

Introduction

George Orwell and Survey of His Works

George Orwell Was born in (1903-50) in Motihari, Bengal, in the then British Colony of India, Where is his father, Richard worked for the Opium Department of the Civil Service. After service With the Indian Imperial Police in Burma, he returned to Europe to earn his living penning novels and essays. He wads essentially a political writer who focused his attention on his own times, a man of intense feelings and fierce hates. An opponent of totalitarianism, he served in the Loyalist forces in the Spanish Civil War. He was critical of communism, but considered himself a socialist. He hated intellectuals, although he was a literary critic. Upon his death, he left behind a growing reputation for greatness and a substantial body of work that before out his conviction that modern man inadequate to cope with the demands of his history.

After finishing his studies at Eton, having no prospect of gaining a university scholarship and his family's means being insufficient to pay his tuition, Orwell joined the Indian Imperial Police in Burma. He resigned and returned to England in 1928 having grown to hate imperialism (as shown by his first novel *Burmese Days*. published in 1934, and by such essays as 'A Hanging'. and 'Shooting an Elephant '). He adopted his pen name in 1933, while writing for the *New Adelphi*, He chose a pen name that stressed his deep, lifelong affection for the English tradition and countryside: George is the patron saint of England (and George V was monarch at the time), While the River Orwell in Suffolk was one of his most beloved English sites.

Orwell lived for several years in poverty, sometimes doing itinerant work, as he recalled in the book *Down and out in Pairs and London*. He eventually found work as

a schoolteacher until ill health forced him to give this up to work part-time as an assistant in a secondhand bookshop in Hampstead, an experience later recounted in the short novel *Keep the Aspidistra Flying*.

Orwell died at the age of 46 from tuberculosis which he had probably contracted during the period described in *Down and Out in Paris and London*. He was in and out of hospitals for the last three years of his life. Having request burial in accordance with the Anglican rite, he was in All Saints' Churchyard, Sutton Courtenay, Oxford-shire with the simple epitaph: Here lies George Orwell (Eric Arthur Blair), born June 25th 1903, died January 21st 1950.

Orwell's works

During most of his career Orwell was best known for his journalism, both in the British press and in books of reportage such as *Homage to Catalonia* (describing his experiences during the Spanish Civil War), *Down and Out in Paris and London* (describing a period of poverty in these cities), and *The Road to Wigan Pier* (which describing the living conditions of poor miners in northern England). According to Newsweek, "Orwell was the finest journalist of his day and the foremost architect of the English essay since Hazlitt."

Orwell begins his writing career with the publication of *Down and Out in Paris and London* which describes his tour to London and Paris, where he immersed himself in life at the lowest ranges of society. He saw the pitfalls of attempts by both church and state to elevate the poor. Throughout these experiences, he expressed his nonconformist views and faced considerable social and professional adversity as a result. For more than a year he endured extreme poverty in Paris, where he was without money or work, which

made him acquainted with poverty and the extremities of dirt and hunger. From Paris Orwell came back to London and lived as a tramp on the road in cheap lodging houses. It gave him close insight of ordinary people and their suffering. His trip to various mining towns of Northern England gave him intimate contact with industrial depression and unemployment. He voices this foreboding about the peaceful British Isles in *Road to Wigan Pier*.

We are living in a world which it is almost impossible to be honest and to remain alive And this is merely a preliminary stage in a country still with the loot of a hundred years. Presently there may be a god known that horror-horror of which in this sheltered island. We have not had even a traditional knowledge. (Oxley)

Cotemporary readers are more often introduced to Orwell as a novelist, particularly through his enormously successful titles *Animal Farm* and *Nineteen Eighty-Four*. The former is considered an allegory of the corruption of the socialist ideas of the Russian Revolution by Stalinism, and the latter is Orwell's prophetic vision of the results of totalitarianism. Orwell denied that *Animal Farm* was a reference to Stalinism. Orwell had returned from Catalonia a staunch anti-Stalinist and anti-Communist, but he remained to the end a man of the left and, a 'democratic socialist'.

