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CHAPTER 1

INTRODUCTION

1.1 Background of study


The 1949 publication of George Orwell's novel *Nineteen Eighty-four*, often known as 1984, served as a warning against tyranny. Readers were deeply affected by the terrifying dystopia, and his ideas infiltrated popular society in a level that was only seldom possible with novels. Big Brother and the Thought Police, among other notions from the novel, are immediately recognizable and understood, frequently serving as bywords for contemporary social and political atrocities.

Winston Smith, a minor party official who lives in a London still devastated by a nuclear war that occurred shortly after World War II, is the book's protagonist. He is an Outer Party member, and the Ministry of Truth employs him to update historical accounts to reflect contemporary political viewpoints. However, Winston covertly rebels against the government out of a desire for the truth and decency. He begins an illicit relationship with Julia, a like-minded lady, and the two of them rent a room in a Prole neighbourhood (short for proletariats). Winston also has a growing fascination in the Brotherhood, a dissident organization (Jan, 2000). But Winston and Julia have no idea that they are being attentively observed (Large signs warning citizens that "Big Brother is monitoring you" are present all around the city.)

The trap is laid when O'Brien, a representative of the Inner Party who looks to be a covert Brotherhood member, approaches Winston. Winston and Julia are finally apprehended and brought to the Ministry of Love for a severe reeducation, when it is discovered that O'Brien is actually a spy for the Party on the hunt for "thought-criminals" (Atwood & Margaret, 2007) Winston is then imprisoned, tortured, and subjected to reeducation in an effort to not just break him physically or make him conform, but also to destroy his independence, humanity, and dignity. Winston freaks out as a cage of rats is strapped to his head in Room 101, where inmates are coerced into compliance by being exposed to their greatest nightmares. He exclaims, "Do it to

Julia!" and declares that he does not care what happens to his tormentors. Winston is set free as a result of this treachery. Later, he runs across Julia, but none of them are interested in the other. Winston, though, adores Big Brother.

Nineteen Eighty-Four by George Orwell is one of the most important works of contemporary literature. Even individuals who have not read the book are frequently exposed to terminology like "Doublethink," "Orwellian," and "Memory hole," all of which arose from Orwell's portrayal of a totalitarian dystopia in Nineteen Eighty-Four, demonstrating the novel's influence on political discourse. In addition, Nineteen Eighty-Four and Orwell are frequently portrayed as champions of a number of causes and beliefs by a variety of people, demonstrating the book's effect on the several organizations and ideologies that claim them as their own(Pavlovski & Marko & I. Dunder, 2018.). The goal of this thesis research is to examine that effect throughout the more than sixty years from the novel's 1949 release. Thousands of readers, authors, and academics have interpreted Orwell's final book through the prism of significant historical events like the Cuban Missile Crisis, the collapse of the Berlin Wall, or the September 11 terrorist attacks, even if Orwell himself died before he could see them. Thus, the question arises: What connection exists between present events and how Nineteen Eighty-Four has been interpreted by various readerships and academic communities over time (Weigel & George, 2003)?



The purpose of this thesis research is to investigate whether there is a connection between significant global events and how Nineteen Eighty-Four was received by the general audience. This objective will be achieved by a qualitative analysis of the reviews, articles, and academic publications that have been published about the book in each generation since its release in 1949. This section of the thesis project will examine a number of reviews, articles, and scholarly works about Nineteen Eighty-Four in order to understand the critical reception of the book(Caravaca & Juqian Zhang & Gregory YH Lip, 2021). The writers, locales, and time periods represented in these books and articles are diverse. Each one was chosen to offer a look into the ideas and viewpoints of certain authors in various historical eras and how they related to the themes, motifs, and narrative components of Nineteen Eighty-Four. Politicians and writers from every

age have made attempts to claim Orwell as their own, but they have done so by focusing on various elements of Nineteen Eighty-Four. In other reviews, authors relate the book to the events of the day, claiming that Nineteen Eighty-Four is pertinent to uphold their cause or to undermine a cause that the reviewer is opposed to (Williams & Raymond, 1984).

I used narrative theory concepts to examine which aspects of Nineteen Eighty-Four are emphasized or de-emphasized in order to track how different writers respond to and interpret Nineteen Eighty-Four. My focus has been on references, both explicit and implicit, to current events from the respective writer's time period. Concepts from narrative theory, such as the unreliable narrator and symptomatic reading, are not normally taken into account while writing political science theses. However, for this undertaking, they are crucial. Applying these narrative theory ideas gives the examination of Nineteen Eighty-Four's history a more scientific emphasis since it allows one to examine these evaluations through the prism of critical narrative theory. A thorough examination of these evaluations reveals a pattern that lends credence to the idea that writers from related historical periods viewed Nineteen Eighty-Four through comparable prisms depending on the events those writers experienced. Thus, the critical historical pillar of the analysis is strengthened by the narrative theory pillar. In a specific work of critical writing, narrative components, including those that are highlighted and de-emphasized are a sign of what features of Nineteen Eighty-Four are first in the author's thoughts. When paired with a historical examination of the time period in which a particular review was produced, this can only support an analysis of that critical history and may provide a more thorough grasp of the context of the critical literature surrounding 1984 (Roberts & Adam, 2016).

In 1984, Winston Smith plays the lead role. The reader most closely connects with him, and the reader adopts his perspective on events. The reader is able to comprehend and experience the agony that exists in the authoritarian state of Oceania via Winston, a type of innocent in a world gone wrong (Matus & Hannah, 2009).

Winston even has a provocative name. Because Smith is the most popular last name in the English language and Winston is based on Winston Churchill, the revered leader of

wartime England, readers may view him as Orwell intended: an ordinary guy who makes a heroic attempt under exceptional circumstances (Claeys & Gregory, 2010). Readers can't help but sympathize with Winston because, despite being commonplace, he nevertheless musters the courage to make an effort to improve his situation. A reader believes that things will change since he embodies the emotions that exist in every human being. Winston is shown by Orwell as a fully realized, sympathetic human being, which gives the reader a stake in the book's conclusion (Tanner & Laura E, 1994).

Because Winston is so relatable and typical, it is simple for readers to relate to him and put themselves in his shoes. Given that modern readers may contemplate the potential of a world where technology is valued over humans, Winston may have even more significance for them (Davis & Lennard, 1995).

Winston's life is filled with suffering and sadness, but Orwell gives him a brief period of joy and love. Winston's future is now hopeful, which in turn gives hope for the future. However, Orwell ensures that there is no triumphant conclusion. Such a conclusion is prohibited under totalitarianism; Winston must be destroyed. Winston's escape would have defeated Orwell's goal of exposing the actual nature of tyranny (Shengold & Leonard, 1991).

Because Winston is unique and possesses unwavering self-determination, readers relate to him so strongly. The principles of a civilized society—democracy, peace, freedom, love, and decency—are personified in Winston. These things perish with Winston when he is destroyed, and the reader's belief that these principles are timeless and an inherent aspect of human nature also perishes. There is no ambiguity regarding the boundaries between the good and evil forces in Winston's representation of this conflict (Annan & Noel, 1960).

Winston ultimately loses his humanity and spirit, two qualities he worked so hard to retain. Winston is ultimately destroyed by Orwell in order for the reader to comprehend his warning and recognize that the society of 1984 never materialized, despite Orwell's insistence that anybody may experience Winston's destiny (Annan, 2008; Noel, 1960).

Orwell accomplished his objective of elevating political writing to an art form with

Animal Farm. (Although succeeding generations would conclude that he had previously accomplished this in a previous book, *Homage to Catalonia*, it was not acknowledged during his lifetime.) He had found the beast myth to be the perfect vehicle for exposing the Stalinist system and emphasising the threat posed by revolutionaries who want power at the expense of justice. He made the decision to mock the Teheran Conference from 1943 as the epilogue of *Animal Farm*. Joseph Stalin, Winston Churchill, and Franklin Roosevelt met for the first time at the conference to debate the Allied strategy for the balance of the war, which by that stage (October/November 1943) pointed to victory in Europe within the following two years (Aron & Raymond, 2017.). However, at the meeting, substantial disagreements on warfare tactics as well as the nature and scope of the gains to be claimed by the victorious emerged. It was evident that Stalin had plans for Eastern Europe, but not as openly imperialistic states but rather as ostensibly sovereign nations ruled by communists (Zubok & Vladislav, 2009).

Orwell saw this as a sign of what the political theorist James Burnham had essentially prophesied would happen: that three superstates would control the majority of the planet, with totalitarian regimes headed by a managerial elite known as "the Party." Orwell disagreed with the majority of Burnham's findings, but he agreed with the idea of the three super states and that they would frequently engage in conflict. He explained his motivation for creating the book in a 1948 letter to his editor Roger Sensuous.

It is actually intended to address the consequences of creating influence zones throughout the globe (I had this idea in 1944 as a result of the Teheran Conference), as well as to mock them in order to highlight the philosophical ramifications of tyranny (Eisenberg & Carolyn Woods, 1996).

His objective with *Animal Farm* had been a recent historical development. Here was a potential future that was intriguing enough for both his imagination and his brain to be completely engaged. He created a satire, not to foretell the future but to focus on totalitarianism (Dunne et al., 2013), a phenomena that may have existed in the past in some form but had only become fully realized in the twentieth century.

Orwell found the systematic, coordinated lying to be one aspect of authoritarian

cultures that especially infuriated him. He acknowledged and accepted the fact that all governments lie, but he also saw the difference between the big lies and the little lies. In addition to governments' lies, he also came across a conspiracy of lying among the English Left during the Spanish Civil War, which left him filled with a lifelong rage. In Nineteen Eighty-Four, he envisions an all-out attack on truth by a government that is committed to policing speech and thinking to the point that a dissident idea would be almost unthinkable (Nyberg & David, 1994). He wants his audience to understand that it is much simpler to prevent totalitarian tyranny than to destroy it after it has taken hold. The crucial turning point in Animal Farm happens when the pigs take the cow's milk for themselves and the other animals permit them to do so, as Orwell himself noted. The first violation of the commandment "All creatures are equal" is found there (Orwell & George, 2021).



The prospect of a bloody conflict between Anglo-America and the Soviet Union, which would ultimately end in defeat and leave behind devastated economies similar to those Germany experienced in the 1920s and which helped prepare the way for Hitler's authoritarian takeover, fed Orwell's fears. A quick glance around England in 1948 provided a clear indication of the effects of the war: it was a gloomy, dejected world of scarcity, including a lack of food, fuel, clothes, and deceptive wartime euphemisms like Victory Gin and Victory Coffee. In this case, the future leaders of the Labor Party (Orwell, 2008; George, 2021), who are "tougher sorts" than the current leadership, may really be sowing the seeds of totalitarian ideology while posing as socialists (INGSOC), especially those who really believe that, like in the Soviet Union, the measures used by the party were justified by those aims.



1.1 Objective of study

- To study rehabilitation Attitude of Winston Smith Novels 1984
- To analyzed the Winston Smith Novels 1984 in the development of US

1.2 Research Questions

- What is the rehabilitation Attitude of Winston Smith Novels 1984 ?
- What is the Winston Smith Novels 1984 in the development of US?
- What is a correlation between major world events and the public reception of Orwell's Nineteen Eighty-Four?

CHAPTER 2

LITERATURE REVIEW

This literature study examines a number of topics related to one of the most significant books in contemporary literary and political history. This literature review is divided into parts addressing numerous topics that academics have chosen to concentrate on while researching George Orwell and Nineteen Eighty-Four in order to maintain structure and clarity. Although the analysis of some of the topics covered in this literature review, such as George Orwell's personal history, is outside the purview of this thesis project, the literature is still important because it relates to Orwell's political views and how those views are discussed in reviews of Nineteen Eighty-Four. Additionally, even though a thorough knowledge of Orwell or even Nineteen Eighty-Four is not required to fully understand this thesis project, this literature is still a valuable source of background knowledge for understanding Nineteen Eighty-Four and the context in which it was written, published, and later reviewed and studied for decades after. Similar to how this thesis project is divided into chapters for the purposes of order and coherence, I have divided this literature review into three sections for clarity.

It shouldn't come as a surprise that several books and articles have been written on George Orwell's life and work as an author, examining his personal background and how his experiences may have influenced his writing, notably when he wrote *Nineteen Eighty-Four*. These materials include biographies, books that analyse the circumstances that shaped Orwell's early years, and even assessments of previous works that Orwell either wrote himself or expressly acknowledged as having influenced both his life and his writing. Like Somerset Maugham, for instance, Orwell trusted his audience to share his values and understanding of the world, but he had a far more didactic bent, a crusading spirit that sought to cut through jargon and intensify political consciousness, according to Jeffrey Meyers in *Orwell and the Art of Writing* (Meyers, 2011). Given the crushingly depressing and grim portrayal of the future, this "crusading spirit" may seem at odds with the tone of *Nineteen Eighty-Four*, yet it aligns well with the idea that Orwell himself was a crusader against dictatorship. When he battled for that "crusading spirit," Orwell strengthened his opposition to fascism and tyranny, according to Abbott Gleason. Between 1936 and 1937, he participated in the Spanish Civil War as a Corporal for the Republican government, leaving the battle only after it was determined that he was medically unable to do so following an assault in which Orwell was shot in the throat. Gleason examines the current events that Orwell was exposed to when he was growing up and starting to write in this article. Gleason specifically mentions the Cold War, which was already posing a threat to the world even before the 1949 release of *Nineteen Eighty-Four*.

Several articles that analyse other works that affected Orwell have also come up in my study; many of them were written by close friends or individuals that Orwell himself held in high regard. The reception of James Burnham's *The Managerial Revolution*, including that of George Orwell, is noteworthy in H.G. Piers Stephens' article "Nature and Liberty: The Golden Country in George Orwell's *1984* and an Alternative Conception of Human Freedom." That 1941 publication of political theory attempted to foresee the future, with a focus on how the world may resemble capitalism in the future. In 1946, Orwell wrote "Second Thoughts on the Managerial Revolution," a rebuttal to the book. Orwell accuses Burnham of being either pro-Nazi or pro-Communist in that answer, which is particularly significant for the sake of my study, which has led me to the conclusion that the world

is going toward oligarchy and the emergence of three superpowers. Gleason contends that this forecast fits well with the scenario of Nineteen Eighty-Four, which is situated in a state of permanent war between the three superpowers of Oceania, Eurasia, and East Asia (Gleason, 2005). These articles lead us to the conclusion that Orwell had political goals in mind when he wrote Nineteen Eighty-Four, namely to fight fascism and totalitarianism through his writing. This will give examination of other critical evaluations and scholarly works about Nineteen Eighty-Four further context.

Orwell detailed a civilization that encompassed, if not the specifics of what a totalitarian society extended to the nth degree may look like, then at least the logic of what such a world would resemble. This is one convincing case for Orwell's effect throughout time. The political significance of Nineteen Eighty-Four, like Orwell's earlier political satire, *Animal Farm*, is to depict with riveting clarity the logic of totalitarianism—not its practice or its prospects, but the carrying of its inner logic to extremes that are sometimes almost comic, though darkly so. Richard Posner makes this argument in "Orwell versus Huxley: Economics, Technology, Privacy, and Satire" (Posner & Richard, 1999). This argument responds to one potential criticism of Nineteen Eighty-Four's significance: that the future Orwell foresaw in 1949 has not materialized, or that the book is less useful as a guide to understanding contemporary events since the chronology did not play out as it did in the novel. When discussing the importance of analyzing Donald Trump's election, Josephine Livingstone writes, "Nineteen Eighty-Four came out in 1949. On the world as it was, Orwell made observations. He expressed in writing his apprehensions about nuclear war and the threat of authoritarianism in nations where significant destruction has occurred (Livingstone, 2017). But the idea that Orwell is portraying the logic of dictatorship rather than just his own time in history is highly intriguing because it frees Nineteen Eighty-Four from the constraints of having to foretell the future. Posner's theory enables Orwell to depict a profoundly bleak but primarily symbolic future that might yet materialize.

The critical reception of Nineteen Eighty-Four and its role in political theory and political debate both support the notion that Orwell is illustrating a sort of logic that is unrelated to any particular ideology or belief system. When political theorists and pundits talk

about "doublethink" or "Big Brother," they're not only talking about the people and ideas in Orwell's book; they're also talking about how such concepts and words may be used in the actual world, as in a political theory. "A simultaneous belief in two conflicting beliefs" is the definition of doublethink. Big Brother, on the other hand, is described as "the head of an authoritarian statement or movement" or "an all-powerful government or organization monitoring and controlling people's behavior" (Merriam Webster). Despite using socialism as an example, reviews like those of Diana Trilling, one of the book's earliest American critics, demonstrate that Orwell's portrayal of a dystopian society is not based on the ascendance of any one ideology or set of beliefs. It acknowledges a political logic to the novel's portrayal of the future when Posner discusses the logic of totalitarianism and when similar concepts are reflected in the critical history of Nineteen Eighty-Four. In addition to being a work of fiction, Nineteen Eighty-Four is also a work of political philosophy, according to arguments like those made by Posner. Other accounts of Nineteen Eighty-Four's history share this opinion, which holds that trying to assess the book as a foretelling of the future completely misses the point. In looking back at the Time Magazine cover from November 1983 that featured Orwell and Nineteen Eighty-Four, Lily Rothman notes that "the story claimed that obsessing over how [the year 1984] matched up to its literary description was the point. Paul Gray stated, "The right way to remember George Orwell, eventually, is as a man of letters...who wished to transform the world by altering the word. 1984 will pass, not Nineteen Eighty -Four (Rothman, 2015). The thesis makes the case that Nineteen Eighty -Four exposes the reader to the fundamental principles and methods of dictatorship. This is a viewpoint that will appear in many parts of the novel's critical history, which is explored in a later phase of this thesis project, in one way or another. The fact that Nineteen Eighty-Four evokes so many potent feelings and recurring themes in the reader's consciousness even after finishing the book lends credence to the idea that it is a very emotional work. "Both "Big Brother" and "Doublethink" are embedded in contemporary political discourse, but Orwell did not choose these concepts by mistake. Instead, according to one critic, one of the goals of Nineteen Eighty-Four was to instill in the reader an emotional state of forgetfulness and hopelessness that is only sometimes interrupted by moments of hope or fulfillment before the reader is sucked

back in. "George Orwell and 1984: A Personal View" author Alfred Sandoval Gomez describes Eric Fromm as saying, "George Orwell's 1984 is the expression of a mood, and it is a warning. It warns that unless history changes, men everywhere will lose their traits, turn into soulless automatons, and not even be aware of it. The tone it evokes is one of near despair about the future of man(Gomez, 2013).The reader is left with a strong sense of Nineteen Eighty-Four because of its ominous tone, warnings, and emphasis on totalitarianism, as highlighted by Posner.

