2015) co-authored by a collective of authors and *The Cambridge Companion to Utopian Literature* (2010) edited by Gregory Claeys. The main source for Orwell's biography was a biography entitled *George Orwell* (2006) written by Gordon Bowker.

George Orwell was influenced by the era when the two world wars and the development of totalitarian regimes took place. He was also influenced by the development of technology. As already indicated above, these events inspired Orwell to write one of the major dystopian works. Besides other things, the novel depicts the fear of the future and of the development of human society. Moreover, the power of propaganda and political blindness make the novel topical even nowadays.

The analysis of *1984* was based on the above-mentioned goals. First, it described Orwell's conception of dystopian literature and its typical features as

the setting of the novel, political system, and indoctrination. Furthermore, it focused on the characteristics that may be found in totalitarian regimes, such as the practice of modifying the language and remodelling of historical facts.

Additionally, the analysis presents a brief overview regarding the plot of the novel and emphasises the events and facts, which are significant for the plotline. Attention is also paid to the central characters of the novel with a focus on Winston Smith, who strives to retain his individuality but is finally vanquished and made to love Big Brother, being thereby transformed into a model citizen of Oceania. The analysis attempted to identify the similarities between the main elements of dystopia and their literary representations in *1984*.

It was proved that Orwell managed to introduce his vision of possible negative development in Europe and expressed his warning against it. This warning was underscored by the description of the total control of citizens through manipulation and torture.

6 ENDNOTES

- [1] NAXERA, V., STULÍK O. a BÍLEK J., *Literární a filmové dystopie pohledem politické vědy*, p.13–14
- [2] *ibid*, p.14
- [3] *ibid*, p.15
- [4] *ibid*, p.18-19
- [5] *ibid*, p.20
- [6] *ibid*, p.27
- [7] KAGARLICKIJ, J., *Fantastika, utopie, antiutopie*, p.353
- [8] BOOKER, M. K., *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*, p.19
- [9] MATOŠKA, L., HORÁKOVÁ, K., *Rozhlas Vltava*, *op. cit.* [online]
- [10] BOOKER, M. K., p.19
- [11] *ibid*, p.19
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- [13] *ibid*, p.104
- [14] *ibid*, p.28
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- [16] KAGARLICKIJ, J., p.353
- [17] NAXERA, V., STULÍK O. a BÍLEK J., p.107
- [18] BOOKER, M. K., p.34
- [19] *ibid*, p.86
- [20] *ibid*, p.88
- [21] CLAEYS, G., *The Cambridge Companion to Utopian Literature*, p.107
- [22] Merriam Webster [online], *op. cit.*
- [23] CLAEYS, G., p.111
- [24] *ibid*, p.112
- [25] BOOKER, M. K., p.5
- [26] *ibid*, p.6
- [27] CLAEYS, G., p.113
- [28] *ibid*, *op. cit.*, p.113
- [29] *ibid*, *op. cit.*, p.114
- [30] BOOKER, M. K., p.19

- [31] CLAEYS, G., p.116-117
- [32] BOOKER, M. K., p.16
- [33] CLAEYS, G., p.126
- [34] *ibid*, p.267
- [35] *ibid*, p.276
- [36] BOOKER, M. K., p.91
- [37] BOWKER, G., *George Orwell*, p.38
- [38] *Biography*, [online], op. cit.
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8 ABSTRACT

This bachelor's thesis examines George Orwell's novel *1984* with respect to the representation of dystopia in this significant literary work. The thesis is primarily focused on an analysis of dystopia in the novel with the secondary objectives being a theoretical introduction to the dystopian literature and a demonstration of Orwell's attitudes to and fears of future. Moreover, it is shown that the topicality of the novel is based on the realistic depiction of the totalitarian and authoritarian regime.

The thesis consists of three main chapters. The first one provides explanation of dystopia together with a brief historical insight into British dystopian literature. The second one deals with the biography of George Orwell. The last chapter is devoted to the analysis of the typical dystopian features in the novel and is supported with particular examples.

9 RÉSUMÉ

Tato bakalářská práce zkoumá román George Orwella *1984* s ohledem na vyobrazení dystopie v tomto význačném literárním díle. Práce se primárně zaměřuje na analýzu dystopie v tomto románu, zatímco sekundární cíle zahrnují teoretický úvod do dystopické literatury a poukázání na Orwellův vztah k budoucnosti, respektive strach z budoucnosti. Mimo to je zdůrazněno, že aktuálnost románu je založena na realistickém vyobrazení totalitního a autoritářského režimu.

Práce se skládá ze tří hlavních kapitol. První kapitola poskytuje vysvětlení pojmu dystopie spolu se stručným historickým přehledem britské dystopické literatury. Druhá se zabývá biografií George Orwella. Poslední kapitola je věnována analýze typických dystopických rysů románu a je podložena konkrétními příklady.

10 APPENDICES

Appendix 1: a photo of George Orwell; source:

<https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-31915>

Appendix 2: a jacket of the book 1984; source:

<https://www.knihydobrovsky.cz/kniha/nineteen-eighty-four-the-annotated-edition-67782250>

10.1 Appendix 1



10.2 Appendix 2