Orwell is also known for his insight about the political implications of the use of language. In the essay "*Politics and the English Language*", he describes the effects of cliché, bureaucratic euphemism, and academic jargon on literary styles, and ultimately on thought itself. Orwell concern over the power of language to shape reality is also reflected in his invention of Newspeak, the official language of the imaginary country of

Oceania in his novel *Nineteen Eighty-Four*. Newspeak is a variant of English in which vocabulary is strictly limited by government fiat. The goal is to make it increasingly difficult to express ideas that contradict the official line-with the final aim of making it impossible even to conceive such ideas. A number of words and phrases that Orwell coined in *Nineteen Eighty-Four* have entered the standard vocabulary, such as "memory hole," "Big Brother", "Room 101", "doublethink", "thought", and "newspeak".

Although Orwell started out to be a novelist, he had to turn to political journalism owing to the compulsion of the age. He himself admits that he was forced into becoming a sort of pamphleteer, who remained in touch with contemporary politics. Much of Orwell's work of non-fiction fit into the tradition of documentary writing in English Literature.

All these experiments of poverty, unemployment and ostracism gave Orwell subjects matter of his novels. Thus, most of the Orwell's protagonists, whether real or fictional, fit in the category of out-casts. In his fictions, the heroes of *Burmese Days* (Flory) and *Keep the Aspidistra Flying* (Gordon) and the heroine of *Clergyman's Daughter* (Dorothy) are all class regards. They each, attempts to rebel against enforced social rules and regulations.

The hero of *Keep the Aspidistra Flying* is very much is very much similar to writer himself. What Orwell faced in his life, Gordon passed through same difficulties, Poverty, ostracism and others. If Orwell had no friends or if his books, at last, had not been published, his life would have been just like of Gordon Comstock. Most of the acute sense of personal failure and pessimism that permeates the novel is traceable back to the four or five previous years of Orwell's life of the date with its publication. The novel is a

grim story of an attempt to escape from rat-race of striving explored the human relationship that gives much priority to money.

"Money, once again, all is money. All human relation-ship must be purchased with money. If you have no money, men won't care for you, women won't love you; won't that is, care for you or love you the last little bit that matter. And how right they are, after all! For, moneyless, you are unlovable. Though I speak with the tongues men and of angles but then, if I don't have money, I don't speak with the tongues of men and of angles".

(Oxley 102)

Orwell not only faced poverty, unemployment and ostracism in his life time, he also faced war and colonization. He himself explains about his career in his essay, "*Why I Write*".

In a peaceful age I might have written orate or merely descriptive books, and might have remained almost unaware of my political loyalties. As it is I have been forced into becoming a sort of pamphleteer. First I spent five years in unsuitable profession (the Indian Imperial Police, in Burma), and then I underwent poverty and the sense of failure. Thus increased my natural hatred of authority and made me for the first time fully aware of the existence of working classes, and the job in Burma has given me some understanding of the nature of imperialism; but these experiences were not enough to give me an accurate political orientation. Then came Hitler, the Spanish War, etc. (*Decline*, 184).

The second half of Orwell's life was influenced by the political crisis of the time. His service in Burma gave him a sharp insight to look on the crisis. He served there about five years as Imperial Indian Police. Five years later he returned to Europe and resigned from the police force because he disliked putting people in prison for doing the same thing which he should have done in the circumstances. (Crick,100). Orwell had a bit more to say about his resignation which, even allowing for hindsight surely gives a fair picture of how he must have felt on the voyage back home from Burma;

I had reduced everything into the simple theory that the oppressed are always right and the oppressor are always wrong: a mistaken theory, but the natural result of being one of the oppressors yourselves. I felt that I had got to escape not merely from imperialism but from every form of man's domination over man. I wanted to submerge myself, to get right down among the oppressed, to be one of them and one their side against tyranny. (Oxley 45)

Clearly, this theory, mistaken or otherwise, played an important part in this next phase of his life. It also led him to write *Burmese Days*. The book is set in the days of empire, with the British ruling in Burma. It describes both the indigenous corruption and the imperial bigotry of a time when natives were only subject people, an inferior people with black face.