Orwell did not have to look very far to envision the London of Nineteen Eighty-Four, as has frequently been emphasized. In 1948 London, he located it. According to Peter Lewis, "the drab background of 1984 is the era of post-war austerity, harsh rationing, unrepaired bomb damage, shabbiness, fatigue, and shortages of goods like razor blades and cigarettes"(Plain & Gill, 2013). The war had essentially bankrupted England, and when the new Labor government started trying to nationalize important businesses like coal and transportation, it had to deal with a lot of challenges.

As part of the Cold War against the Soviet Union and its Eastern European satellites, England sided with Western Europe and the United States, aligning itself with them at the same time as it was shedding its colonial empire. The memory of the most recent conflict itself adds to the desolation and gloom of the postwar environment in the book (Chari et al., 2009). Many Londoners had the impression that the war would never finish as a result of the repeated buzz bombs (V-1, V-2) that were dropped on England in 1944–1945 (one of which damaged the Orwell's' apartment while they were away). It never does in Nineteen Eighty-Four. But a bigger worry had surfaced: the potential for nuclear conflict. For Orwell, the atomic bomb had accomplished more than just providing a fresh backdrop for global military battles. Since the acquisition of sophisticated, expensive weapons has traditionally tended to boost the authority of the centralized state, Orwell concluded that nuclear warfare had also increased the likelihood of dictatorship(Kass & Leon, 2002.). The issue of whether totalitarian control was feasible was answered by the recent histories of Italy, Germany, and Japan as well as by the current example of the Soviet Union and its satellite states in East Europe. The issue of whether totalitarianism was inevitable remained unanswered, especially in

England where a freshly elected moderate socialist party had risen to power and in the United States where the ghost of James Burnham's "managerialism" hung large. Orwell set the book in London, an outpost of Oceania, where the dollar serves as the basis of currency, in order to make the reader vividly aware that it might happen here—"here" being postwar England and its super powerful Big Brother on the other side of the Atlantic (Olster & Stacey, 2017).

Even though Orwell admitted that some writing is more blatantly political than others and put *Animal Farm* and *Nineteen Eighty-Four* in this category, he nevertheless held the belief that "all literature is political." However, he never anticipated that these two books would have such a strong influence, one that was not just political but also largely social and cultural. There is also enough of evidence in the deluge of criticism that *Nineteen Eighty-Four* has sparked to claim that it is the most influential book of the 20th century (Meyers & Jeffrey, 2005). Literary critics have shared the stage with historians, political commentators, sociologists, psychologists, legal experts, philosophers, theologians, and linguists in discussions on the meaning, relevance, and worth of the work, each assessing the book from their own viewpoints.

The fact that *Nineteen Eighty-Four* has become "a keystone of popular culture" has been added to this, partly as a result of its "mandatory reading" position in high school and college curriculum. The book has cemented an apparently permanent position among young adults, with anything from rock bands, whose repertoires are sure to contain at least one allusion to the book, to Big Brother T-shirts. And not just in England and the United States, but also in many other nations throughout Asia and Europe. (A major exception is Myanmar where the military tyrants who rule that desolate country have outlawed it.) What would Orwell (Liow & Chinyong, 2009), whose works on popular culture helped establish that area of study, have thought of the *Nineteen Eighty-Four* phenomena, given its popularity, is an intriguing topic.

The demise of the Soviet Union, Orwell's primary but not only target, may have caused attention in the book to shift back to the literary community, but that has not happened. Orwell did not lose his influence with the fall of the Soviet regime, according to the editors of a new collection of essays, which is primarily nonliterary. In fact, his theories

seemed to gain fresh significance in the age of ever-vigilant technology, just as their particular political occasion appeared to have faded (Borgwardt & Elizabeth, 2002). The contributors to this anthology discuss topics as diverse as the objectivity of truth, torture as a political tool, thought control, technology, invasion of privacy, and the connection between sexual and political repression, particularly the repression of women, as suggested by the anthology's title (Kellner & Douglas, 1990).

It is obvious that the widespread belief that the book is a prophesy, especially in the United States, was the novel's initial source of immense popularity. In a press release he wrote to his publisher Fredric Warburg from his hospital bed, Orwell expressly disavowed this "prophetic" interpretation. "I don't think 1984 is what will happen—but I do think, except for the fact that the book is satire, that something like it may happen. Moral is, don't let it happen," Warburg wrote in his notes (Hodgart & Caldwell, 1969). However, the impression that the book was prophesying a recent future overshadowed Orwell's qualifications. Since 1984 occurred during the majority of readers' lives, the veracity of its purported prophecies could be easily confirmed. The book's title, which gave a particular date rather than merely a vague "near future," was crucial in this regard. It thus developed a life of its own. According to Redden, 1984 became "an all-purpose goal date," as though it will usher in a new era. In fact, several religious organizations believed that the date, which was planned for August 1984, confirmed a biblical apocalypse. Given that 1984 corresponds to the number 5744 in the Hebrew calendar and that the word "destruction" is written using the Kabbalist letter-for-number method, some Jewish Kabbalists feared a comparable ultimate catastrophe (Moorhead & James, 1984).

The prophetic interpretation lost some of its meaning as the fateful year passed in a mundane manner but was not entirely discounted. West and East Germany were two countries where such loss of interest did not happen. Rodden gives a fascinating overview of how German authors responded to Orwell and 1984. East Germans read *Oceania* covertly after reading *Animal Farm*, and many of them saw it as a depiction of their own situation. West German authors did the same, but they first suppressed analogies to Hitler's Germany. The novel's significance to the Nazi government was

more readily acknowledged two decades later by a new generation, who also shifted their attention to the danger that technical advancement posed for a democratic society. Gunther Grass, a writer from Germany, has emphasized the danger of ignoring the ideological-historical backdrop of Nineteen Eighty-Four. The 1980s were referred to as "The Orwell Decade" by Grass. Grass's recent admission of his own background gives his response to the book a biting undertone (Neteler et al., 2012).

Two books by John Rodden, *The Politics of Reputation* and *Scenes from an Afterlife: The Legacy of George Orwell*, successfully tell the tale of how Nineteen Eighty-Four entered and changed the popular imagination of England, the United States, and, in a more constrained but possibly more significant way, eastern Europe during the cold war. Rodden's reports cover the amazing rise of Orwell's reputation (or mystification) as a whole, but it should come as no surprise that Nineteen Eighty-Four is the book that has had the biggest influence on it (Rodden, 2007).

A responsive chord was initially struck by Nineteen Eighty-Four throughout a wide spectrum of Anglo-American society. The first reaction was motivated by a generalised dread of tyranny and a specific fear of communism, or more specifically, Stalinism. Similar to *Animal Farm*, the British Information Research Department (IRD) and the American Central Intelligence Agency (CIA) both played important but not essential parts in the book's success (al-Halil et al., 1998). In one instance, the 1954 CIA-sponsored film adaptation of the book was a failure on both the financial and propaganda fronts, but the nonideological BBC television version of the same year drew the then-largest audience in British television history. Not because of its political message, but rather because of the severity of its torture scenes and the openness of its sexual sequences, the BBC production sparked a perfect storm of controversy. This dispute resulted in several parliamentary discussions. The discussions here, however, were not about politics but rather things like "Orwell, the novel, broadcasting censorship, and the distinctions between violent conduct on television". Thus, Nineteen Eighty-Four first came to the attention of the "acknowledged legislators" in respect to three topics that, curiously enough, may seem unimportant in the book but were of importance to Orwell: torture, images of violence in popular culture, and censorship. This was an early

illustration of what has always been true when discussing the impact of this work: how concerns that are briefly mentioned in the novel's background subsequently become important cultural issues that the book aids in elucidating (John et al., 2005).

Thus, when Nobel Prize-winning economist Kenneth Arrow examines "the economics of Nineteen Eighty-Four," he offers a novel perspective by examining issues like unemployment under capitalism and shortages of commodities under socialism that appear inescapable from a certain perspective. Even while both systems have their fairness issues, capitalism has shown to be more adaptable. According to this measure, "the economy of Nineteen Eighty-Four is a sad failure. Orwell detected wonderfully certain tendencies imminent in our society and revealed them without ambiguities." Socialism's challenge is to decentralise economic authority. The philosopher Martha Nussbaum focuses on Winston's aspirations of the "embracing mother arm" and the "death of pity" not just in the book but also in the post-September 11 stance of America toward the rest of the world in "The Death of Pity."

The stories made by renowned Stanford social psychologist Philip Zimbardo reveal one of the most terrifying cases of the "misuse" of Nineteen Eighty-Four. Zimbardo provides compelling evidence for his contention that Jim Jones, the mastermind of the 1978 Jonestown experiment that resulted in the mass suicide of more than 900 of its members (Robert et al., 2003), "modelled his mind control tactics directly on those he learned from George Orwell's handbook for mind-controllers Nineteen Eighty-Four" in two lengthy articles published two decades apart (MacHovec & Frank, 2009). Jim talked about Nineteen Eighty-Four all the time, according to a former member of Jones' inner group. Leading performer of the band "Nineteen Eighty Four" created and produced the song, which was a favourite of Jones. Zimbardo describes how Jones used complete mind control in Jonestown. One instance came when a Jones supporter admitted to having a fear of snakes, mimicking Winston's rat torture. Later, as a kind of punishment, he was shackled and naked (Perni & Holliston, 2005), allowing snakes to crawl all over him. According to Zimbardo, the Bush administration "took another leaf from Orwell" in the design and execution of the Iraq war as seen by its linguistic manipulation and the controversy surrounding Abu Ghraib jail, much as Jones used Orwell's warning as a

"operations handbook." "Dear Mr. Orwell, did you really have to get so much right on what has proved so bad for America?" he asks directly as he draws to a close.. From this perspective, Orwell's warning has ended up being somewhat of a prophesy (Tuzzeo & Jennifer, 2008).

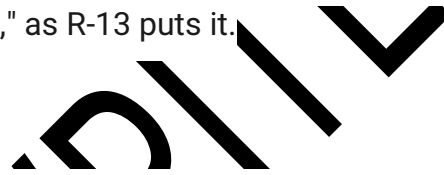
The Mysticism of Cruelty in "1984" Few books this generation have achieved the same level of popularity as George Orwell's 1984, according to Isaac Deutscher, and few, if any, have had the same political influence. He maintained that the novel had been used as a superweapon in the cold war because pictures and phrases from it "appear in most newspaper stories and speeches criticising Russia and Communism"(Thomas & Paul, 1985). The passage is seen in this context as a literary work as well as a political statement, and it was utilised in this way throughout the Cold War. James Walsh insisted that "Its success, its sales, are a measure of the success of cold war propaganda" in an article that appeared in Marxist Quarterly in January 1956. Walsh called Nineteen Eighty-Four "one weapon in the war of many fronts that has been waged against the progressive movement and the Soviet Union since 1945 and before"(Bernhard & Nancy, 2003). According to A. L. Morton's thesis in The English Utopia, the book "for this nation at least, is the ultimate word in counter-revolutionary apologetics". A recurring theme in criticism of the book has been how it is seen as an attack on both Soviet Communism and the whole socialist movement. In fact, Fredric Warburg said in his first reader's evaluation on the book that he believed the name "Ingsoc" to refer to the totalitarian political system to be "a malicious and vicious assault on Socialism and Socialist parties 226 Ben Clarke broadly". Andy Croft said that as a result, "Much of the left's response to Nineteen Eighty-Four, and its political marketing, has been simply antagonistic, going to considerable efforts to trash both the novel and its creator". The portrayal of the novel as opposed not only to Soviet Communism but to Socialism, resulted in left-wing critics 'abandoning the novel to the literary right'(Rodden & John, 2007). In addition, the interpretative association of authoritarianism with the Soviet Union informed the subsequent development of utopian fiction. The use of dystopian narratives such as Nineteen Eighty-Four in Cold War propaganda eroded the ability of the genre to act as a form of social criticism in Western Europe and America. The emphasis in many texts produced after 1950 upon

other forces, such as business, illustrates both a response to new historical conditions and a resistance to this integration in the dominant discourse of Western capitalism (Seed & David, 2012). The literary and political backdrop for the birth of the genre was significantly shaped by Nineteen Eighty-Four and its critical reaction. All utopia writings are satires or allegories, according to Orwell, who made this claim in a remark on Samuel Butler's satirical paradise Erewhon. Obviously, the purpose of creating a fictional nation is to shed light on an actual nation's institutions, most likely your own (Rosenfeld & Aaron, 2020). Reviews of Nineteen Eighty-Four's release noted the similarities between Oceania's circumstances and those of the time the book was written. "If it provokes fear above all, it is exactly because its ingredients are derived from the real world as we know it," Philip Rahv remarked in the July 1949 issue of *Partisan Review*. The literary and political backdrop for the birth of the genre was significantly shaped by Nineteen Eighty-Four and its critical reaction. All utopia writings are satires or allegories, according to Orwell, who made this claim in a remark on Samuel Butler's satirical paradise Erewhon. Obviously, the purpose of creating a fictional nation is to shed light on an actual nation's institutions, most likely your own. Reviews of Nineteen Eighty-Four's release noted the similarities between Oceania's circumstances and those of the time the book was written. "If it provokes fear above all, it is exactly because its ingredients are derived from the real world as we know it," Philip Rahv remarked in the July 1949 issue of *Partisan Review*. Indeed, Orwell insisted that "totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical conclusion" in a statement about Nineteen Eighty-Four that was released in response to inquiries from Francis Henson of the United Automobile Workers (Eastman & Christine Angela, 2016). The production of Nineteen Eighty-Four took place in the backdrop of the ideological disputes that followed the end of the Second World War as well as the general norms set by earlier utopias. In *A Theory of Literary Production*, Pierre Macherey defined the book's engagement with historical "reality" as "a tense and continuously repeated struggle." The novel employed the literary material it had acquired but modified it within those confines. However, in his articles and correspondence, Orwell recognised a number of utopian narratives as particular inspirations for his work. These general norms were the

result of a broad (), varied heritage. In fact, the book is first mentioned in a letter written to Gleb Struve on February 17, 1944, to express gratitude for a copy of 25 Years of Soviet Russian Literature. It has already piqued my curiosity in Zamyatin's *We*, which I had never read, Orwell informed him. That type of book interests me, and I even frequently make notes for one that I may eventually write. The connection between I-330 and D-503 and their uprising against the totalitarian Onestate, of which they are both citizens or Numbers, are detailed in Yevgeny Zamyatin's dystopian book *We*. When I-330 has surgery to remove his imagination and D-503 is tortured by the state before being given a death sentence, the romance comes to an end (Weiss & Allan, 2009).

There are clear similarities between the story of a couple defending their uniqueness against a totalitarian regime and *Nineteen Eighty-Four*, and Orwell himself emphasised the significance of the previous book. It is this intuitive grasp of the irrational side of totalitarianism - human sacrifice, cruelty as an end in itself, and the worship of the leader who is credited with divine attributes - that makes Zamyatin's book superior to Huxley's, he wrote in "Freedom and Happiness," which was published in *Tribune* on 4 January 1946 (Claeys & Gregory 2010). The differences between the two books show not just the differences between the authors but also those between the eras of the novels' production, divides which led to changes in the form itself, even if Orwell exploited these characteristics of *We* to create his own paradise. While still a resident of Russia, Zamyatin authored his utopia between 1920 and 1921; nonetheless, it wasn't until 1929 that a French translation of it saw the light of day. As opposed to Orwell, who emphasised how Oceania and "the actual world as we know it" are similar, After the "200- Years War," whereby only "0.2 of the world's population survived," we are placed centuries in the future. The poem depicts a world that is blatantly different from that of the early 20th century—a clearly constructed setting cut off from the outer world by walls of green glass. Similar to Oceania, this country's government maintains continual monitoring of its residents through the usage of glass homes, where the blinds can only be temporarily drawn on designated "Sex Days" (Petryna & Adriana, 2013). Additionally, just like in Oceania, the state is in charge of organising these sexual encounters through a system of exchange where "Any Number has the right of access to any other Number as sexual product" (. In this tight system of organisation, not only economic production

but also all human activities, power in OneState is realised. The authorities execute people accountable for activities that were "unforeseen, unaccounted for in advance" because this system expects adherence to the "Table of Hours" rather than emotional commitment (Horan & Thomas, 2018). According to OneState, "at one and the same second we go for a stroll and head to the auditorium, to the hall for the Taylor exercises, and then to bed". Of its objective to absorb each person's awareness, this tactic is similar to that in Nineteen Eighty-Four. An appeal to joy, peace, stability, and the eradication of crime serves to justify the state. It suggests a choice between "happiness without freedom, or freedom without happiness," as R-13 puts it.



The dictatorial ruler of the state, the Benefactor, actually vows to "tie them to that happiness with a chain" and compares the One State to the conventional idea of a paradise where people have "lost all sense of desires, sympathy, love". We by Zamyatin satirised both authoritarian rule and the quest for efficiency while emphasising an ultimate control based on mechanical reason. In addition to the narrative framework of a relationship that was conducted against the will of an authoritarian state, Nineteen Eighty-Four made use of the imagery of monitoring, mental control, group gatherings, and regulation of private activities described in We (Zalec & Bojan, 2021). Orwell modified this content, adding allusions to current ideological issues as well as authoritarian methods. He did this by creating a framework within which these ideological and political issues might be expressed, drawing on books like James Burnham's The Managerial Revolution. This featured the sense of impending disaster and historical change that permeated works written during this time. Burnham asserted that "the capitalist organization of society has entered its twilight years"(Diggins & John , 1999), and that going forward, power will be held by a "managerial" elite that managed but did not own the means of production. Orwell based two pieces on Burnham's work. Because of their position of actual directing responsibility, which they have, the managers would "exploit the rest of society as a corporate entity, their rights belonging to them not as individuals, but via that position"(Locke & Robert1996). Burnham insisted that these arguments were of immediate concern because they were based on "what

already has happened and is happening," rather than theoretical speculation, and that this was inexorably accompanied by brutality because "Revolutionary mass movements, terror, and purges, are usual phases of a major social transition". The novel served as a significant inspiration for the film *Nineteen Eighty-Four*, which also uses the notion of an oligarchical government based on shared ownership of the means of production and the prediction that "the global political system will merge into three principal super-states". The analysis gave Orwell's dystopian story a framework and made it possible to explore concepts of power and the state. One backdrop for the modification of the generic conventions that Orwell had learned from authors like Zamyatin was offered by Burnham's assessment of historical circumstances (Coie & John D., 1990). ▽

The sense of approaching disaster Burnham described is essential to *Nineteen Eighty-Four's* structure. The novel, unlike *We*, is set only 35 years after its publication and depicts a civilization that is both foreign and true to "the real world as we know it." Other literature written during this time period also illustrate this idea of an impending totalitarian menace brought on by governmental brutality. For instance, the 1949 novel *The Moment of Truth* by Storm Jameson takes place in the aftermath of a nuclear war and is set during the closing phases of a Russian invasion of Britain (Blass & Thomas 1999). The book depicts a few days during a protracted era of constant conflict that ends with the Soviet Union's conquest of Europe. In this setting, tranquilly is merely an inherited memory for the young. Although she recognizes that this merely implies that "she could recall that there was such a period - not what it must have been like," the pilot Cordelia Hugh-Brown says that her mother "could remember what it was like before the first war". But for devoted Communist David Marriot, a British pilot, the devastating conflict is a necessary phase of change, and he decries "the imbeciles everywhere who think they can push history back without rotting their hands" (González, Alfredo, 2005).

The novel includes depictions of the oppressive political state policies that were in place at the time, which served as the backdrop for the creation of *Nineteen Eighty-Four*. General Thorburn forewarned Marriot that if he joins the Communists, he will "starting consenting to kill poor innocent devils for not having the kind of feelings you think they ought to have, you'll absolve me of that warning" you in the holy name of the people, the

revolution, or any other lofty but hazy cause. The dread of political dominance shown in violence and ideological control is emphasised in paragraph. Several works produced contemporaneously with *Nineteen Eighty-Four* reflect the imagined possibility of impending societal change and the establishment of totalitarian government. Additionally, this process was directly linked to Soviet Communism in several publications, such as *The Moment of Truth*. *Nineteen Eighty-Four*'s of the utopian norms it had inherited was influenced by these historical circumstances, which also defined its influence on the genre's ensuing development (Filmer & Kath 2016).

Orwell used ideas from earlier works like Jack London's *The Iron Heel*, Butler's *Erewhon*, Swift's *Gulliver's Travels*, and Zamyatin's *We*, but he also added a feeling of the current political crisis that was also present in Burnham's *The Managerial Revolution* and Jameson's *The Moment of Truth*. The book reflected the political and intellectual currents of the day, and, like *We* or *The Iron Heel*, it portrayed the centralized government as the source of tyranny (Filmer, 2010; Kath, 2016). However, unlike *The Moment of Truth*, it resisted being associated with any one political system or philosophical viewpoint. By using a realist storytelling style and drawing comparisons between situations in Oceania and modern Britain, Orwell emphasized an immediacy. Additionally, the text undermined the separation between the narrators—who establishes the reader's point of view—and the society being described. This separation is frequently emphasized in utopian narratives by the presence of an outsider or visitor. Winston Smith, like D-503, is positioned inside Oceania's social structure from the beginning of the work, in contrast to protagonists like Gulliver or the narrator of Samuel Butler's *Erewhon*. Of course, he is also estranged from it due to his recollections of the past (Wegner & Phillip, 2002).

This earlier integration stops an explanation of the society, similar to the one provided in Aldous Huxley's *Utopia Island*, and creates a narrative that, in Symons's words, "involves us more expertly and uncomfortably in the drama." Indeed, until Winston reads Goldstein's dubious book *The Theory and Practice of Oligarchical Collectivism*, which O'Brien claims to have authored or "collaborated in authoring," Oceania's structure or origins are not explained in any systematic way. This clear reference to previous

historical tales suggests that the novel serves as both a political statement and an analytical framework (RICHARD et al., 1995). In contrast to Lilliput, Erewhon, or even OneState, the book emphasises the points of comparison in the transformed postwar British environment rather than the gap between Oceania and the modern world. The narrative's usage of allusions to authoritarian techniques that a modern audience is familiar with serves to further emphasise this immediacy. Looking Back on the Spanish War, possibly written in 1942, contains an analysis of totalitarianism that Orwell authored in which he stated: "The statement reflects a concern with the distortion of language and historical records in the time, issues that defined his last work." He emphasised both the brutalities that Burnham identified as the "normal phases of a significant social change" in his work during this time as well as the possibility of the formation of an authoritarian state in the control of the means of representation. In an effort to keep writings or events from being reinterpreted and to make them monotheistic, defined by political aims, historical records were altered in both Nazi Germany and Stalinist Russia.

For example, Orwell believed that the erasure of Trotsky from Russian narratives of the revolution and the omission of the Hitler-Stalin Pact from Soviet school textbooks were examples of how a modified version of history was used to support current policy choices. Nineteen Eighty-Four recognized the significance of historical documents for both individual and societal identities, as well as the government's effort to "create a race of individuals who do not desire for liberty," as he stated in a review of Russia under Soviet Rule, published in 1939. According to this perspective, contemporary political practices were designed to create a society where "Whatever the Party holds to be truth, is reality," as O'Brien argues in Nineteen Eighty-Four, a state built on violence and the manipulation of representation. Zamyatin's work is superior than Huxley's because it includes "human sacrifice, brutality as an aim in itself, and the veneration of the leader who is attributed with supernatural traits". Although Orwell borrowed these elements from We to create his own utopia, the differences between the two books show not only the writers' differences but also the times in which the novels were written, which led to changes in the form itself. While still a resident of Russia, Zamyatin authored his utopia between 1920 and 1921; nonetheless, it wasn't until 1929 that a

French translation of it saw the light of day. We is set centuries in the future, following the "200- Years War," a conflict where only "0.2 of the world's population survived," in contrast to Orwell, who emphasised the similarities between Oceania and "the actual world as we know it"(Beckles & Hilary, 1988). The poem depicts a world that is blatantly different from that of the early 20th century—a clearly constructed setting cut off from the outer world by walls of green glass. Similar to Oceania, this country's government maintains continual monitoring of its residents through the usage of glass homes, where the blinds can only be temporarily drawn on designated "Sex Days".

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which these ideological and political issues might be expressed, drawing on books like James Burnham's *The Managerial Revolution*. This featured the sense of impending disaster and historical change that permeated works written during this time. Burnham asserted that "the capitalist organization of society has entered its twilight years"(Bordwell, 2003; David, 2013) and that going forward, power will be held by a "managerial" elite that managed but did not own the means of production. Orwell based two pieces on Burnham's work. Because of their position of actual directing responsibility, which they have, the managers would "exploit the rest of society as a corporate entity, their rights belonging to them not as individuals, but via that position". Burnham insisted that these arguments were of immediate concern because they were based on "what already has happened and is happening," rather than theoretical speculation, and that this was inexorably accompanied by brutality because "Revolutionary mass movements, terror, and purges, are usual phases of a major social transition".



The novel served as a significant inspiration for the film *Nineteen Eighty-Four*, which also uses the notion of an oligarchical government based on shared ownership of the means of production and the prediction that "the global political system will merge into three principal super-states"(Szulecki & Kacper, 2018).The analysis gave Orwell's dystopian story a framework and made it possible to explore concepts of power and the state. One backdrop for the modification of the generic conventions that Orwell had learned from authors like Zamyatin was offered by Burnham's assessment of historical circumstances. The sense of approaching disaster Burnham described is essential to *Nineteen Eighty-narrative Four's* structure. The novel, unlike *We*, is set only 35 years after its publication and depicts a civilization that is both foreign and true to "the real world as we know it." Other literature written during this time period also illustrate this idea of an impending totalitarian menace brought on by governmental brutality (Blass & Thomas, 1999). For instance, the 1949 novel *The Moment of Truth* by Storm Jameson takes place in the aftermath of a nuclear war and is set during the closing phases of a Russian invasion of Britain. The book depicts a few days during a protracted era of constant conflict that ends with the Soviet Union's conquest of Europe. In this setting, tranquilly is merely an inherited memory for the young.

Although she recognises that this merely implies that "she could recall that there was such a period - not what it must have been like," the pilot Cordelia Hugh-Brown says that her mother "could remember what it was like before the first war"(). But for devoted Communist David Marriot, a British pilot, the devastating conflict is a necessary phase of change, and he decries "the imbeciles everywhere who think they can push history back without rotting their hands"(Wilcox & Rhonda 1999). The novel includes depictions of the oppressive political state policies that were in place at the time, which served as the backdrop for the creation of Nineteen Eighty-Four. The warning of General Thorburn that Marriot will start agreeing to kill poor innocent devils for not having the sort of sentiments you think they ought to have if he works for the Communists emphasises the fear of a political domination realised in violence and ideological control (Sandole & Dennis, 2007).

Orwell used ideas from earlier works like Jack London's *The Iron Heel*, Butler's *Erewhon*, Swift's *Gulliver's Travels*, and Zamyatin's *We*, but he also added a feeling of the current political crisis that was also present in Burnham's *The Managerial Revolution* and Jameson's *The Moment of Truth*. The book reflected the political and intellectual currents of the day, and, like *We* or *The Iron Heel*, it portrayed the centralized government as the source of tyranny (Claeys & Gregory, 2010). However, unlike *The Moment of Truth*, it resisted being associated with any one political system or philosophical viewpoint. By using a realist storytelling style and drawing comparisons between situations in Oceania and modern Britain, Orwell emphasized immediacy.

Additionally, the text undermined the separation between the narrators—who establishes the reader's point of view—and the society being described. This separation is frequently emphasized in utopian narratives by the presence of an outsider or visitor. Winston Smith, like D-503, is positioned inside Oceania's social structure from the beginning of the work, in contrast to protagonists like Gulliver or the narrator of Samuel Butler's *Erewhon*. Of course, he is also estranged from it due to his recollections of the past. This earlier integration stops an explanation of the society, similar to the one provided in Aldous Huxley's utopia *Island*, and creates a narrative that, in Symons's words, "involves us more expertly and uncomfortably in the drama." Indeed, until

Winston reads Goldstein's dubious book *The Theory and Practice of Oligarchical Collectivism*, which O'Brien claims to have authored or "collaborated in authoring," Oceania's structure or origins are not explained in any systematic way (Roger et al., 2001).

This clear reference to previous historical tales suggests that the novel serves as both a political statement and an analytical framework. In contrast to *Lilliput*, *Erewhon*, or even *OneState*, the book emphasises the points of comparison in the transformed postwar British environment rather than the gap between Oceania and the modern world. The narrative's usage of allusions to authoritarian techniques that a modern audience is familiar with serves to further emphasise this immediacy. The apparent goal of this school of thinking is a nightmarish society in which the Leader, or some governing clique, controls not only the future but even the past, according to Orwell's description of totalitarianism in "Looking Back on the Spanish War," (Middleton & Nick, 2018) which was presumably written in 1942. It never happened if the Leader claims that such and such an incident never happened. If he asserts that two and two equal five, then two and two do really equal five (Davidson & Eugene, 1997).

The comment reveals a worry about the distorted language and historical accounts of the time, worries that shaped his final work. He emphasized both the brutalities that Burnham identified as the "normal phases of a significant social change" in his work during this time as well as the possibility of the formation of an authoritarian state in the control of the means of representation. In an effort to keep writings or events from being reinterpreted and to make them monotheistic, defined by political aims, historical records were altered in both Nazi Germany and Stalinist Russia. For example, Orwell believed that the erasure of Trotsky from Russian narratives of the revolution and the omission of the Hitler-Stalin Pact from Soviet school textbooks were examples of how a modified version of history was used to support current policy choices. 8 In his assessment of *Russia Under Soviet Rule*, which was released in 1939 (Crick & Bernard, 2002), *Nineteen Eighty-Four* noted the significance of historical documents for both individual and societal identities as well as the government's goal "to build a race of men who do not desire for liberty" (Coleman & Stephen, 2013).

According to O'Brien in *Nineteen Eighty-Four*, contemporary political practices were designed to create a society in which "Whatever the Party holds to be true is reality", a violent and repressive state that controls representation. The novel contains the elements of *Zamyatin* that Orwell defined as "human sacrifice, cruelty as a goal in itself, and the adoration of the leader who is attributed with heavenly traits," but it does so within the context of current political trends. The use of information from the Nazi Germany and Stalinist Russia of the era's totalitarian regimes, as well as the immediacy of its narrative, allowed it to function as a polemic and political act, but it also made it possible to interpret the text as a transcription of a specific historical regime. The focus on totalitarianism as a contemporary phenomenon led to *Nineteen Eighty-Four*'s reception as a "anti-Communist" text. However, *Nineteen Eighty-Four* transformed the utopian conventions it inherited to explore the logic of contemporary political developments (Davis & James Colin, 1984), and in particular the function of the control of representation in the consolidation of state power. Thus, there is a difference between reading the book as an examination of political tendencies, of which Stalinism is but one, and reading it as a critique of those ideologies.

Orwell said in a letter to Victor Gollancz dated March 25, 1947, that he had viewed the Soviet Union with "clear terror" for "nearly 15 years". Despite this, he had stated in a letter dated November 15, 1945, to the Duchess of Atholl that "I belong to the Left and must work within it, much as I despise Russian authoritarianism and its toxic effect on our country" (Ball & Stuart, 1990). Throughout his writing, he always draws a contrast between "the Left" and Russian tyranny.

He pushed for a European movement that would "bring Socialism without secret police forces, mass deportations, and so forth" in "In Defense of Comrade Zilliacus," for instance, which was prepared for *Tribune* in 1947 but was never published (Schneer & Jonathan, 1984).

In spite of this, many commentators saw *Nineteen Eighty-Four* as a critique of both the Left and Stalinism. For instance, according to James Walsh, Orwell had joined "the socialist movement for a while, long enough to learn a few superficial facts about it, and then run shrieking into the arms of the capitalist publishers with a couple of horror-

comics which bring him fame and fortune, and recognition of his individuality and love of freedom". 9 On May 12, 1950, I (Fusco & Cortney Joseph, 2009). Anisimov emphasized in Pravda that "It is apparent that Orwell's filthy book is in the spirit of such a crucial organ of American propaganda as the Reader's Digest that published this work and Life that presented it with many drawings". These interpretations were created in the context of the emerging Cold War's binary ideological distinctions, when Socialism was commonly linked to Soviet Communism by both the Left and the Right. This binary form hides the precise content of political viewpoints and instead groups them according to a fictitious scale of evaluation. John Young made the claim that all is unqualifiedly white or black, light or dark, positive or negative, truthful or untrue, good or evil in the rhetorical techniques of totalitarian governments in his book *Totalitarian Language*. In the end, everyone in every society is objectively for one side or the other and against its enemy, regardless of his or her personal beliefs (Crick & Bernard, 2005). These frameworks were used in the propaganda of both the leading ideological factions throughout the Cold War. According to Noam Chomsky's defence of the American state in *Deterring Democracy*, "The basic framework of the arguments has the innocent simplicity of a fairy tale." The world is governed by two forces that are at "opposite poles." We have utter wickedness in one corner and sublime beauty in the other. Between them, there can be no compromising. This separation between "the noble goal of the free society and the wicked intent of the slave state" is the result of "innate traits, which emerge from their fundamental nature" rather than political decisions or historical processes (Nye & David, 1996).


Therefore, *Nineteen Eighty-Four* is constructed as the realization of a preexisting ideological stance as a result of the text's crucial integration within this framework. The potential multitude of its symbols and their flexibility are concealed by this procedure. Even in many of the publications that sought to break the link between *Nineteen Eighty-Four* and the Soviet Union, this critical reduction of the book to a reproduction of a historical story or a prediction of the outcomes of a certain political system is evident. Melor Sturua argued that "George Orwell envisaged his social and political novel as a parody of communist society" in 1984 and "1984," which was released in Moscow in 1984 (Krylova & Anna, 2000).

Nevertheless, Sturua said that history had played—and could not resist playing—a cruel joke on the author and his defenders. Every year from 1949 to 1984 has further and more convincingly demonstrated how George Orwell created not only a caricature of socialism and communism but also a perfectly accurate depiction of contemporary capitalism and imperialism without even intending to or knowing it (though the latter claim may be contested) (Michaels & David, 2008). Josef Skalsky wrote in *Who Has the Strongest Claim to Being Big Brother?*, which supports this view of the novel's ties to historical "reality." The root of Orwell's success, according to a book published in Prague the same year, "lies plainly above all in the scope of his work, the fact that the sentiments and concerns of his characters ring true for millions of people who live in the "Western civilisation"" (Caplan & Lionel, 2013). Both Sturua and Skalsky emphasise that the foundation of their views is the distribution of wealth, government monitoring, and the control of the economy by a select few companies in "Western civilisation," and particularly America. Furthermore, the works by Ben Clarke suggest a contrast between the circumstances in Western nations and those in the Soviet Union.

Skalsky asserted, in fact, that "The world of socialism has no awareness of unemployment and social insecurity, starvation, illiteracy, crime waves, terrorism and drug addiction, or any of the other maladies that are yet to disappear from the metropolis of "Oceania". While these critical interpretations of *Nineteen Eighty-Four* obliterate the link between the book and Soviet Communism, they yet uphold the idea that the book serves as a foretelling of social and political changes. It is an inversion of terminology within the Cold War's binary logic to shift the emphasis to what Sturua called "Those very forces over to whose side Orwell rushed like a coward, leaving the barricades of Republican Spain" (Rosenstone & Robert A., 2018). Utopias are produced as a transformation of literary, ideological, and historical tales into symbolic structures that operate at a formal distance from this material, as emphasised by Orwell's assertion that they are "satires or allegories," which highlights their construction. In fact, this distinction is made even in the broad category of "utopia." The name literally means "no-place," and the focus on this obviously fictitious setting emphasises the crucial distance that allows symbols and pictures to be removed from their immediate interpretive contexts. The utopian work is employed to investigate "some actual

country" and is, of course, a communication act performed within a certain ideological environment (Kozinets & Robert V., 2001).

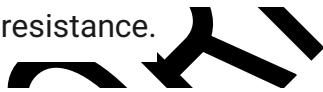
But the process of transposition creates a dual system of symbolism in which signs refer to both concrete material forms and impersonal ideological frameworks. This potential pluralism was buried by the inclusion of Nineteen Eighty-Four in the divisive Cold War rhetoric, which imposed an association with a single political viewpoint instead. Although Orwell's anticommunism had a significant influence on Nineteen Eighty-Four, Stuart Hall noted in "Conjuring Leviathan: Orwell on the State" that it was not the only influence, His experience with Stalinism and his belief in the revolution betrayed's central impetus are not solely an attack on Soviet Communism or even the failure of socialism's promise, but rather a general hysterical tendency in contemporary states - the collectivising impetus and its tragic consequences - which he regarded as well-advanced in Communist and post-liberal capitalist societies alike (Kozinets & Robert 2001).