By 1936 Orwell joined the Republican forces in the Spanish Civil War. He documented many of his experiences during the Spanish Civil War in his book *Homage to Catalonia*. It was his Spanish experience, which supplied him the satirical vision. The experience of poverty he had faced, hero-worship of Stalin during the Second World War

and British alliance in the war influenced him to write his later books against totalitarianism regime. “He passes a judgment upon these works dealing with political themes like this: Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism.”

(Decline 188)

Another strong concern to Orwell was the materialization of the world. He viewed that domination of human life by machinery and admiration of steel and concrete makes it little surer that human being will have no out-let for their energy except in hatred and power-worship. In this regard John Wain writes:

Orwell's distrust of the steel-and-concrete, streamlined, collective future is well-known to everyone. (*A Couple of Horror Comics*) It is this distrust, more than anything else, that express the hatred felt for him by 'progressive' with their money on the future and their heads full of revolution. (195)

And Orwell viewed that the most immediate threat was coming from Nazi Germany and more subtly, hence more dangerously from Russia. All these and other experiences shaped his last two most powerful political writings: *Animal farm* and *Nineteen Eighty-Four*. These two novels deal with the misuse of discourse and power. How authority can define the meaning the truth through discourse and power is presented in these novels. *Animal farm* successfully presents how the mechanism of propaganda and brainwashing works in totalitarian regimes, by showing how the pigs could dominate the other animals behaving practically nothing. Responsible for the propaganda was squealer, a pig that “could turn back into white”. "Squealer managed to change the rule

from "all animals are equal" (15) to "all animals are equal but some are more equal than others" (90). He managed to convince the other animals that it was for their sake that the pigs ate most of the apples and drank most of the milk, that leadership was heavy responsibility and therefore the animals should be thankful to Napoleon, that what they saw may have been something they dreamed, and when everything failed he would use the threat of Jones returning to silence the animals. In this simple but effective way Orwell presents the tragedy and confusion of thought control to the extent that one seems better off simply believing that "Napoleon is always right" (83). About its ironical meaning David Daiches writes:

Animal Farm (1945), by far his best known work and his best, is a political allegory anchored in a savagely accurate command of the details of the way in which successful revolution betrays the idealists who worked for it. By making the characters animals, Orwell gives a Swiftian dimension to his merciless account of the progressive take-over by the sadistic, the corrupt and the self-interested. He was thinking about Russia under Stalin and more than that his target was on revolutions; the people who make and the people who take control once they make. (1169).

Orwell's another political writing *Nineteen Eighty-Four* is an anti-utopian novel which shows the picture of the society where all human values are destroyed. In the novel, Orwell is interested in the order that he has created as it and its workings represent his political views. The control that party has is held through power structures, social structures and the manipulation of language. Orwell's view of Oceania was something Orwell feared would occur in the future. As he says; "I do not believe that the kind of

society I describe necessarily will arrive, but I believe that something resembling it could arrive."(Letter 502)

The novel published after the Second World War, is relevant in the twenty first century. Orwell's concerns regarding the abuse of power, the denial of self, and the eradication of both past and future continue to resonate in contemporary discussions of politics and society. Geographers, however, have directed minimal attention to the spatiality embedded within 1984. (Social and Cultural Geography, 129)

In writing *Nineteen Eighty-Four*, Orwell's main goal was to warn of the serious danger totalitarianism poses to society. He goes to great lengths to demonstrate the terrifying degree of power and control a totalitarian regime can acquire and maintain. In such regimes, nations of personal rights and freedoms and individual thought are pulverized under the all-powerful hand of the government which becomes the prime concern of my study. I have tried to show how the power creates discourse and dominates all the social norms and values through its over-use with the help of the textual analysis of George Orwell's novel *Nineteen Eighty-Four*. I have used the Foucauldian concept of reading of the text to support my analysis part.