According to the claim that the novel examines a "hysterical propensity," totalitarianism is a result of how the modern state is structured rather than a specific political system. However, the images of the degradation of language, the falsification of history, and the abuse of political power were absorbed into "anti-Communism" as accounts of a particular political system and not seen as the results of a widespread "collectivising impetus" in many analyses written during the Cold War. The book was used to criticise Soviet Communism, despite the objections of those like Hall and Julian Symons who argued in 1948 and 1984 that "Orwell had steadily refused to become an expositor of the anti-Soviet propaganda line put out by a variety of Conservatives and Right-wingers, even when they were saying things he agreed with about the dictatorship in the Soviet Union". The state's status as a possible subject of utopian story was transformed by the association of dictatorship with the Soviet Union alone. Writing in a utopian style is a technique for analysing the possible effects of power. Dystopian literature was used for "anti-Communist" propaganda, which led to the loss of dystopias as a radical genre. The numerous allusions to Nineteen Eighty-Four in the popular press, as well as the ongoing sales of his books, provide as evidence of both the relevance of Orwell's writing to post-

war literature as well as of its assimilation into the general awareness. 240 Ben Clarke (Pelissoli & Marcelo, 008).

The 1989 book *The Politics of Literary Reputation* by John Rodden stated that "Animal Farm and Nineteen Eighty-Four have sold approximately 40 million copies in sixty or so languages, more than any other pair of works by a major or well-known postwar author"(Rodden & John, 2007) He points out that the novel *Nineteen Eighty-Four* sold 1,210,000 copies as a New American Library paperback alone between 1950 and 1956, shortly following Orwell's passing and the start of the Cold War, and that it was adapted for both radio and television. The novel was seen as a significant, if not the primary model, for dystopian literature, a position that was supported by the publication of new material, such as the twenty-volume academic edition of Peter Davison's *Complete Works*, as well as by media attention, particularly in the year 1984 itself (Storry et al., 1997). Since *Nineteen Eighty-Four*, the most famous post-war dystopia, was appropriated, the issue wasn't limited to just one work but also affected how the genre and the established order interacted. In order to avoid being associated with Cold War propaganda, later utopian tales employed a range of techniques, rebuilding the genre as the scene of political resistance.



This mainly involves using a different political system, such as Nazism, that was not associated with socialism to substitute the state as the major target of satire. The development of alternative storytelling techniques demonstrates a reaction to both new societal issues and Cold War-era interpretive practices (Stolleis & Michael, 1997). The employment of additional literary techniques permits the restoration of utopian literature as a radical form as well as the identification of a new set of historical trends. Examining a few utopias from the late 20th century can show how this process—in which *Nineteen Eighty-Four* is variously invoked and displaced—takes place.

The creation of a setting on the Isle of White that features replicas of well-known historical figures and locations in Britain uncovers issues with both authenticity and commercial methods in Julian Barnes' novel *England, England*. 'Visit Stonehenge and Anne Hathaway's Cottage in the same morning, take in a 'ploughman's lunch' above the White Cliffs of Dover, before enjoying a leisurely afternoon at the Harrods emporium

inside the tower of London,' the Pitco firm creates a nation (Moore & Ryan, 2004). The island is a "peaceable monarchy, a new form of state, a pattern for the future," but it is also a place where the management of historical identities produces a lack of autonomous reference. There was no government in England, simply a disenfranchised governor, which meant that there were no elections and no politicians. Other than Pitco attorneys, there were none. The only economists were those employed by Pitco. Other than Pitco history, there was none (Hutchinson & Colin, 2008). Similar to Nineteen Eighty-Four, the lack of a consistent historical narrative hinders the emergence of opposing critical viewpoints. In a cold, effective administrative system, the company enforces decisions on the basis of "contractual law and the executive power". Furthermore, despite Sir Jack Pitman's creation of procedures to combat "the subversive inclination of certain workers to over-identify with the characters they were contracted to depict" people's roles and identities are still determined by a centralised authority.



There was no government in England, simply a disenfranchised governor, which meant that there were no elections and no politicians. Other than Pitco attorneys, there were none. The only economists were those employed by Pitco. Other than Pitco history, there was none. Similar to Nineteen Eighty-Four, the lack of a consistent historical narrative hinders the emergence of opposing critical viewpoints. In a cold, effective administrative system, the company enforces decisions on the basis of "contractual law and the executive power". Furthermore, despite Sir Jack Pitman's creation of procedures to combat "the subversive inclination of certain workers to over-identify with the characters they were contracted to depict" , people's roles and identities are still determined by a centralised authority. In Ben Elton's environmental dystopias Stark, Gridlock, and This Other Eden, the emphasis on commerce is repeated. In these books, economic systems that prioritise short-term gains over long-term goals lead to destruction rather than the policies of a centralised government. According to Sly Moorcock, a businessman in Stark, "you can't muck around with market forces, that's social engineering, gentlemen, Brave New 1984 and all that"; as a result, manufacturing disregards environmental harm. The Stark Consortium portrays the market as being both independent and having intrinsic worth.

In fact, according to their spokesperson Professor Durf, "if the planet had to die in defence of a free market system, then it is a heroic death" . This organisational structure forbids counteraction to the "myriad damage in every sector of the natural world". There is no gain to be achieved today in defending tomorrow, as Jurgen Thor says in *This Other Eden*. The opposite is, in fact, true. Wealth may be created by destroying the environment and preventing the implementation of remedial measures. Sam Turk, the protagonist of *Gridlock*, comes to the conclusion that "The real money is not in constructing the engine", but rather in exploiting it to demand money from nations that produce oil. Plastic Tolstoy justifies his choice to create natural calamities for commercial gain in *This Other Eden*. "I considered establishing a condition that was good for capitalists and employees alike as a moral thing, absolutely, and if that meant generating environmental disaster, so be it," Orwell writes on page 243 of *Orwell and the Evolution of Utopian Writing* (Harper & Sally Anne, 2008). This reliance on the market leads to a dystopia formed by many corporations bound by their quest of profit rather than by an authoritarian state. The idea that capitalism production and consumption represent the actualization of personal freedom is challenged by this approach.



Instead, it highlights the differences between short-term individual profit and long-term group goals, as well as the power, exploitation, and deceit hierarchies that characterize the market economy. The books shift the focus away from the government and portray a dystopia based on "market forces," the mythical constructs that are essential to the ideology that creates and justifies late capitalism society. In Robert Harris' *Fatherland* and Stephen Fry's *Making History*, the totalitarian regime is kept in place to analyse many historical possibilities. The books' choice to base their plots on Nazism, a movement with a clear historical character, prohibits the political divide of critical readings. In both stories, the Germans win the Second World War and, thanks to their shared development of nuclear weapons, achieve peace with the United States (DeCanio & Stephen, 1993). This triumph allows for both the cover-up and fulfilment of the "Final Solution," which was completed in *Making History* by sterilising the Jews. The German ambassador claims that the stories are "communist propaganda" in *Fatherland*, contradicting the few survivors who claim that there were "execution pits, medical experimentation, and camps that individuals went into but never came out of". The

American journalist Charlotte Macguire also tells the main character, Xavier March, that "people don't care" (Hornblum & Allen, 2013).

History texts describe "the mass graves of Stalin's victims", but due to diplomatic attempts to resolve the Cold War between America and Europe, the fate of the European Jewish people is not examined. When the sterilisation's specifics are disclosed in *Making History*, an American state agent named Brown insists: "It's history." Everything is simply history. Make a big deal out of the Salem Witch Trials or the Black Hole of Calcutta. In a manner that is reminiscent of the Oceanian Party motto "Who controls the past controls the future: who controls the present controls the past," the destruction of Holocaust artefacts facilitates the consolidation of state authority (Kazar & Dryden, 1973).

In order to restrict the political viewpoints of the governed and stop the emergence of autonomous traditions, the means of representation are controlled. The past cannot be used to promote certain political or moral stances since there is no historical proof to do so. Globus informs March in *Fatherland* that the extermination camps are simply names after he has indicated that he is aware of them. Nothing remains there now, not even a stone. Nobody will ever take you seriously. Due to the lack of individual historical documents, the past is constantly being reconstructed in order to justify current state policies, which is how "the past was brought up to date" in Oceania .

In fact, the books make many comparisons to Orwell and often mention him directly. According to the book *Fatherland*, liberal student groups in Europe disseminate "crudely printed copies" of J. D. Salinger, Graham Greene, and George Orwell (Harris & Robert 1993). *Making History's* alternate reality depicts Orwell as having been "shot in the 'British insurrection,'" yet *Darkness Falls* is hailed as "the masterpiece of the free world". Within the context of these alternate histories, *Nineteen Eighty-Four* serves as a cultural myth. The writings avoid the binary political structures that shaped how Orwell's work was received by focusing on Nazism, a particular totalitarian regime.

This keeps the dystopias from becoming completely absorbed into the prevailing discourse and makes it possible to employ the genre to undermine the notion that

Western Europe and America are naturally humane. In *Making History*, racial divides are socially acceptable and homosexuality is illegal in the United States. In *Fatherland*, Joseph Kennedy, the American president, who Charlotte Macguire characterises as a "appeaser" and a "anti-Semite"(Donna & Jones, 2010) pursues a policy of détente with a Nazi regime that is still led by Hitler. Utopian tales can continue to exist as a kind of social criticism because they are constructed in a way that resists assimilation within the polarised interpretive framework created by the Cold War. The reception of *Nineteen Eighty-Four* and its usage in Cold War propaganda created an interpretive context where dystopian state images were employed to show hostility to Communism and, as a result, support for the "free world" according to the binary categories of the time. The genre's value as a tool for protest and critique was diminished by this appropriation. Utopian stories are employed to expand concepts and evaluate their possible repercussions. However, the work's satirical or allegorical structure, its explicitly fictive setting, and whatever parallels it has to historical "reality" produce an implicit plurality, a potential for reinterpretation and redeployment. This process obviously involves the incorporation of material from the period of the work's production. *Nineteen Eighty-reception Four's* as a "anticommunist" novel and the prevailing ideology's adoption of this subversive, multifaceted style inspired the development of the Ben Clarke genre in the years that followed. The dislocation of the interpretative structures developed during the Cold War was made possible by the shifting of emphasis from the state to other organization's like businesses and the use of historically specific regimes like the Nazis that could not be interpreted as a symbolic representation of Socialist government. Of course, this transfer of the state has exceptions. It continues to be the dominating societal force, for instance, in Anthony Burgess' *A Clockwork Orange*, and in Margaret Atwood's *The Handmaid's Tale*, it is employed to regulate reproduction and justify the subjection of women. The texts maintain the state as the center of social control while upending the traditional concept of centralized authority. Therefore, the shifting of emphasis is more of a trend than a consistent progression. It is an attempt to recreate utopian literature as a type of social critique and a literary and historical challenge. "1984" - *The Mysticism of Cruelty*" concludes. Have you read this book? Asked Isaac Deutscher. Sir, you must read it. Then you'll understand why we have to attack the Bolshies with an

atomic bomb! A few weeks before George Orwell's passing, a blind, sad newsstand seller in New York gave me this recommendation for 1984(Gane & Mike, 1995).

His perception of 1984 as "a super weapon in the cold war," incorporated into the concept of "anti-Communism," is further supported by the tale. The poem is seen as political propaganda because of its analytical and sarcastic structure. People "use art and thought (often deeply distorting actual works) to confirm their own patterns," as Raymond Williams wrote in *The Long Revolution*, and this reading of *Nineteen Eighty-Four* by critics of various political persuasions illustrates the polarized intellectual practices of the Cold War era (Foley & Barbara, 1993). Additionally, this prevalent perspective, from which the novel, as a cultural artifact, cannot ultimately be detached, had an impact on the development of utopian literature in the years that followed. These subsequent novels employed other techniques to create dystopian scenarios that avoided association with an ideology that linked the totalitarian state with "Communism," a broad word that encompassed several radical and socialist ideologies. These works continued to use *Nineteen Eighty-Four* as a template, frequently reusing its imagery, ideas, and narrative structures. However, its appropriation led to an evolutionary process meant to avoid and undermine the interpretive paradigms that characterized the work throughout the Cold War (Gregory, 2013). It is possible to criticize these latter historical periods because of the focus on commerce and the usage of certain historical movements, such as Nazism, which cannot be characterized as socialist. Later works have been heavily influenced by *Nineteen Eighty-Four*, but as the genre has developed, there are now works that are similar to it in terms of social and political purpose but do not mimic it. The freedom, as Orwell stated in "The Freedom of the Press," to tell people what they do not want to hear and the position of utopian literature as a kind of critique are asserted by the refusal to identification with the binary categories of the Cold War (Stewart & Anthony, 2004).

INCKEY WRITER

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

It is vital to keep in mind that this project requires extensive research into academic literature, a critical history of Nineteen Eighty-Four, and George Orwell's novel itself before outlining the research strategy for the project. For this research, I assert that there is a connection between actual political developments and how Nineteen Eighty-Four was received. Such a project is predicated on the idea that Nineteen Eighty-Four is a politically relevant book and that its appeal is connected to the current global, national, and geopolitical conditions.

3.2 Data Collection

In order to conduct my research, I looked for books that detailed the history of Nineteen Eighty-Four and its reception as well as newspaper and web pieces, essays for scholarly publications, and academic journal articles. The decades I used to split the book's life span were 1949–1959, 1960–1969, 1970–1979, 1980–1989, 1990–1999, 2000–2009, and 2010–2018. This thesis examines one decade in each chapter. In order to analyse a variety of publications, I tried to include eight to twelve for each decade. In order to include pieces from every decade, I also tried to incorporate a variety of publishing dates. I tried to compile a body of research that was diverse in terms of publication date and the source of the article itself, both over the course of Nineteen Eighty-Four and within each decade since its publication in 1949, even though some articles are concentrated around a particular time period, such as New Year's Eve of 1983–84.


Inductive research has played a vital role in this undertaking. I have studied topics including the Cold War, American politics, the modern "War on Terror," and the surveillance state, especially in the wake of Edward Snowden's revelations as a former National Security contractor. Each of these incidents has been examined in relation to Nineteen Eighty-Four, as well as the other way around.

3.3 Research Approach


This study is based on numerous case studies, or snapshots of historical moments where significant and insignificant occurrences had an impact on the popularity and applicability of Nineteen Eighty-Four and, more importantly, how readers and academics interpreted the book and used it to understand events in their own lives. I have studied each of these works of literature several times in order to recognize recurring themes, ideas, and interpretations of Nineteen Eighty-Four in narrative theory (Jean).

Nineteen Eighty-Four has several elements and facets that are directly related to global history. The controversial tactics used by the Central Intelligence Agency, or CIA, to torture and brainwash Winston Smith in the Ministry of Love basement are contrasted with those used by the thought police. Similar comparisons are made between the pervasive surveillance state in Oceania and the US national security apparatus as

revealed by the 2013 Edward Snowden revelations. This connection between Nineteen Eighty-Four and the real world is discussed by Jeffrey Meyers, who quotes a review that states: "The terrible feature of George Orwell's fictional universe is that it is somewhere-in and around us" (Pankowski). My view of 1984 served as the inspiration for this thesis research.



Even during the planning phase, this thesis presented special difficulties. Since I was in high school, I've studied Nineteen Eighty-Four, and it's now one of my favorite books. Keeping a healthy sense of impartiality while obtaining facts and information as objectively as feasible. Because they are established by a third party and offer precise benchmarks for contrasting and comparing articles, narrative theory principles were a significant element of eliminating prejudice. The term "authorial intention" is used to emphasize many narrative theory ideas that are widely utilized in this project. It is defined as "the author's intended meaning or consequences," "Symptomatic reading" is described as "decoding a text as symptomatic of the author's unconscious or unacknowledged state of mind." The "crux" is defined as "a major point of contention in the text." 187 Abbott Totalitarianism is sometimes described as a centralized form of government that demands complete submission to the state. As was said before in this design, a reader of Nineteen Eighty-Four in New York in 1965 may understand the key themes and concepts quite differently from a reader of the same book in 2015.



However, it may indicate that the authors are reading the book through a shared lens of current events if numerous authors from the same time period concentrate on the same narrative theory idea or themes. Using this method will also reduce the chance that the researcher's prejudices may seep in and contaminate the findings. The scope of this project prevents me from reading all of the literature that is currently available, so it concentrates on the studies that I believe are most pertinent to the topic and the elements of Nineteen Eighty-critical Four's history that I believe are most helpful for the testing of the hypothesis.. I conducted a thorough search for the publications I wanted to read, using databases that the University of Connecticut library advised as well as search engines like Google and Bing. I next read through those articles, excluding those that made simply passing allusions to 1984 or Orwell and concentrating on those that

offered in-depth analyses of the book, historical analyses of the book, or analyses of current events in relation to 1984.

3.4 Data analysis

The capacity to use the whole book and all of the concepts, ideas, and characters included inside *Nineteen Eighty-Four*, as well as the ability to study the significant global events since the novel's debut in 1949, are two advantages of this technique. In comparison to a project with a smaller scope, such as focusing only on *Nineteen Eighty-Four* in the setting of the twenty-first century, I believe this will result in a deeper understanding of the relationship between *Nineteen Eighty-Four* and the real world. One drawback of this strategy is that many of the variables I will be using have proven to be difficult to measure and operationalize. It will be extremely difficult or impossible to make the kind of mathematical or statistical connection between *Nineteen Eighty-Four*, events in the world, and the public response to the book because a large portion of this project relies on qualitative research gleaned from reviews and news articles. I was unable to find the publication data I had planned to collect for my thesis. In the end, this critical response has produced fresh understandings of how *Nineteen Eighty-Four* connects to the world as well as how readers interpret the book in light of the events in their own lives and historical periods.

It is important to establish that *Nineteen Eighty-Four* has had a significant impact on American society and public debate before making the claim that the novel was seen through multiple lenses and filters created by current events throughout the course of its lifespan. *The Politics of Literary Reputation: The Making and Claiming of "St. George"*

Orwell by John Rodden addresses this very subject. Rodden claims:

"Probably no other modern English-language writer's work has been so woven into the texture of the popular imagination. Teenagers have tuned out and floated off on the waves of rock star David Bowie's apocalyptic hits 'Nineteen Eighty-Four' and 'Big Brother.' Concerned citizens, alarmed about reports of massive CIA/FBI-KGB computer files and worldwide undercover spying operations, have warned that the spectra of Oceania are not just far-fetched science fiction...Bureaucrat's traffic in Newspeak, politicians orate in doublespeak, government agents eavesdrop like Thought Police (Rodden 16)."

Nineteen Eighty-Four's sales, as seen by the book's continued availability since it was first published, and its clear impacts on everyday cultural expressions like those mentioned by Rodden, point to its importance. Rodden continues by describing how the book has had a significant political impact in addition to being a cultural force.

"So thoroughly have the catchwords and model of Orwell's dystopia permeated our collective consciousness that '1984' immediately evokes—or did until the longwaited arrival of the year—numerous fearful associations...Even people who have never read the book will admit to having paused momentarily in vague anxiety at the mere mention of that numerical swastika of the totalitarian age."

According to Rodden, *Nineteen Eighty-Four* is a symbol as well as an unusually noteworthy piece of literature. According to Rodden, Orwell imprinted a year with a mark comparable to the Nazis', a mark that has stood the test of time as an emblem of oppression and hatred. There are clear similarities to Posner's claim that the novel's attraction and effect stem from its comprehension of the logic of authoritarianism. As a result, the project's premise—that 1984 has measurable effect and weight as seen by cases like those provided by Rodden—is established. The focus of this thesis project is not on *Nineteen Eighty-Four*'s meaning or what George Orwell intended it to be. Instead, our research is more interested in how different individuals and the literary community as a whole read the novel and what significance they attached to it. Understanding the context in which Orwell wrote *Nineteen Eighty-Four* and a brief history of how the novel was interpreted and, according to Orwell at least, misinterpreted at the time of its publication is valuable even though it is not necessary to have read *Nineteen Eighty-Four* or have an in-depth understanding of its themes, motifs, or author to understand this thesis project. Rodden explains how numerous ideologies and viewpoints absorbed or accepted Orwell's book and the man himself.

"With the exception of the Marxist Left, however, the coveted (and presumed) patronage of the patron saint [George Orwell] was to know no bounds. . . Prominent Labour Party supporters and democratic socialists, liberals and neoliberals, conservatives and neoconservatives, anarchists,

the 'younger' generation of writers, composition teachers, journalists, literary intellectuals and leading opinion-makers, Catholics, and Protestants, Humanists and Personalists all soon beat a path to Orwell's grave, exalting him not only as a literary model but as a human one (Rodden 21-22)"

Stories like those told by Rodden provide evidence of Nineteen Eighty-four's effect and lay the groundwork for a study of the book's critical history. The critical history in the following chapters analyses how and when the book was cited by different groups or understood in light of certain occasions. I have opted to limit the scope of this research to American-authored reviews and articles, with a few exceptions, because they make up the majority of the articles and reviews I have located for this thesis topic. I describe the narrative theory ideas in the first chapter before using them to analyse how the novel is received in each decade in the following chapters.

UPWORK

CHAPTER FOUR

RESULT


4.1 Analysis of the Immediate Reaction of 1949 and the 1950s

The earliest reviews that were written following Nineteen Eighty-four's in June 1949 are the most natural place to start when analyzing how the book was received by critics. The reviews that will be examined in this section are from Jeffrey Meyers' book, *George Orwell: The Critical Heritage*. One such review, from June 1949, was written by Frederick Warburg and appeared in *Publisher's Report*. The statement "The political system which dominates is Ingo English Socialism" is part of Warburg's evaluation of the book. This strikes me as a purposeful and vicious attack on socialism and socialist parties in general, and it's worth a cool million votes to the conservative party. It's even conceivable that Winston Churchill, the hero of the book, may have written the introduction (Meyers 248).


For the sake of this study, the comment about seeing 1984 as a critique of socialism is very interesting. In Warburg's evaluation, the novel is nevertheless seen as a literary work that is anti-communist. "1984 by the way may readily be classified as a horror novel, and would make a horror picture that, if licensed, might protect all countries threatened by communism for 1000 years to come," writes Warburg using the shortened form of the book's title (Meyers 249).

This interpretation of the book, which connects it to an underhanded criticism of socialism, is an example of symptomatic reading. It will be interesting to follow the many ways that authors have interpreted Orwell's "unacknowledged state of mind," as Abbott puts it. In this instance, Bell makes it apparent that he views Nineteen Eighty-Four as a direct attack on socialism and questions if certain global events, including the

creation of the CIA, are the kinds of events that Orwell foresaw. While describing *Nineteen Eighty-Four* as a critique of socialism, Rahv, an English professor at Brandeis University in Boston, also draws comparisons between the book and other anti-socialist or anticommunist literature. In his essay, Rahv claims, "*Nineteen Eighty-Four* appeals to us primarily as a work of the political imagination... It more definitively captures the socialist catastrophe than Koestler's *Darkness at Noon*, to which it will unavoidably be compared (Meyers 268). As we shall see in subsequent reviews, this is not the first review to make mention of the works of other dystopian fiction authors. Rahv is the first reviewer to employ the antagonist and character ideas from narrative theory in this description of *Nineteen Eighty-critical Four's* history. "Human or humanlike being... Characters are any creatures participating in the action that have agency," according to Abbott (Abbott 188). According to Abbott, an antagonist is the protagonist's adversary. He or she frequently opposes the hero (Abbott 187). Rahv pays particular attention to the characters of Emmanuel Goldstein, the unnoticed leader of the Brotherhood, and Big Brother, the unseen yet seemingly all-knowing dictator of Oceania, whose face is plastered across London alongside one of the themes of *Nineteen Eighty-Four*, "Big Brother is watching you."



"Big Brother, the supreme dictator of Oceania, is obviously modeled on Stalin, both in his physical features and in his literary style...And who is Goldstein, the dissident leader of Ingsoc against whom Two Minute Hate Periods are conducted in all Party offices, if not Trotsky, the grand heresiarch and useful scapegoat, who is even now as indispensable to Stalin as Goldstein is shown to be to Big Brother? (Abbott 269)."



◀ For the time being, focusing on Rahv's assessment, it is important to note that Rahv, like many other critics and readers, believes that *Nineteen Eighty-Four* is particularly noteworthy because of its applicability to the world of 1949. The diagnosis of the totalitarian distortion of socialism made by Orwell in this book, according to Rahv, is considerably more impressive than the prognosis it offers. This is not to discount the book's prophetic qualities; rather, its significance lies primarily in its compelling connection with the present (Abbott 270). With Orwell being compared to a doctor and totalitarianism being compared to a sickness that threatens to infect a patient, this

viewpoint may be seen as yet another illustration of authorial aim. Rahv goes on to highlight numerous crucial incidents from the book's closing chapters, including the torture of protagonist Winston Smith by a Thought Police agent he had previously confided in in the Ministry of Love's basement. Rahv gives a graphic account of this part:


"The meaning of the horror of the last section of the novel, with its unbearable description of the torture of Smith by O'Brien, the Ingosc Commissar, lies in its disclosure of a truth that the West still refuses to absorb. Hence why the widespread mystifications produced by the Moscow Trials ('Why did they confess? In the prisons of the M.V.D. or the Ministry of Love suffering has been converted into its opposite--into the ineluctable means of surrender. The victim crawls before his torturer, he identifies himself with him and grows to love him. This is the ultimate horror. (Abbott 271)"

This is the first instance in this critical history of a reviewer focused on the idea of constituent events from narrative theory. "Crucial to the forward progress of the tale...they are not always "turning moments," but at the very least they are essential to the chain of events that make up the story," says Abbott of component events (Abbott 180). There is little question that Winston's abuse and indoctrination in the book's closing chapters qualify as such a crucial development and a turning point in the plot.

Even Walsh acknowledges that *Nineteen Eighty-Four* is relevant to the world of 1956, the year Walsh's review was released, despite prior criticisms of Orwell and the book. He contends that the book would not have the same impact and weight if not for those real-world circumstances. Walsh makes predictions about the novel's future in his last notes, which are important for this thesis project. "1984 thrives on a circumstance, and that condition will only be changed by the growing movement of the people themselves, against the cold war and its policies, for peace and socialism," he says, citing the shortened title of *Nineteen Eighty-Four* (Abbott 293). This assertion that shifting cultural conditions would reduce the impact of the novel is worth noting even though it does not necessarily relate to any narrative theory notions. Instead, it expresses another example of symptomatic reading.

4.2 Analysis of thought crime and Nineteen Eighty-Four Through the 1960s

The dissolution of many colonial administrations, the intensification of the Cold War, and the rise to national prominence of American Civil Rights organizations throughout the 1960s caused a great deal of upheaval around the world. Each of these incidents defined Nineteen Eighty-four's perspective and the author's message. But in the first essay for this part, Orwell is used to evaluate one of America's close allies and a prominent player in the Cold War. According to a Chicago Tribune editorial titled "Right Out of Orwell," which was published on November 23, 1960, Fidel Castro's anti-American propaganda is its own version of the Ministry of Truth, which means that the creation and vilification of foreign enemies deters potential revolutionaries or rebellious Cuban citizens from confronting the totalitarian government itself. The editorial begins, "Fidel Castro, the paramount Cuban beard, has rung the alarm alerting Cubans to a 'imminent' invasion supposed to come from the United States," and goes on to dismiss the idea of an American-led invasion of Cuba as absurd. "The best evidence that we'll leave that job to the Cuban people themselves is the fact that we haven't long since tossed Castro out on his ear," the article continues. (7 Kramer).



The outside party, Salam, consciously or unintentionally makes similarities between the proles and the developing countries of the globe, even if the majority of authors and commentators of Nineteen Eighty-Four identify themselves with Winston Smith and his class. Salam, in line with Orwell, asserts that there is a fundamental resource gap between rich and developing countries, even to the extent of relying on the past of the interaction between classes. "The material riches of our world have been extraordinarily unevenly divided for causes that date back to history," Salam argues. The ultimate measure of prosperity, the amount of arable land, currently shows a stark discrepancy between the rich and the poor. (8) Kramer It is possible to have a more thorough grasp of Nineteen Eighty-four's influence on individuals beyond the conventional circles of literary research and analysis by further exploring these topics in upcoming works of critical literature. Another editorial from the Chicago Tribune, this one dated March 1966, made comparisons between the present-day society and the one depicted in "1984" about the growth of privacy rights and government abuses of surveillance authorities. The article outlines the assertions that "Agents in several branches of the government

are trained in electronic eavesdropping, wiretapping, and lock picking, and are sworn to lie about it if they are caught or questioned." Missouri Senator EV Long made in his discoveries. (10 Kramer). Critically for this thesis, the article also draws comparisons between the US government and its intelligence agencies and the thought police envisioned in Nineteen Eighty-Four. The article describes the various ways in which the government is capable of listening in on its citizens and the abuses of the agents who oversee those ways. Senator Long, who is mentioned in the article as saying, "Big Brotherism...is spreading throughout the world rapidly enough without us speeding it up," is the source of these similarities (Kramer 31). The editorial elaborates on that connection by pointing out that complete monitoring, similar to the kind Long described, was the only way the government that controlled Oceania could remain in power. This is not the first time that monitoring has been discussed in relation to Nineteen Eighty-Four; Daniel Bell described the establishment of the CIA as "the peril that we are being warned against" due to its broad capabilities of surveillance and infiltration on American territory (Meyers 265). The essay goes on to argue that Orwell did in fact create Nineteen Eighty-Four as a forecast of at least a conceivable future, which is a clear example of authorial purpose.


One of the first pieces to expressly describe how the real world may resemble the world shown in Nineteen Eighty-Four, this provides a crux with numerous other writers in the reading of Nineteen Eighty-Four as a prediction rather than a work of speculative dystopian fiction. The Chicago Tribune is hardly the first publication to question whether or not Nineteen Eighty-Four is feasible. Both Mann and Bell emphasized in the preceding chapter how accurate Orwell's portrayal of totalitarianism is and how grave the prospect of such a world materializing is. The passage that compares the tyranny of Russia, China, Germany, Italy, Cuba, and Africa is much more crucial for understanding Posner's point. Although these nations were governed by quite diverse philosophies, the essay reduces them all to totalitarian governments. In the first two quotations, authorial purpose and symptomatic reading are demonstrated as Kramer tries to analyse Orwell's life and works in the context of the cultural contexts that Orwell may or may not

have addressed in *Nineteen Eighty-Four*. Kramer, like other authors in this chapter, makes the bold assertion that Orwell intended *Nineteen Eighty-Four* to be a future prediction. Kramer even goes so far as to assert that Orwell's prophecies were confirmed by the events that occurred between the book's 1949 publication and 1968. The English writers of his generation, according to Kramer, "were none more alert to the external pressures of history than George Orwell, and none so brilliantly succeeded in creating a body of work that in substance was a virtual lexicon of these pressures and in style such an effective antidote to their demoralizing power" (Thomas). Rahv similarly compared Orwell and fascism to a doctor trying to heal an illness in the previous chapter, and Kramer reiterates that idea. Another article from the *New York Times* that was published at the end of the 1960s draws inspiration from *Nineteen Eighty-Four* and uses it as a tool for analysis. The control of power and whether war acts as a uniting force, as it does in Orwell's novel, or a dis-unifying force, as Amalrik predicts, are two themes from narrative theory that may be examined from this essay. For this chapter's conclusion, it is crucial to concentrate on the escalating danger of technical monitoring that is mentioned in the publications from the 1960s examined here as opposed to those from 1949 through 1959. Authors and academics were well aware of privacy issues and the ability of both the government and commercial corporations to conduct surveillance on them long before the Internet was even a thought. *Nineteen Eighty-Four* is used as a point of comparison to assist readers grasp the author's different ideas concerning surveillance, technology, freedom, or tyranny. The CIA and Castro are both referenced to or expressly compared to in the book. These similarities and applications of the book reflect its appeal, which endured and even increased after *Nineteen Eighty-Four* had been published for more than ten years. Together, these pieces add to Posner's case that the novel *Nineteen Eighty-Four*'s popularity is directly related to the ideas' adaptability and suitability for use in a variety of contexts.

4.3 Analysis of War, *Nineteen Eighty-Four* through the 1970s

The Vietnam War, the Watergate affair, and the Iran Hostage Crisis were just a few of

the major international events of the 1970s. In addition, the globe moved closer to the year 1984, which had been connected to Orwell's book long before 1969 became 1970. This led to part of the studies in this chapter as authors and academics started to examine how much the world was or was not like the setting of Nineteen Eighty-Four. The Los Angeles Times article "The Language of Cogs in the U.S. Machine" by Anthony Sampson, which was published on November 11, 1973, focuses on both language and Newspeak. Sampson writes about the language used by those under investigation when they testified before Congressional committees during the Watergate investigation, which ultimately led to President Nixon becoming the first president to resign from office. Sampson compares this language and the atmosphere of the White House to Newspeak and the circumstances of the Ministry of Truth. George Orwell anticipated the significance of language as a tool for influencing attitudes and thinking when he published 1984 25 years ago, according to Sampson (Sampson K3). He elaborates on the idea to show how the language employed by Nixon administration officials was intended to alter their perceptions of their own identity, their place in the political system, and their accountability for the crimes committed. Sampson documents:



"Now, 11 years before Orwell's deadline, the elements of his 'Newspeak' can be traced through transcripts of the Watergate hearings...The most striking characteristic of this Water speak is its acceptance of government as being essentially a machine, a complex piece of engineering rather than a collection of people...The mechanical verbs, such as operate, terminate, evaluate, enhance the impression of a computer center, and the passive tense reinforces the attitude that there was no personal responsibility, that the staff members were simply cogs in a machine (Sampson K3)."

It is inevitable to draw analogies between the concept of government employees as "cogs in a machine" and Winston Smith's attitudes while doing his duties as a historical revisionist at the Ministry of Truth. These paragraphs can be used to investigate the motif of Newspeak as well as the topic of people being components of a bigger machinery. Sampson emphasizes this comparison as he wraps up his paper:

"George Orwell, when describing 'Newspeak' in '1984,' imagined it as a


deliberate language of misrepresentation and euphemism, invented by the Ministry of Truth. Perhaps what actually has happened is less obviously alarming, but more subtle. For Water speak seems to indicate how men in power can become conditioned by language to regard themselves as part of a machine in which individualism is...inoperative (Sampson K3)."

These sentences touch on the Newspeak motif, the idea of personal power, and personal responsibility while also making connections to the Watergate break-in, one of the key events of the 1970s. Near the end of the Vietnam War in 1973, Bronson P. Clark, executive secretary of the American Friends Service Committee, wrote an article for the New York Times in which he made clear analogies between the public pronouncements of the Richard Nixon administration and Party propaganda. The subject of Clark's opinion essay, "War is Not Peace," is the shifting definitions of peace in the 20th century and what organizations like the Norwegian Nobel Committee honor. Nixon's secretary of state Henry Kissinger and North Vietnamese official Le Duc Tho are the center of Clark's attention. He documents:


"Orwell warned us that the dreadful day would come when war would be called peace and peace, war. The Nobel Peace Prize committee's homage to the 'talents and goodwill' of Le Duc Tho and Henry Kissinger for their skillful negotiations lasting more than three years led us at the American Friends Service Committee to wonder if it should be called the 'Nobel Negotiating Prize.' But Peace Prize? (Clark 37)"

The theme of language and Newspeak is indirectly referred to in this passage when Clark criticizes two politicians whose nations are actively at war for being champions of peace, just like Orwell's Ministry of Peace is in charge of waging the Party's wars throughout the globe. Clark continues, concentrating on Kissinger's rhetoric supporting Nixon's peace initiatives. In his account, Kissinger expresses gratitude to the President for creating the circumstances that allowed the discussions to reach a "successful end." What were such circumstances? They featured the Christmas Eve launch of one of the most brutal bombing strikes in military history (Clark 37). As Kissinger pushes a message of peace while the administration, he works for is in the midst of expanding the Vietnam War, there is an underlying discussion of doublethink in his remarks.