Orwell's Time and socio-Historical context

During the Second World War, George Orwell repeatedly said that British democracy, as it existed before 1939, would not survive the war, the question being: would it end via fascist coup delta or via socialist revolution. *Nineteen Eighty –Four* shares thematic likenesses with *Animal Farm*, another of Orwell's novel's, as follows: the betrayed revolution: the individual's subordination to the Party collective; rigorously enforced class; i.e. the Inner Party, the Outer Party, the Proles; the cult of personality;

concentration camps; Thought Police; compulsory, regimented, daily exercise: and youth leagues.

In the essay "*Why I Write*" Orwell explains that all the serious work he wrote since the Spanish Civil War in 1936 was written, directly or indirectly, against totalitarianism and for democratic socialism. Indeed, *Nineteen Eighty-Four* is an anti-totalitarian cautionary tale about the betrayal of revolutions in *Homage to Catalonia* and *Animal Farm*, *Coming up for Air*, at points, celebrates the personal and political freedoms lost in *Nineteen Eighty-Four*.

Much of Oceanic society is based upon Stalin's Soviet Union. The "Two Minutes Hate" television propaganda represents the ritual demonization of State enemies and rivals; Big Brother resembles Joseph Stalin; and the Party's archenemy, Emmanuel Goldstein, resembles Leon Trotsky in that both were Jewish, both had the same physiognomy, and Trotsky's real surname was Brostein. Another suggested inspiration for Goldstein is Emma Goldman, the famous Anarchist. Figure Doctored photography is a propaganda technique, as is the creation of gunpersons in the story, analogous to Stalin's enemies being made gunpersons and being erased from official photographic records; the police treatment of several characters recalls the Moscow Trials of the Great purge.

Biographer Michael Shelden notes as influences the Edwardian world of Orwell's childhood in Henley for the golden country; being bullied at St. Cyprian's; empathy with victims; his policeman's life in the Indian Burma Police the techniques of violence; and suffering censorship in the BBC capriciously wielded authority. Specific literary influences include *Darkness at Noon* and *The Yogi* and *The Commissar* by Arthur Koestler, *The Iron Heel* (1908) by Jack London; *Brave New World* (1932) by Aldous

Huxley; *We* (1921) by Yevgeny Zamyatin, which Orwell read in French and reviewed in 1946; and *The Managerial Revolution* (1940) by James Burnham. Predicting permanent war among three totalitarian superstates, broadly equivalent to those in *Nineteen Eighty-Four*.

World War II acts as the grounding for Orwell's more fantastic elements. Most of the novel contains direct parallels, and occasional outright pastiche, of the rhetoric and politics surrounding the end of the war and the changing alliances of the nascent Cold War. The overseas service of the BBC, controlled by the Ministry of Love's ultimate weapon against dissidents, Room 101, is named after a conference room at BBC Broadcasting House where Orwell used to sit through tedious meetings. The Senate House, where the Ministry of information was housed, is the architectural inspiration for the Ministry of Truth *Nineteen Eighty-Four's* worlds reflects the socio political life of the UK and the USA, i.e. the poverty of Britain in 1948, when the economy was poor, the Empire dissolving, while newspapers reported imperial triumph, and wartime ally Soviet Russia was becoming peacetime Foe.

The World of *Nineteen Eighty-Four* also parallels, or extrapolates from, during the First World War as well as the second. Just how oppressive the British government became during the earlier war can be judged from a satire of the time which Orwell may even have read while at Eton, 1920. *Dips into the near Future*, published in 1917. Though Orwell may never have read it, it shares some themes with *Nineteen Eighty-Four*, themes which ultimately came from the common experience of both authors if not from one reading the other. 1920 exaggerates actual government oppression during

World War I, and if not a literary influence on Orwell it still reveals what undoubtedly had influenced him in the real world.

Oceania is a metamorphosed future British Empire that geographically includes the United States, and whose currency is the dollar. As its name suggests, it is a naval power, with much militarism focused on venerating sailors serving aboard floating fortresses greater than Dreadnoughts. Moreover, most of the fighting by Oceania's troops is in defending India.