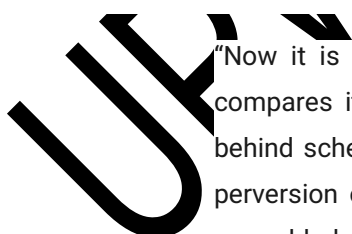
Detailing the following essay in this research, an opinion article written by Nicholas Von Hoffman and published in The Washington Post on June 17, 1974, in the months preceding the resignation of President Richard Nixon due to the Watergate crisis, would take a substantial quantity of ink. This article is given more room than the others because it touches on more aspects of Nineteen Eighty-four's world and makes original comparisons between the real world and its fictional counterpart, including details of the Inner Party of Oceania and the US government, than any other single item from the 1970s examined in this thesis. An overview of American opinions regarding the book and how they use it to critique their government and society is included in the opening paragraph of Von Hoffman's essay. He documents:



"1984 is the description of our life after the political apocalypse and, as such, no Biblical promise of paradise is believed with more tenacious faith. 1984 is the common doom that Americans of every political persuasion believe is being prepared for them by their enemy, the government. Each new incident of wiretapping, snooping, computer control, or official doublethink...is seized upon by most of us as evidence that 1984 has come one day closer. (Von Hoffman B1)"



The themes covered in several reflections on Nineteen Eighty-four's to reality and the perils of a strong centralized government are in line with those mentioned in just one paragraph, including doublethink and eavesdropping. Von Hoffman's study, however, makes a quick turn into Orwell's history and why it might not be the most relevant novel to relate to the actual world, assuming it isn't outdated. He documents:



"Now it is only 10 years away, but anyone who reads the book and compares it with what is going on has to conclude that 1984 is way behind schedule. The world that George Orwell warned us about was a perversion of the Socialist dream. Big Brother himself, in so far as he resembled anyone, reminded the reader of Stalin...Doubtless, it was as a convinced Socialist that Orwell wrote his warning. (Von Hoffman B1)"

This passage includes instances of narrative theory ideas like antagonist and authorial goal, as well as yet another comparison between Big Brother and Stalin in terms of both physical attributes and dictatorial behavior. There is also a clear example of topic, since

Von Hoffman calls Oceania's dystopia a "perversion of the Socialist dream" rather than an outright criticism of Communism as some prior writers have indicated. In stark contrast to Von Hoffman's view of the book, writers like Warburg, Rahv, Walsh, Cape, and Sulzberger all differently characterize Nineteen Eighty-four's as an attack on Communism or Socialism itself. This controversy is essential to how the book is interpreted, with Von Hoffman siding with critics who saw the book as a general critique of tyranny rather than a targeted attack on Socialism or Communism. Von Hoffman, like Lewis in the preceding chapter, utilizes history as an example to comprehend how the actual world changed as the world of Nineteen Eighty-Four developed. Von Hoffman used the parallel to show that Big Brother and the Party were lagging behind in their plans to take over the real world, in contrast to Lewis who contended that the reality was far closer to Orwell's projected dystopia than people recognized. As we shall see, this is a component of a larger argument made throughout this decade that discredits attempt to draw analogies between the real world and Orwell's fictitious universe. The connection between the Nixon administration and the Inner Party of Oceania and the reception of Nineteen Eighty-Four becomes the main point of Von Hoffman's argument very fast. As Von Hoffman notes, the parallel is not particularly kind to the American government: "But this is 1984 gone screwy, the inner party ratting, spying, and screwing each other in the most no monolithic fashion." They are utilizing on each other the instruments they were supposed to use to enslave us, per the prophecy in the Bible. From Von Hoffman B1 through B6, this comparison only serves as the tip of Von Hoffman's literary and political argument; he goes on to make generalizations about the incompetence of the US government and the level of American citizens' understanding of that government's inner workings in comparison to the Party and Oceanian citizens. From Von Hoffman:

“In 1984 the government knows everything about us. In 1974 we know everything about the government. The Orwellian despots...keep their control over the citizenry by the most intimate knowledge, not only of deeds but thoughts and emotions. Our government, with all its data banks, knows less and less about us. We know everything about them”
(Von Hoffman B6)”

It is difficult to overlook the chilling disparities between the world in 1974 and the world in 2018, at least in writing this thesis from the twenty-first century, according to Von Hoffman. In further articles from later decades, there will be a focus on the federal government's authority and the governments' knowledge of the private lives and personal moments of their residents. To go back to the essay, this paragraph focuses on the issues of monitoring and privacy. Von Hoffman compares the leaders of Oceania and the United States in 1974 directly towards the end of his essay. He documents:

"Big Brother is so remote that poor Winston isn't even sure he exists... [Nixon] can't rule us, we can't even take him seriously because we know so much about him. It is the exact antithesis of the all-seeing telescreen in 1984, where Big Brother maintains his power, not by covering up his mistakes but by rewriting them out of history. So different from Mr. Nixon, that meticulous collector of his own most convicting evidence (Von Hoffman B6)"

Just a few months later, in August 1974, Richard Nixon would become the first president to resign from office, making this comparison between the Party and the American government. Von Hoffman employs the antagonist, motif, and theme principles from narrative theory in *Big Brother* and through the telescreen. In the final paragraph, Von Hoffman's tone verges on mocking of Nixon and his government's efforts to imitate the Party but fall so far short as to be nearly hilarious. Nixon's administration intended to influence an election's outcome through the employment of corrupt practices. One of the most important events of the 1970s was Watergate, and in this passage, Von Hoffman expresses his opinion that it symbolizes, at least momentarily, the victory of Western democracy and its allies against the world's would-be Big Brothers. He seems to be saying that the institutions supporting democracy and the people have weathered Nixon's onslaught. A possible explanation for the stark contrast between this opinion piece and the reviews and articles that appeared shortly after the publication of *Nineteen Eighty-Four* is that those authors found it easier to imagine that the Cold War could end in something akin to Orwell's dystopia because they had experienced the Second World War less than five years earlier. The dismal title of Valerie J. Simms's 1974 paper for the academic journal *Ethics* is "The Moral

Implications of Despair." Simms includes a discussion of how Nineteen Eighty-Four was received in the English and American press, a study of Orwell, and an analysis of this article that draws on a number of narrative theory ideas that have been discussed in earlier chapters of this thesis. James Walsh of Marxist Quarterly, whose review of Nineteen Eighty-Four is examined in chapter one of this thesis project, is referred to by Simms as having "An adequate supply of emotional, sympathetic, and pointless comments" (Simms 294).



Simms differs with Kramer's essay and the editorial from the Chicago Tribune from 1966, both of which discuss Nineteen Eighty-Four as a prediction rather than a work of dystopian fiction conjecture, on how to understand the novel. This creates a crux in interpretation. Simms continues his study in that respect after briefly mentioning the use of fear as a tool for brainwashing and political domination. He writes, "It is interesting to note in passing that Orwell had O'Brien employ terror to break Winston in 1984. One can presume that 1984 is "simply indicating that one specific set of revolutionary leaders has gone astray" based on Orwell's own interpretation. (Simms 299). Simms contends that Orwell does not condemn all forms of socialism but, like Kramer, is opposed to a dictatorial kind of socialism that corrupts the idea. However, given the context of the article itself, Simms viewed the torture itself significantly more severely than Symons, who labelled it "comic" and a piece of "crudity." Simms's allusion to the torture in Room 101 does not go into depth (Meyers 257). The mention of O'Brien serves as an illustration of the application of the antagonist idea from narrative theory in this crux and analysis of a topic. Simms expands on her examination of Orwell's choice to put his book in England and explains why he made the Party a socialist organization.



"The question has been raised as to why Orwell set the novel in England and named the ruling ideology 'Ingsoc' or English socialism. The fact that he did so is a point of great importance to the Western Left...Throughout his career, Orwell spoke unendingly about the need to oppose the dangerous elements of the fashion of the day. The fashion of his day was socialism (Simms 304-305)."

Simms elaborates on this choice, pointing out that Orwell had a variety of ideas he

might have chosen to infuse into the Party and Big Brother. Simms contends that the period and location in which Orwell himself first wrote the novel had something to do with why he decided on socialism and why the story is set in England.

“Making 1984 a vigorous representation of the evils of capitalism, which he regarded as a thoroughly dead horse, would have been an unacceptable waste of his time and talent. And who, in 1945-49, argued for the worth or vitality of fascism or National Socialism—the other major contenders? Orwell did what he thought needed doing, not what no one thought needed doing...The novel was set in England precisely because it was by far the most unlikely place for such a social system to evolve...Orwell had remarked many times the isolation and ignorance of the world of the English...He thought the English had to be made to ‘pay more attention to the world and less to their own backyards’ (Simms 304-305).”

Morris goes on to give a succinct history of the oil crisis and the founding of OPEC, often known as the Organization of Petroleum Exporting Countries.

When elements from Nineteen Eighty-Four are compared, the threat of extremism and the empowerment of radical ideas emerge. Other authors share same worries about internal political players that may destabilize the West, albeit none adopt the economic perspective that Morris does. Leonard Silk also emphasizes the economic theme of 1984, particularly the Party's control over every private industry. Although Silk's article primarily focuses on how national economies are shifting away from models that emphasize the government's influence and control in the manner of the New Deal and toward those that emphasize individuals and private enterprise, it also contains a number of comparisons and statements about Nineteen Eighty-Four that show how influential it was at the time the article was published in the New York Times in September 1979. First, Silk adopts a stance toward the question of whether Orwell was a prophet that has not previously been seen in this thesis, noting that 1984—the year of George Orwell's totalitarian nightmare for the industrial countries—is just a half-decade away. The essential role of the prophet is to warn people about and protect them from the horrors of the future rather than to foretell it. Orwell was a successful prophet in

that regard (Silk D2). Here, Silk stakes out his own position in the discussion of Nineteen Eighty-four's as a prophecy by arguing that, despite the world's divergence from Orwell's novel, it has still aided observers in recognizing and avoiding some of the threats it poses. Thus, we get an illustration of a crux, or difference of opinion, in interpretation about the book's position as prophecy. Silk develops his claim by claiming that totalitarian economic systems are those that put an emphasis on the power of the state, while the converse is true of those that try to advance people and private companies. He claims that instead of continuing down the path toward totalitarianism, the United States, Britain (Orwell's Airstrip One, a colony of the American Empire), and the other western democracies have been shifting the balance of their economies away from the state and toward private enterprise and individual freedom (Silk D2). This is an illustration of the topic, which is the perils of a totalitarian or just overbearing administration. Silk expands on this idea, outlining the challenges that industrialized nations must face to prevent looking like Oceania.

“The road back from an Orwellian world will be difficult and hazardous, no less in the West than the East. The problem is not one of simply breaking the power of the state or restraining individual and industrial demands for government aid and protection but of creating workable models by which modern economies can function effectively, combining both private and public enterprise. (Silk D2)”

As a result, Silk argues for economic systems that oppose the Party's political structure in Oceania and draws parallels between the institutions in Orwell's dystopia and other methods of economic control used by governments with a wide range of ideologies. For this chapter's analysis, various scholars focused on economic systems and conflict. The choice of Orwell's economic system for Oceania, according to Simms, was decided largely to appeal to western readers in the late 1940s. The many ways in which authors in the 1970s interpreted these particulars from Nineteen Eighty-Four reflect a growing interest in economics in the actual world. Thus, such worries are reflected in how they interpret Nineteen Eighty-Four.

The next work to be analyzed, *Nineteen Eighty-Four*, comes to conclusions that are distinct from those of the papers and articles discussed thus far in this thesis. The claim that *Nineteen Eighty-Four* is utterly unrepresentative of reality is made by William Attwood in a December 1979 article for the *Los Angeles Times*. Additionally, according to Attwood, if regarded as a forecast, Orwell's portrayal of a dystopian future is ludicrous. "Big Brother" is nowhere to be seen, he adds, and "Orwell's terrifying vision today appears almost absurd... However, when these remarks were released 30 years ago, just after Hitler and amid the worst of Stalinism, many questioned what horrors lied in the then-distant future. Nearly believable was how Orwell's reality sounded (Attwood J1). The comparison to Stalinism becomes a reoccurring topic, which leads to a crux, or point of contention, in which Attwood is almost patronizing about the practicality of Orwell's future. However, Attwood does allude to aspects of *Nineteen Eighty-Four* and utilizes them to make generalizations about the status of the world. Writes Attwood

"We've lost both our innocence and our swagger. Others have worked harder and caught up. Feisty new nations have proliferated. We've found out what chronic inflation is like. We've been bloodied in a futile, unwinnable war. We have discovered that omnipotence is a myth. In short, we've joined the rest of the world, so to speak, by finally sharing some of those universal experiences from which the fortunes of history and geography had so long sheltered us (Attwood J2)."

4.4 Analysis of the Brotherhood, *Nineteen Eighty-Four* Through the 1980s

It is hardly surprising that as the eponymous date drew closer, readers, critics, and academics were more and more captivated with *Nineteen Eighty-Four*. Numerous essays analyzing Orwell's influence on the literary and political worlds and contrasting the geopolitical environment in which the 1980s population lived with the setting of

Nineteen Eighty-Four were written. This strategy produced a number of evaluations, declarations, and forecasts that have been intriguing to read about and write about. Beginning this chapter, Melvin Maddocks compares the year 1983 with Orwell's novel Nineteen Eighty-Four using a Christian Science Monitor article from that same day. First, according to Maddocks, Orwell functions something like a literary Rorschach test in that one may read his books and see anything they want to see. According to Maddocks, Orwell's writings are so varied that with sufficient effort, one might find passages that support almost any viewpoint. "By selective quoting, one may identify the Orwell of one's choosing by looking in the mirror," the author adds. "In the months to come, we may anticipate a libertarian Orwell, an anarchist Orwell, and personages even more particular, like the nuclear-freeze Orwell" (Maddocks). This claim is used by Maddocks as the basis for a discussion of authorial purpose, a discussion of how Orwell was perceived while still alive, and lastly a promotion of the idea that Orwell was a guy who was beyond politics. Maddocks claims:

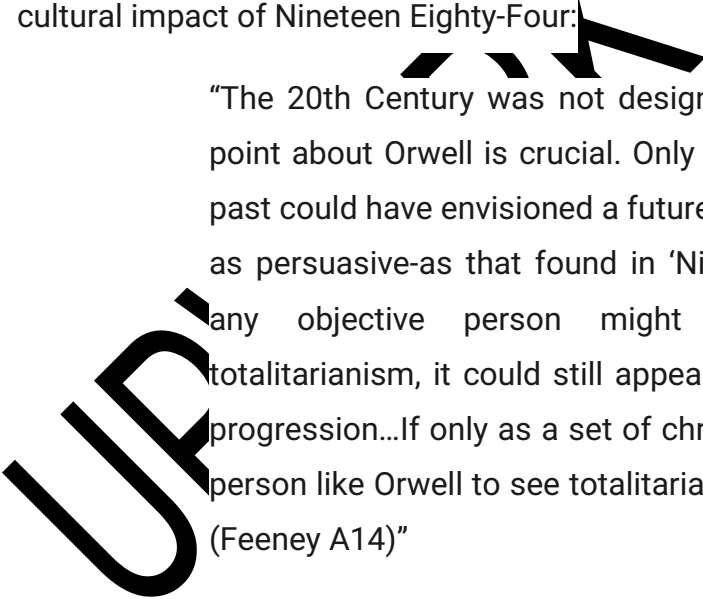
"Splitting up Orwell - right and left and every which way - can make for lively sport. But the game of Orwell's-on-my-side-no-he's-on-my-side didn't work too well even when Orwell was alive. There was something about him that simply went beyond politics. Despite his pragmatic style, Orwell had a touch of the tortured mystic. Mr. Howe comes close to acknowledging this as the root of Orwell's despair when he quotes a brooding passage written nine years before '1984': 'There is little question of avoiding collectivism.' (Maddocks)"

By stating that "There was something about him that just went beyond politics," Maddocks transforms Orwell from a mere novelist or political scientist to a near-spiritual figure in terms of his authority and moral sway. Maddocks continues his essay by weighing in on the debate over whether Orwell was a prophet, strongly supporting the position that claims Orwell provided a warning of a potential future rather than a forecast of how the future will unfold. Maddocks really criticizes individuals who have sought to portray different political ideas or organizations as the threat to western

democracy while, in the process, disregarding the book's true themes of tyranny. "Orwell exaggerated his warning for impact, and his interpreters today are all too happy to go along with his exaggeration in order to make the most theatrical case against those foes they choose to represent as Big Brother," argues Maddocks. In actuality, '1984' is worse than '1984,' (Maddocks). Another instance of using the adversary from a narrative theory perspective is the Big Brother connection, although Maddocks chooses not to link this enemy to any particular political figure. The simple mention of Big Brother is enough to indicate that the figure is still one of the most remembered aspects of the book, which has implications of its own. Maddocks does not go into detail about the persona or the thematic or symbolic elements surrounding the alleged ruler of Oceania. In his final paragraph, Maddocks points out that Orwell cautioned against tyranny in all of its manifestations, not just one philosophy or political group. As we get closer to the actual 1984, he adds, "Orwell's fiction becomes useful less as a political prediction than as a moral declaration. Maybe at the core of what he was writing was a post-technological Tower of Babel tale. If so, then it would be considered "doublethink" on our part to adapt 1984 in a limited sense for current partisan issues (Maddocks). With reference to the biblical tale of God taking a people who share a common language and confusing it so that they can no longer comprehend one another, Maddocks allays concerns that Orwell's vision of the future may yet come to pass. This demonstrates a symptomatic interpretation of the text since Maddocks is associating newspeak with a parable from the Bible aimed to mislead the populace. Maddocks also makes use of the authorial aim idea from narrative theory by talking about Orwell's work as a moral message. Posner's theory that the novel's representation of totalitarian reasoning is at its core contradicted by Maddocks, who may have done so unwittingly. Maddocks contends that Orwell is, in some ways, all things to all individuals and organizations. Posner's hypothesis, however, still carries a lot of weight because of the various ways in which the authors in this thesis group analyses and interpret the political message of the book. It is possible that readers are less focused on the subtle, insidious power of totalitarianism and more on a reading of their own nightmares presented within the novel. Posner also asserts that part of the logic of totalitarianism is that it is not restricted to any one ideology, while it is possible for someone from apparently any

ideological background to claim that Orwell shared their ideas. Posner's theory is thus still valid. Adam Clymer, who wrote for the New York Times in December 1983, is the author of the next section of this essay. The first of four works that were released either before or right after 1984 is this one. According to Clymer, "Americans are growing more anxious about threats to their privacy, and roughly a third of the populace believes the Internal Revenue Service, the Federal Bureau of Investigation, and telephone companies "probably exchange" information about people with others" (Clymer D24). Although Clymer does not explicitly state that any of the survey participants were thinking of Orwell at this point in the article, this sentence tacitly addresses issues from Nineteen Eighty-Four, such as privacy rights and governmental monitoring. However, it is evident that those conducting the survey were thinking about 1984 as Clymer notes in his report: "Results of the Sept. 1-11 survey of 1,256 people, paid for by Southern New England Telephone Company, were released today as the Smithsonian Institution opened a four-day symposium on 'The Road After 1984: High Technology and Human Freedom'" (Clymer D24). The symposium's name, "The Road After 1984," implies that a substantial number of individuals are focused on what the world will be like in 1984 and, more importantly, what the world will be like after. Clymer writes, "Participants will discuss many facets of society in light of George Orwell's novel 'Nineteen Eighty-Four,' which predicted a nearly all-powerful government," drawing the last, explicit distinction between the symposium, American society, and Nineteen Eighty-Four (Clymer D24). With this passage, authors, decision-makers, and the general public can now definitively connect the reality of 1984 to that of Nineteen Eighty-Four as a book and an ideology. The picture of totalitarian reasoning in Nineteen Eighty-Four is so pervasive that a symposium on human freedom and technology is called after the book in a play on words, even in an article that does not even directly mention the book. In December 1983, Mark Feeney's article "George Orwell's Ironic Legacy" appeared in the Boston Globe. As a political treatise, author analysis, and cultural touchstone for the second half of the 20th century, Feeney presents a thorough retrospective of Nineteen Eighty-Four. Feeney first focuses on the story world of Nineteen Eighty-Four, arguing that the storyline is less significant and has less cultural resonance in the novel's setting. The author claims that the location, rather than the storyline, is what makes

"Nineteen Eighty-Four" so unique. After all, the interference of the "Thought Police" is the reason why boy loses girl—not jealousy or fickleness (Feeney A13). In this essay, Feeney analyses the story world of Nineteen Eighty-Four and highlights it as the most significant feature of the book because, while the storyline itself is not very original, the location in which it takes place is what distinguishes the book from others. To Orwell himself, Feeney turns his attention. The two words "common decency" would be sufficient if one had to describe Orwell's political theory. Feeney A13 As Feeney begins a longer analysis of Orwell and his motivations for writing Nineteen Eighty-Four, he notes that "just as Winston Smith had rats for his private terror in "Nineteen Eighty-Four," Orwell had his own particular fear: "The thing that frightens me...is [the intelligentsia's] inability to see that human society must be based on common decency, whatever the political and economic forms may be." Feeney A14 These quotations stand out as some of the most thorough investigations of authorial purpose and symptomatic reading. Feeney continues to analyse Orwell, even going so far as to claim that virtually no other writer could have put together a book with the political and cultural impact of Nineteen Eighty-Four:



"The 20th Century was not designed for such a man. This point about Orwell is crucial. Only a man so attached to the past could have envisioned a future as horrifying-and made it as persuasive-as that found in 'Nineteen EightyFour'...While any objective person might grasp the horror in totalitarianism, it could still appear to be a part of a logical progression...If only as a set of chronological facts. It took a person like Orwell to see totalitarianism as something exotic (Feeney A14)"

Posner's theory is strongly supported by this passage. Feeney agrees that the work has a unique portrayal of totalitarianism, but he goes on to claim that only Orwell could create such a representation. This would explain why, over the past 70 years, no book has captured our perceptions of dictatorship quite like Nineteen Eighty-Four. Feeney then adds his viewpoint to the debate over whether Orwell was a political scientist or a

prophet, aligning most closely with Silk and Kubal's claim that Orwell did not attempt to predict the future but rather, by writing a dystopian vision of that future, hoped to prevent it from coming to pass. According to Feeney, "Orwell extrapolated from the recent past at its worst to arrive at a conceivable-but not inevitable-future. He only drew out implications; he didn't make any predictions. Orwell intended to eliminate the possibility of evil by imagining it to be so severe (Feeney A14). By conceding that the circumstances that would have led to Orwell's dystopia did not materialize, Feeney indirectly argues in this analysis that the reality of December 1983 does not correspond to the setting of Oceania. Nevertheless, Feeney contends that Orwell's book has timeless importance. In his conclusion, he appears to make an effort to address the topic of this thesis, stating:

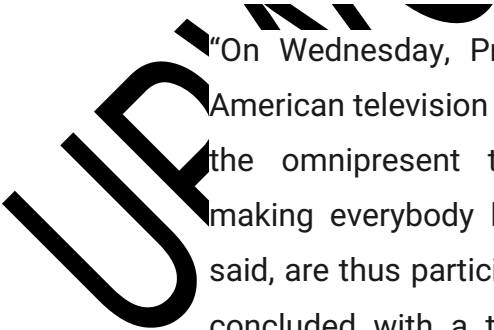


"The worth of the particular truths he told will not doubt fluctuate as they seem more or less relevant with the passage of time; perhaps one day, as 1984 recedes into history, our need for the message of 'Nineteen Eighty-Four,' as well as his other books, will go with it. Orwell's act of telling those truths, however, is something whose worth is, and will always remain, incalculable (Feeney A14)."



In this passage, Feeney alludes to the political logic that underlies Nineteen Eighty-Four and that this logic has contributed to the book's popularity over the years. However, he also suggests that this reasoning may change as authoritarianism poses different challenges to the globe. With addition, he suggests that by writing Nineteen Eighty-Four, Orwell may have personally stopped a totalitarian dystopia from occurring in his last statement. Although it is hard to tell how accurate that statement may be, Feeney's comments makes it evident that the central concern of this thesis project—the relevance and cultural influence of Nineteen Eighty-Four across the twentieth and twenty-first centuries—is addressed. Reviewers and academics have made comparisons between Orwell and other authors throughout the literary and political history of Nineteen Eighty-Four, including Aldous Huxley and Anthony Burgess. But the following section of this chapter deals with a discussion that contrasts Orwell with

Franz Kafka. This story, written by Walter Goodman for the New York Times on December 30, 1983, highlighted a number of speakers at the Modern Language Association of America conference who discussed how 1983 and Orwell's dystopia varied or were similar. According to Goodman, "Professor Gene Bell-Villada of Williams College spoke first on the panel. He started off by mocking the idea that authoritarianism could not be changed. This is the first in a series of notes on current events and potential Nineteen Eighty-Four thematic equivalents. Bell-Villada suggests that totalitarianism that is now in force may still evolve and transform into something new, supporting Posner's claim from 1999 that totalitarianism can take various forms. According to Goodman, "Orwell's vision could already be seen in such phenomena as Watergate, urban slums, multinational conglomerates, and advanced surveillance methods, [Bell-Vida] claimed, and is more likely to be achieved by the libertarian right than by the Stalinist left." This quotation highlights an intriguing reversal of Nineteen Eighty-Four interpretations from decades before. While the majority of critics and academics in the 1949 and 1950s saw Orwell's dystopia as a direct attack on Communism, Goodman notes that enough time has gone for other historians to consider the novel to have ideological origins at the other extreme of the political spectrum. The article continues by discussing technology. Goodman draws attention to speakers who contrast common American televisions with the notorious, ubiquitous telescreens from Nineteen Eighty-Four.



"On Wednesday, Professor Miller returned to his theme: American television is carrying the nation to the same end as the omnipresent telescreens of 'Nineteen Eighty-Four'-making everybody love Big Brother. American viewers, he said, are thus participating in their own 'dehumanization.' He concluded with a twist on a famous line from 'Nineteen Eighty-Four:' "Big Brother is you watching!" (Goodman B3)."

This quotation denotes a significant turning point in the use of technology for cultural influence and public and private monitoring. The speaker, or at least Goodman, joins Colligan and Lewis, who are discussed in chapter two of this thesis, as those who see

technology as an increasing threat to individual liberties, especially the right to privacy. Technology is either viewed by Peck and Attwood, who are discussed in chapter three, as a non-threat or as a proactive assistance to the populace in learning more about their government. This provides a crucial crux that spans decades and appears to be connected to the time period in which each piece is being published. By focusing on Professor Alex Zwerdling, who draws parallels between the Party and Nazi Germany, Goodman goes on to support Feeney's claims that Nineteen Eighty-Four is merely intended to be a forecast in the sense that Orwell is attempting to prevent such a reality from occurring. According to Goodman, "Professor Zwerdling saw what happens between Winston and O'Brien, the embodiment of totalitarianism who tortures Winston into submission, as a sort of sadomasochism, drawing on the work of Hannah Arendt and psychoanalysts like Erich Fromm" (Goodman B3). By referring to O'Brien as "the epitome of tyranny," the reference to the adversary also alludes to the topic of the book. Goodman continues to describe the incident in his essay, saying:

"Orwell, [Zwerdling] held, had been influenced by contemporary analyses of the Nazi concentration camps, where, according to some, the victimizers' will to power and the victims' need to submit operated in tandem to keep the system functioning...Professor Zwerdling interpreted Orwell's novel not as prophecy, but as a nightmare that could help today's reader to comprehend the deeper nature of the fanaticism and terrorism that still afflict the world (Goodman B3)"

The editorial headed "The Message for Today in Orwell's '1984'" appeared in the New York Times on January 1, 1984, and it serves as the source for the following piece in this section. Initially, the editorial establishes that Orwell did not mean for his dystopian book to serve as a prophesy.

"'1984' is a political statement. It contains no prophetic

declaration, only a simple warning to mankind. Orwell did not believe that 35 years after the publication of his book, the world would be ruled by Big Brother, but he often proclaimed that '1984' could happen if man did not become aware of the assaults on his personal freedom and did not defend his most precious right, the right to have his own thoughts" ("The Message for Today in Orwell's '1984,' New York Times A16)"

Here, the editorial in the New York Times agrees with other writers who claim that Orwell foresaw a future in which authoritarian forces would rule. In contrast to the story world of Nineteen Eighty-Four or any of its characters, the editorial opens by emphasizing the right to personal freedom and the right to freedom of thought. However, the New York Times article does make a comparison between the superstates in Orwell's scenario and those that were there on January 1, 1984. The writers publish:

"Oceania looks very much like an extended version of NATO, at least in its geography. Eurasia is obviously the Russian zone of influence, and Eastasia the Far East. At the time of the publication of the novel, the North Atlantic alliance was being formed, Russia had entered the arms race and China was still in the grip of civil war, but it was already clear that Mao Tse-Tung would defeat the demoralized armies of the Nationalists...Orwell's imaginary States do not exist, but the world order of 1984 resembles in some ways the world of '1984.' Indeed, there are two major world powers with a third one on the rise. They seem to divide the world into three zones of influence (The Message for Today in Orwell's '1984,' New York Times A16)."

The writers claim that the real world and Nineteen Eighty-Four share many similarities, but they stop short of predicting that this similarity will result in a geopolitical crisis. The globe is divided into zones of influence, which highlights the parallels between the

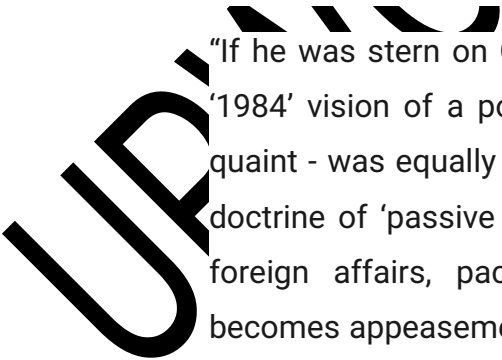
fictitious scenario and the real-world condition. However, the prospect that the world may evolve into something that resembles Nineteen Eighty-Four is left unmentioned. The writers choose to argue that the world must shift away from the principles and concepts that governed Oceania, Eastasia, and Eurasia in Nineteen Eighty-Four in order for peace on Earth, rather than exploring that option.

“World order and peace cannot be established if the nations of the world are not willing to solve their conflicts without the use of violence; if the world powers are not willing to abandon their expansionist aims to reduce simultaneously their nuclear arsenal, and reverse the buildup of conventional weapons; if the industrial nations are not willing to transfer some of their technological know-how to underdeveloped countries, if the people and their leaders are not willing to moderate their religious, ethnic, cultural and national fervor for the well-being of the others and the peaceful coexistence of all the peoples of the world (The Message for Today in Orwell’s ‘1984,’ New York Times A16).”

It is possible to infer several themes and narrative theory ideas from this passage. First, the proliferation of nuclear weapons is contrasted with the never-ending creation and equally never-ending destruction of people, weapons, and resources in the never-ending conflicts that occur in Nineteen Eighty-Four. The paper reiterates Salam's concerns from 1964, specifically that if the developed world does not share part of its knowledge and money, the developing world is in risk of being crushed between the super-states. Finally, when the text discusses the devotion of world leaders, an allusion is made to the Party's orthodoxy and adoration of Big Brother. All of them are direct analogies to or allusions to the world of Nineteen Eighty-Four in the tale. The article's conclusion declares that 1984 will continue to be important in the future, but only until a time when everyone agrees to work toward achieving world peace. The conclusion states that perhaps in the twenty-first century, everyone will concur that it is time to create a new international system. Nations and people can only carry on the discourse that is taking

place at the United Nations and in other areas of the world in the interim, which keeps the hope for peace and justice alive. And individuals can keep paying attention to "1984's" warnings. (The Message of 1984 for Today, New York Times A16).

In this last section, the writers argue that Nineteen Eighty-Four is a work of fiction with lasting power, but that this strength is intimately related to the situation of the world and how its citizens see it. This insight appears pertinent for this thesis research and is something to keep an eye on moving ahead. Despite the fact that a lot has happened since 1949, no one could credibly claim that humanity has made any significant progress toward world peace during that time. As a result, the novel has been relevant throughout the twentieth and twenty-first centuries. Resuming the editorial, it ends by cautioning readers to "heed the warnings of '1984,'" implying that the threat of Orwell's dystopia is still very much present, at least in the year 1984 (The Message for Today in Orwell's '1984,' New York Times A16). Maddocks is the first author to feature more than once in this thesis, and with good cause. More than two years after publishing his last piece on Orwell, Maddocks wrote "Gandhi, Orwell, and the perspective after 1984," elaborating his opinions on the author in the context of Indian revolutionary Mahatma Gandhi. Using quotes from Orwell's own works, Maddocks describes how Orwell was hesitant to admire Gandhi but quick to criticize his use of nonviolent resistance. Maddocks writes in the Christian Science Monitor's February 8, 1985 issue:



"If he was stern on Gandhi the man, Orwell- haunted by his '1984' vision of a police state that would make Hitler look quaint - was equally reluctant to accept uncritically Gandhi's doctrine of 'passive resistance.' He argued that, 'applied to foreign affairs, pacifism either stops being pacifist or becomes appeasement.' He was extremely skeptical of what he took to be Gandhi's working premise - that "all human beings are more or less approachable and will respond to a generous gesture." (Maddocks)"

This portrayal of Orwell seems to imply that the author favored justice over peace, a claim that Dwan also makes in the literature study for this essay. Maddocks continues

by clarifying Orwell's judgments about Gandhi, namely that, despite Gandhi's employment of alternative tactics, he was committed to a political goal similar to Orwell's own and was not at all naive. Maddocks claims:

"Yet, when all his grumblings were done, Orwell recognized that Gandhi was no innocent who believed that peace could be established by a sweet smile that went around the world. Satyagraha, sometimes translated as 'passive resistance,' more nearly means 'firmness in truth,' it seems, and Gandhi assumed that only those who were strong - indeed, capable of violence - could also be capable of nonviolence...[Orwell] had one hope - resting upon this canny eccentric he did not really like and his quasi-religious ideals that he could not really believe in. A reader feels what it cost Orwell to conclude: 'I do not feel sure that as a political thinker he was wrong. . . . It is at least thinkable that the way out lies through nonviolence.' (Maddocks)."

This article attempts to study Orwell himself through *Nineteen Eighty-Four* and a comparison to a contemporary who passed away just months before *Nineteen Eighty-Four* was released, rather than providing a straight analysis of the book. Maddocks compares Gandhi and Orwell and comes to the conclusion that both individuals wanted to oppose and end tyranny. The way each individual approached his challenge made a difference, according to Maddocks. At least for Orwell, Gandhi's techniques were respected grudgingly. The Iran-Contra affair, which involved members of the Ronald Reagan administration secretly selling weapons to Iran and using the proceeds to finance the Nicaraguan Anti-Communist guerilla group known as the Contras in defiance of a Congressional order prohibiting such funding, was one of the more significant political scandals of the 1980s. Tom Wicker's opinion piece "War Ain't Peace Yet" from July 11, 1987 for the New York Times addresses this issue. Colonel Oliver North, who had overseen the clandestine fundraising endeavor, spoke to congressional investigators in this article, which is more important than the scandal itself..

"It was gross all right, but the "grossest misjudgment"? No, that came when this military officer sworn to uphold the law decided that the President of the United States was above the law. Hence, as a member of the President's personal staff, the colonel also saw himself as above the law Colonel North even believed that Mr. Reagan's staff was not bound by the President's executive order restating the legal requirement that a Presidential finding be issued for any covert operation. No such finding, of course, was ever issued or signed for the diversion of profits from the arms sales to Iran...Believing that none of these restrictions applied to the President, the colonel had no qualms at the time, and expressed none in his testimony, about lying and misrepresenting to Congress the covert activities of the National Security Council staff, about deceiving the American public, or about destroying documents that he could say he did not know might become evidence in a criminal prosecution. (Wicker 31)"

The phrase "doublethink" is used in this passage, and it is noteworthy because it implies that high-ranking US government officials willingly and consciously engaged in unlawful activity while simultaneously considering it to be the appropriate course of action. "As Big Brother used to proclaim in "Nineteen Eighty-Four," "War is Peace," Colonel North now adds "Defiance is Compliance," writes Wicker in his last paragraph. Thankfully, his sort still lacks Big Brother's ability to make it stick (Wicker 31). Although Wicker's article is not the first to use the narrative theory concept of antagonist or highlight motifs like doublethink, he is one of the few authors to contend that officials like North are actively promoting doublethink and Big Brother-style policies on the American people, which reflects a level of mistrust of the American government that has not existed since Watergate, in contrast to Von Hoffman's analysis in 1974, where he seemed to gloat about the triumph of the tyrant over the people. Wicker's study is far more restrained, coming to the conclusion that the American government does not "now have Big

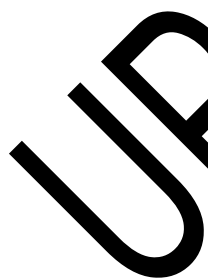
Brother's authority" but leaving the possibility open (Wicker 31). The piece that follows in this chapter initially appears to be unique, but it really contains a thorough cultural critique of Nineteen Eighty-Four. The Christian Science Monitor published a review of John Beaufort's Americanized adaptation of Nineteen Eighty-Four on July 22, 1987. Beaufort has mixed feelings about the adaptation as a whole, but he singles out a few alterations as obvious departures from the book. While '1984' gets more horrific, it rarely becomes emotionally compelling, the author says. Furthermore, given the challenges of dramatizing such a nuanced book, the adaptations may face criticism for leaving out sequences like Winston and Julia's touching reunion following their mutual betrayal and subsequent retraining (Beaufort). It's important to note that Beaufort thought the post-"reprogramming" scenario towards the book's finish was important enough to include in the review. Another illustration of the character notion from narrative theory, Beaufort concentrates on the reader's last encounter with Julia just when she is experiencing her lowest moment. Using quotes from the filmmakers and their opinions on Orwell's objectives when writing Nineteen Eighty-Four, Beaufort continues to examine the choice to change the setting of the film from London to New York City.

4. 5 Analysis of the Thought Police, Nineteen Eighty-Four in the 1990s

The fact that Achenbach explicitly acknowledges that Orwell's focus was Stalinism is noteworthy. We have seen authors progressively shift away from a concentration on Communism and toward a more expansive understanding of Orwell's novel as a work that rails against tyranny of all kinds throughout the critical literature up to this point. By focusing on Communism, Achenbach revives the ideas that were widely expressed at the time the novel was published by turning to the past.