The term English Socialism also has many precedents in Orwell's wartime writings. In *The Lion and The Unicorn* of 1940, Orwell stated that "the war and the revolution are inseparable (. . .) The fact that we are at war has turned Socialism from a textbook word into a realizable policy". The reason for that, according to Orwell, was that the outmoded British class system constituted a major hindrance to the war effort, and only a Socialist society would be able to defeat Hitler. Since the middle classes were in process of realizing this, too, they would support the revolution, and only the most outright reactionary elements in British society would oppose it, which would limit the amount of force the revolutionaries would need in order to gain power and keep it. Thus, and "English Socialism" would come about which ". . . will never lose touch with the tradition of compromise and the belief in law that is above the State. It will shoot traitors, but it will give them a solemn trial beforehand and occasionally it will acquit them. It will crush any open revolt promptly and cruelly, but it will interfere very little with the spoken and written word.(Shelden 430-434)

Orwell's words in this and other writings at the time leave no doubt that in 1940 he regarded "English Socialism" as highly desirable and was actively trying to bring

about its victory. Yet in the nightmare world he envisioned eight years later, the same term contracted to Ignosec is the monstrous ideology of a totally oppressive regime, far from the relative moderate revolution which Orwell foresaw in 1940. When the vision of *"The Lion and the Unicorn"* is compared with that of *"Nineteen Eighty-Four"* it is evident that Orwell saw the regime presided over by Big Brother not only as a betrayal and perversion of Socialist ideals in general, but also as a perversion of Orwell's own specifically and dearly cherished vision and hope of "English Socialism".

Chapter Two

Discourse as a Means of Power

Discourse is the way of presenting something. In straight sense, it is talking and communicating using signs to designate things. It also shows implication for speech the relationship between signifiers and what they signify. But, in broad sense, it can help us to interpret many slices of our social and political systems that we have never even considered before. It also helps to illuminate part of the ordinary world that is controlled by the expert of society. Thus, discourse is a major point in society that affects how we can speak act interprets things. As Michel Foucault views:

Each society has its regime of truth, its "general politics" of truth that is, the type of discourse which it accepts and makes function as true, the mechanisms and instances which enable one to distinguish true and false statement, the means by which each is sanctioned: the technique and producers accorded value in the acquisition of truth, the status of those who changed with saying what counts as true. (72)

A Foucauldian reading of Orwell, is appropriate in the question of language and power comprise a key area of inquiry in the emergent sub-field of popular geo-politics (of Sharp 1993, 1996). As Dodds (2000:71-72) articulates, articulates, critical geographical authors have argued that ideas and representations about the political world are expressed and reproduced outside the narrow confines of the diplomatic circuit, foreign policy, decision-making and inter-governmental conferences. The writings of Foucault, likewise,

are open to multiple readings. Indeed, the growing assemblage of Foucault's life and work broadening on the superfluous-is staggering.

Discourse is not merely a sign but it is a set of practices that constitutes the object in which it is speaking of. Most importantly it is a system of constraint or exclusion which sets boundaries for what can and cannot be said or done in our everyday lives. The experts define the situation and then divide the line between reason and unreason for society. And it determines for us what is proper and improper through the eyes of the experts. In most societies, it has never been matter of what you do. The only thing that really matters is what is thought about it according to what can and cannot be said. The systems of discourse in regard to every thing constantly changes within years, decades, and centuries according to who has the power. And holders use the discourse according to their benefits.

The discourse is formative and action-oriented. It is constructed to achieve particular social goal rather than representing facts. And it helps power holder to control people. The people have to believe in presented truth because when one does not have what the one wants. One has to believe in that one has. Our social lives are dominated by the written words of discourse. Any form of discourse is considered to be a source of power, because it tells us to speak and act in certain ways. Almost every slice of social life is taken over by the rules and rituals of discourse and the experts that carry it out within society. This form of modern sociological theory has shown us a shift toward a different type organization of power in the ordinary world. So, discourse is more of an invisible type of that we take for granted, and do not even think to question in our everyday lives.