The interpretation of this text might go in a number of different directions. Simms said in 1974 that Orwell chose to situate Nineteen Eighty-Four in London in order to convey

to readers that dictatorship might arise anywhere. Given that Tom Eddlem, at least, is concerned about his government and potential abuses of power, this passage could seem to imply that Orwell's objective was achieved. While Orwell never implies that foreign agents were required to establish Oceania, the Party, or Big Brother, Eddlem is more worried about Soviet operatives infiltrating the government and seizing control. Although Achenbach does not investigate this relationship, the Party did exploit fear of subversion as a propaganda tactic. Though Eddlem himself is only aware of one conceivable path to totalitarianism, one could argue that Eddlem exhibits a persistent dread of totalitarianism and a knowledge that the threat has not abated with the fall of the Soviet Union. If Golo Mann or Walter Goodman from chapters one or four were there to meet with Eddlem, they may caution him that totalitarianism might emerge from wholly local factors without the need for outside agents. In "Orwell's Neglected Commentary," written by V.C. Letemendia and published in the Winter 1992 issue of the Journal of Modern Literature, Orwell himself and his somewhat less well-known book Animal Farm are the major subjects. Although this essay compares Animal Farm to Nineteen Eighty-Four, its examination of Orwell and his motivations for creating Nineteen Eighty-Four is what makes it most useful for this thesis assignment. Letemendia's description of the animals' fate in Animal Farm, followed by quotes from Orwell, closely resembles the description of revolution in "the book," which is ostensibly written by Goldstein but is actually a Thought Police trap and a way for Orwell to address the reader without actually breaking the fourth wall. Writes Letemendia:



"The animals' fate seems to mirror rather closely that of the common people as Orwell envisaged it some six years before commencing Animal Farm: 'what you get over and over again is a movement of the proletariat which is promptly canalized and betrayed by astute people at the top, and then the growth of a new governing class. The one thing that never arrives is equality' (Letemendia, 127)."

The date of this piece is particularly intriguing since, by the time it was published in 1997, the Soviet Union had long ago disintegrated. It's possible that after the Cold War

ended, rather than during its height or even while tensions in world politics were just simmering, more books and essays like Rubenstein's and *The Commissar Vanishes* were published and promoted. However, Rubenstein's thesis seems evident in his conclusion line. He seems to be saying that the main distinction between Big Brother and Stalin is that the latter's secret police were not nearly as effective as the Thought Police. The Monica Lewinsky controversy, in which then-President Bill Clinton had an affair with his secretary Monica Lewinsky, was one of the most infamous and scandalous incidents in American politics during the last decade of the 20th century. Numerous articles were written on the incident, what it meant politically, and other topics, but Dennis Farney and Gerald F. Seib focused on the reaction to the scandal in their *Wall Street Journal* article headlined "Diminished Returns: The Stature Debate" on February 16, 1999. Within, Farney and Seib concentrate on how American political and media institutions responded to the controversy and what it revealed about how American society and how Americans consume news has changed.

“There were no transcendent figures in the tortuous impeachment saga of President Clinton, no statesmen such as those who emerged from the Watergate struggle. The reason goes well beyond the substantive differences between the two cases to a much broader cultural change that was gathering force even during Watergate a quarter-century ago. American political and media culture now destroys heroes even in the act of celebrating them...This is an era that inexorably hollows out the hero into the celebrity (which is another, opposite, thing); which devalues news into entertainment; which can transform even an impeachment drama into just another televised spectacle (Farney A1).”

Later in the essay, there are references to Orwell that show the implied allusions to doublethink and propaganda are not coincidental. According to the essay, Americans have become accustomed to viewing important political turning points as amusement and just dramatic events to improve the quality of life. The authors issue a serious

warning that, should this tendency continue, American democracy may suffer significantly. In doing so, they contrast Aldous Huxley's *Brave New World* from 1932 with Orwell's vision:

"Democracy is dialogue. But there are two distinctly different ways that the dialogue can die. In his book 'Nineteen Eighty-four,' George Orwell posited one: a boot-in-the-face dictatorship that represses its citizens and denies them the truth. This dark vision hasn't come to pass. In most of the world, in fact, the movement is toward more and more openness...But nearly seven decades ago, Aldous Huxley wrote another book, 'Brave New World,' that posited a different threat: a society so flooded with trivia that its citizens can no longer distinguish between fact and factoid. This is happening...Neil Postman, today chairman of the department of culture and communication at New York University, wrote in 1985 that the Huxley thesis had prevailed: 'Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture'"

(Forney A1)."

As the world drifts more and farther away from the one in which Orwell wrote *Nineteen Eighty-Four* and even the year in which the novel is set, these lines discuss the relevance of Orwell to politics. Farney and Seib arrive to the conclusion that Americans should be more afraid of Huxley and Mustapha Mond than they should be of Orwell and Big Brother, at least in terms of the Lewinsky issue. Simon Davies wrote an essay titled "Perspective on Technology; Big Brother Truly is Watching You" for the *Los Angeles Times* in June 1999 that stands in stark contrast to the opinions expressed by Farney and Seib. In this essay, Davies examines the expanding influence of surveillance technologies and the expanding storage capacity of computer systems for global

population statistics. Large computer systems are portrayed by Davies as the all-seeing, all-knowing Big Brother to the digital generation. In the industrialized world, there are 300 databases for every adult. Nearly everyone is caught in a web of monitoring as these databases and the telecoms spectrum converge, covering everything from our bank accounts to our e-mail (Davies 5). When compared to Rubenstein's reading of the figure as a proxy for Joseph Stalin, this interpretation of Big Brother as a symbol of monitoring authority creates an interesting contrast. Davies goes on to provide detailed analogies between the story world of Nineteen Eighty-Four and the year 1999:

“Superficially, Orwell got it wrong. 1984 came and went with many of our freedoms apparently still intact. But a closer reading of the book reveals that at a fundamental level, we are nearer to Big Brother than we might imagine...In Orwell’s fictional Oceania, a mass of “telescreens,” complete with microphones and speakers, watched over every square inch of public and private space...Compare this with the present day, where hundreds of thousands of cameras have been placed on buses, trains and elevators. Many people now expect to be routinely filmed from the moment they leave the front gate. Hidden cameras are now being installed unhindered in cinemas, alongside roads, in bars, dressing rooms and housing estates. Once viewed as a blunt tool of surveillance, such devices in the space of 15 years have become a benign, integral part of the urban infrastructure. It is the integration of surveillance with our day-to-day environment that is most telling. And it is the passive acceptance of the surveillance that Orwell feared most” (Davies 5).”

This last sentence describes how Nineteen Eighty-Four was received and how the publisher of the book promoted certain responses to the book. Frankel, like Dionne, feels that Orwell had a concept for what would a government should look like rather

than just an understanding of what it should not look like. He does not go so far as to suggest that Orwell was not as much of a political scientist as students are sometimes taught. If Harry Strub's piece in the 2004 edition of *Utopian Studies* reminds you of Rodden, it's probably because Strub is evaluating Rodden while commenting on those beliefs and adding his own thoughts about Orwell and why *Nineteen Eighty-Four* has endured. The American mass media, according to Strub, "were substantially responsible for reinvigorating record sales of the novel and for having Orwell "unpardoned" to the level of a commodity." Strub says about the book and its author. As popular culture relics, the novel and the guy were exposed and praised more and more (Strub 151). The usage of the word "unperson" is intriguing since it is reminiscent of the Thought Police from *Nineteen Eighty-Four*, about whom Winston informs the reader that they vaporize their prisoners from existence, as though they had never been a part of Oceania. Strub's usage of this phrase suggests that Orwell the person has been entirely ignored in favor of Orwell the saint or perhaps just Orwell the figure who can be used to promote any ideology or perspective. Before pointing out how these phrases are occasionally misused, Strub praises the impact of *Nineteen Eighty-Four* in that it led to the usage of new terminology to express things and concepts that previously took sentences or chapters to adequately explain:

"Three broad interest groups emerged to lobby Congress to regulate access to the rapidly expanding electronic markets: Bell Telephone and its regional affiliates, American newspapers and publishers, and the major cable companies. The turf war raged over whether the freedom to offer information services (by Bell) would lead to unfair monopolization. Rodden describes how the combatants adopted boldly Orwellian tactics while claiming to expose the menacing Orwellian threat posed by their rivals. The battle highlights *Nineteen Eighty-Four*'s relevance as a source of compelling linguistic devices (Strub 151)."

Although other authors from this chapter have examined Orwell and drawn some

comparisons between the technologies available to the Party and those available to Western governments, none have yet been as direct in their comparisons as June Deery, who wrote for Utopian Studies in the magazine's Winter 2005 issue. In his examination of how falsehoods in the naming of certain businesses in Nineteen Eighty-Four might be paralleled to similarly vague or deceptive titles of contemporary American government entities, Deery references American author Thomas Pynchon. The nefarious Party branches and the military and law enforcement divisions of the US government are directly contrasted in this line. One might virtually relate the tale of Nineteen Eighty-Four in twenty-first-century America rather than late twentieth-century Britain by substituting Pynchon's essays on the status of the American people for Winston's journal. There are allusions to themes like doublethink, propaganda, the rewriting of history, and official abuses of authority. According to Pynchon's representations, the US government appears to have absorbed a sizable portion of Oceania from the imaginary continent. Deery supports her position with the development of surveillance technology similar to those in Nineteen Eighty-Four.

The message is direct, but it implies that many people throughout the world—including those in America—have accepted a new kind of orthodoxy. The US military spent the majority of the 2000s occupying various countries in the Middle East without a formal declaration of war and with, at least initially, overwhelming public support, despite the fact that Oceanians are expected to be in full support of a perpetual state of war and engage in doublethink regarding whether their current enemy had once been an ally. Pilger goes into further detail on the contrast between Oceania and the US:

"In Oceania, truth and lies are indivisible. According to Obama, the American attack on Afghanistan in 2001 was authorized by the United Nations Security Council. There was no UN authority. He said that 'the world' supported the invasion in the wake of the 11 September 2001 attacks. In truth, all but three of 37 countries surveyed by Gallup expressed overwhelming opposition. He said that America invaded Afghanistan 'only after the Taliban refused to turn

over Osama Bin Laden'. In 2001, the Taliban tried three times to hand over Bin Laden for trial, Pakistan's military regime reported, and they were ignored (Strub 16)."

This paragraph contains allusions to the destruction and editing of history to suit the Party's needs. The theme of editing history, Pilger argues, is brought up every time a politician offers spin on an issue, lying about the past in order to promote some future objective. The idea that the American people are willing to tolerate such maneuverings and revisions, and has even come to expect them, is a sign of how the population has become conditioned for the acceptance of lies and the promotion of doublethink according to Pilger.



There are references in this passage to the Party's efforts to rewrite and erase history. Every time a politician presents their opinion on a subject and embellishes the past in order to further a current goal, according to Pilger, the question of altering history is raised. According to Pilger, the concept that Americans are tolerant of such machinations and changes and have even become accustomed to them is evidence of how society has been socialized to accept lies and encourage doublethink.



By the end of this chapter, we can declare with confidence that both our knowledge of Orwell and how we interpret Nineteen Eighty-Four have evolved significantly since 1949. Authors have used Nineteen Eighty-Four in this chapter to critique the United States, Great Britain, and Western democracies that are in risk of adopting authoritarian policies or trends rather than to interpret or criticize America's opponents. Additionally, there is a renewed focus on Horan and Deery's efforts to use Nineteen Eighty-Four to comprehend the human condition or spirit. Instead than focusing on one nation or ideology, many writers utilize Nineteen Eighty-Four as a tool to study totalitarianism in general. According to Howard and Frankel, Orwell was seeking to write about a universal truth or knowledge of a component of our society—possibly even our DNA. Posner's comments on Orwell's emphasis on the logic of totalitarianism merge with this shared understanding of the essence of freedom and how it is something that must be fought for every day. Together, Deery's writings about the ongoing assault by totalitarian forces on a free, democratic society and Horan's writings about how our common human spirit

will be able to resist Big Brother raise the question of whether we might never stop fighting totalitarianism in one of its many manifestations, but they do not provide an answer to it. If so, Nineteen Eighty-significance Four's may last as long as the struggle against totalitarianism.

1984 WRITER

CHAPTER FIVE

Conclusion

From the start, authors and readers recognized Orwell as a leader of a potent political message. Others noted parallels between existing institutions and the envisioned police forces and government organizations in Orwell's dystopian novel Nineteen Eighty-Four, while Warburg (1949) predicted that the conservative party would benefit greatly from Nineteen Eighty-Four. Since the novel's release, we have heard authors from every generation voice opinion that are similar to Rahv's, namely that the book has a "strong

contact with the present" (Meyers 270). Every chapter of this thesis project reiterates this concept. Even as the specifics of the conditions in which Orwell wrote Nineteen Eighty-Four become less clear, writers nonetheless see his book as being crucial to comprehending current affairs and modern politics. Conley's statement on the Trump administration and the public's perception of tyranny in America could be easily applicable to any period since the publishing of the novel.

"Precisely at the moment in history when people feel that the simple right to determine facts and reality is under attack, they turn to fiction...Fiction shows us, as Nineteen Eighty-Four does, the nature of freedom...that truth is elusive, perhaps sometimes even indeterminate, but worth seeking out and not to be taken on trust. (Conley)"

This understanding's importance is directly tied to the long-standing reaction to the political logic of the novel. Every time tyranny poses a threat, Nineteen Eighty-Four resurfaces as a discussion-starter and a frame through which to view current affairs. The issues of tyranny, privacy invasion, and surveillance technologies are raised in both 1949 and 2017. The arguments' themes and specifics may vary throughout the course of Nineteen Eighty-Four, but they remain mostly constant. Throughout recent history, writers, academics, and the general literary public have frequently referred to Nineteen Eighty-Four. Readers, from schoolchildren to experts, quarrel, argue, and interpret Nineteen Eighty-Four in often radically divergent ways, yet they all return to it as a shared starting point for comprehending a certain style of politics.

◀ The emphasis on surveillance and government control over population monitoring was revived in the 2010s, as described in articles by Crouch and Livingstone. These articles also discuss the implications of this power for a population like that of the United States, which runs the risk of totalitarianism from an otherwise democratic government. In each decade, Orwell and his book have had a varied meaning, reflecting yearly changing events and problems in the actual world. The articles examined for this thesis are a reflection of the contexts in which they were written and how Nineteen Eighty-Four informed their understanding of those contexts, as well as of how writers and

academics read Orwell in those contexts. Although Orwell was not a prophet in the end, Feeney's assessment of him does have some merit since it suggests that Orwell tried to foretell a future that may occur at any time by warning the populace in advance. The readings and analyses of *Nineteen Eighty-Four* have altered in order to better comprehend and protect against such risks, just as totalitarianism is a shape-shifting form that may develop from different ideologies. This gets us to the essential last point that this thesis has been building towards. How should Richard Posner's claim be assessed? Clarification may be gained by restating it as follows: "The political significance of *Nineteen Eighty-Four*...is to depict with riveting clarity the logic of totalitarianism—not its practice or prospects, but the carrying of its inner logic to extremes that are sometimes almost comic, though darkly so" (Posner 23). After going over articles and books over the past 68 years, I've come to the conclusion that Posner's theory provides the greatest explanation for why *Nineteen Eighty-Four* has endured for such an incredibly long time. Conley's remarks on the "nature of freedom" are reminiscent of those made by Posner himself.

"Orwell's satire of communism has lost its urgency, but his reminder of the political importance of truth...remains both philosophically interesting and timely in an era in which textbooks are being frantically rewritten to comply with the dictates of political correctness. That truth shall make us free, and that ignorance is weakness (to reverse one of the slogans of the Party), have rarely been as powerfully shown as in *Nineteen Eighty-Four* (Posner 34)"

In 1999, Posner penned those words, and in 2018, they feel even more accurate. With the exception of small, isolated nations like Cuba and North Korea, communism has all but vanished as a danger, but *Nineteen Eighty-Four's* depiction of tyranny and freedom keeps it in political and literary discussions of current affairs. If Posner's theory—according to which our shared love with Orwell and *Nineteen Eighty-Four* derives from the book's portrayal of the logic of totalitarianism—is true, we must then consider whether Orwell's final novel will ever be surpassed by another work of art.

Another question to consider is whether 1984 will ever be surpassed. The New York Times editorial discussed in chapter four pondered whether a "new international order" may eventually emerge, one in which Nineteen Eighty-Four would no longer serve as a benchmark for political and cultural understanding. I don't think such a world system will ever materialize. Surveillance technologies, government overreach, corruption, foreign foes, and extremist domestic political organizations are all still issues that worry authors from each decade. Some of those dangers, like monitoring technologies, have certainly increased. Every day, Deery writes, "public opinion is the target of rewritten history, official amnesia, and outright lying, all of which is benevolently termed "spin," as if it were no more harmful than a ride on a merry-go-round," some aspect of our society and our collective consciousness is being attacked by totalitarian elements (Deery 122). Although totalitarianism has been a concern for a very long time—well before Orwell penned Nineteen Eighty-Four—these worries appear to have become increasingly intense and narrowly focused in the 69 years since the book's release. Over time, the danger of falsehoods, propaganda, torture, and general terror has fluctuated, but it has never fully vanished from the public sphere. Posner's authoritarian reasoning can only be implemented with increasingly complex and potent means, if anything. We can therefore draw the conclusion that Nineteen Eighty-Four may never lose its relevance and influence if the threat of totalitarianism has not abated and does not appear to be abating in the future, and if Steinberg is right when he claims that "The need to thwart Orwell's prognostication will stay with humanity so that 2+2 never equals 5." (Steinberg 18). Although Orwell may someday vanish from history, there will always be a need for books like Nineteen Eighty-Four because totalitarianism is a threat to mankind that will never go away, and humanity will always feel the need to fight it. Nineteen Eighty-Four, or some future novel better equipped to address issues and themes that we cannot imagine now, will lose its influence and purpose only at a time when we have eliminated the threat of totalitarianism from the world or have become so completely subjugated that we know no other way of life. There will always be a demand for Nineteen Eighty-Four among readers, academics, and the larger book-reading community as long as we live somewhere between extreme dictatorship and absolute freedom. I am ready to take Orwell at his word when he says, as reported by Howard, that his intention was to "push

the world in a specific direction," as writers, historians, and critics have attempted to do since the publication of *Nineteen Eighty-Four*. Orwell wrote with the intention of reaching a broad audience, even those audiences that he would not live to see, in order to create a book that transcended his own time period and the challenges of his day. I now see that the attraction of *Nineteen Eighty-Four* transcends era, ideology, and even contemporary concerns. Readers will likely have to deal with the prospect of dictatorship for decades or perhaps centuries to come, possibly in ways they are unable to properly express. Whenever they do, history predicts that they will again go back to 1984.

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