So the conscious and intelligent manipulation of the organized habits and options of the mass is an important element in a society or a nation. Though mass psychology is at yet from being exact science and the mysteries of human motivation are by no means all revealed. But at least theory and practice have combined with sufficient success to permit to know that in certain cases some changes in public opinion can be done with an operation of certain mechanism. The mechanisms which manipulate these unseen mechanisms of society constitute an unseen power which is the ruling power of a society. People are governed, their tastes formed, their ideas suggested, their minds are molded largely by a system which is an unseen ruler. Those invisible governors govern us by their qualities and their position in the social structure. And every act of our lives, whether in the sphere of politics of business, in our social conduct or our ethical thinking, we are dominated by the relatively small number of persons who understand the mental process and social pattern of the masses.

In theory, every citizen makes up his mind on public questions and matters of private conduct. But, in practice, if all men had to study for themselves the complex economic, political and ethical data involved in every question that they would find it impossible to come to a conclusion about anything. So we have voluntarily agreed to let an invisible government examine the data and high-spot the outstanding issues so that our field of choice shall be narrowed to practical propositions. They reach to the public and we accept the evidence and the demarcation of issues bearing upon public question. So there is consequently a vast and continuous effort going on to capture our minds in the interest of some policy or commodity or idea. And it is done by the manipulation of technical means, the inflation of personality and general uproar by which politicians and

commercial products and social ideas are brought to the consciousness of the masses. And this instruments by which public opinion is organized and focused is always being misused.

As the civilization has become more complex and the need for invisible power has been increasingly demonstrated, the technical means have been invented and developed by which opinion may be regimented. With printing press, newspaper television, radio, and other technical means, control over people is more efficient because ideas can now be given effectiveness greater than effectiveness of any personality and stronger than any sectional interest, so these technical means can manipulate the public mind and create public acceptance for a particular idea. As Roll May views:

Technology today directs our lives. We go on the moon, not because there is any tremendous scientific purpose in getting to the moon, but because we have the technology to make us there. We are tied to technology as we are tied to a tiger's tail, and we are not let go. What this does to most of us, is to give us the feelings that our lives are lived by our techniques. What we do we temporarily think we do on our own, but there is always somebody to explain to us that we do this because of the external force upon us. We are mesmerized by the power and the hypnotism of our technology and this seems to make away human will, human freedom, and human responsibility. Person's perception of reality is a result of their beliefs. In today's age, a lot of those beliefs are in some ways formed by technologies. (142)

Among many technologies, media has played a vital role in shaping our perception. It is therefore worth looking at what the media presents, how it does so, and what factors affect the way it is done. Even in the developed and free nations, news and information is subject to partially and imbalanced coverage or just plain omissions of the major issues. Accurate media representation of world issue is crucial. Whenever media reports are censored or biased, the people's basic rights are systematically undermined. In the situations, violations and unaccountability often go unnoticed and suppressed view points become commonplace. Of course, press freedom is just amongst many, many variables that would indicate a healthy and diverse media, which itself is an integral component to a functioning democracy. But even with a fairly press, problems of political and other influences can still be a big factor in the quality of media. And this impacts the media in industrialization countries, as well as in poorer countries. One example of our own country shows how, in panchayat state, state owned media was used to further certain aim. As pratyous Onta points out:

Giving the high illiteracy rate of the population and difficulties of transporting newspaper over an unforgiving terrain, Radio Nepal, was far by the more attractive among the media used by the Panchayat state. It was used to serve both the state's ideological needs and its nation building imperatives. On the other hand, gate-keeping practices that were consistent with the ideological underpinning of the panchayat regime meant that (i) only programs consistent with the overall ideological culture matrix of the panchayat regime were broadcast and (ii) only Nepali language was allowed over Radio Nepal after 1965 in its current

affairs and education programming. (1-2)

Ever since the emergences of the mass media, companies have naturally used this means of communication to let large number of people know about their products. There is nothing wrong with that, as it allows innovative ideas and concepts to be shared with others, however, as the years have progressed, the sophistication of the advertising method and techniques have advanced, enticing and shaping and creating consumption and needs where has none before, or turning luxuries into necessities. This out-and-out commercial adverting is aimed exclusively at earning money. The most effective adverting is not necessarily for the best product.

Propaganda is another type of discourse which can serve to really people behind a cause, but often at the cost of exaggerating, misrepresenting, or even lying about the issues in order to gain support. Those who promote negative image of the enemy may often reinforce with rhetoric about the righteousness of themselves; the attempt is to muster up support and nurture the belief that what is to be done is in the positive and beneficial interest of everyone. Often, the principle use to demonize other is not used to judge the self, leading the accusation double standard and hypocrisy. One reason that propaganda often works better on the education than on the uneducated people is that people read more, so they receive more propaganda.

Meanwhile, even when there is a lull in the actual fighting, there is one kind of war that never stops for an instant, night or day, and that is the propaganda war. To the Axis powers, propaganda is an actual weapon, like guns or bombs, and to learn how to discount it is as important as taking cover during an air raid. (13:126)

Another is that they have jobs in management, media, and academic and therefore works in some capacity as agents of the propaganda system and they believe what the system expects them to believe. But the large, they are the part of the privileged elite, and share the interests and perceptions of those in power. So propaganda is essential to politicians, particularly prevalent by means of deception and distortion. Through this evil technique, questionable ends such as the hatred of an enemy or the glorification of a regime are achieved because it is in art of manipulating people's emotions. As Edward L. Bernays views:

Where in the problem of getting elected to officer or in the problem of interpreting and popularizing new issues, or in the problem of making the day-to-day administration of public affairs a vital part of the community life, the use of propaganda, carefully adjusted to the mentality of the masses, is an essential adjunct of political live.(94)

So whatever of social importance is done today, whether in politics, finance, manufacturing, agriculture, education, religion or other fields must be done with the help of various types of discourse. They are executive arm of the invisible government. And it is a consistence enduring effort to create or shape events to influence the relations of the public to an enterprise, idea or group. This then, evidently indicates the fact that any one with sufficient influence can lead sections of the public for a given purpose.

So rulers use their knowledge of power, inherent in the mastery discourses, to manipulate the ruled ones. The media actively utilize their understanding dominant discourses will become more powerful. Thus, discourse is a root of power. Power can not

exist without truth and it is unstable because it is he who controls the power also controls the discourse.

People have worried about the possible misuse of discourse to strengthen the power. Historians, sociologists and journalists have written millions of words about it but more effective result has come from imaginative writer because it stirs us intellectually and emotionally, and deepens our understanding of our history and our society. It would be quite possible to continue mentioning a hundred important writer whose works raise the issue of power and discourse. One of them is Orwell's Nineteen Eighty-Four which I have chosen for my dissertation.

Discourse and power

Power is the ability and authority to influence the behaviors of others in order to further particular desire and purpose. The general concept of power is centralizing within the system of hierarchy. The absolute and higher power is conceived only in the center from where the subordinating elements are controlled and ruled. In this conceptualization, power is predicted as negative force but there is another way of exercising power which is to liberate and serve the people. And this power is creative, formative and productive which is exercised between the mutual understanding of the subject and object. In the extract below, Charles Reich has viewed the power of domination as 'force' or 'negation of power' and the power to liberate to serve as a proper exercise of power in his essay "Power and the Law",

...Now when you reach out to another person through the energy or creativity that is in you and that other person responds, you are exercising power. When you make somebody else do something against their will, to

me that is not power at all, that is force, and force to me is negation of power. (162)

And Michel Foucault points out the difference between good and bad use of power as follows:

In defining the effects of power as repression, one adopts a purely juridical conception of such power; one identifies power with a law which says no power is taken above all as carrying the force of a prohibition. Now, I believe that this is a whole negative, narrow, skeletal conception of power, one which has been curiously widespread. If power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it? What makes power hold it good, what makes it accepted, is simply the fact that it does not weigh on us a force that say no, but it traverses and produces things, it induces pleasure, forms knowledge, produces discourses, It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression. (60-61)

So "we should think of power not as an attribute (and ask 'what is it'). but as an exercise (and 'how does it work?')" (Kendall and Wickman⁵⁰). When it is used for good reason that is the proper use of power and when it is used for negative reason that is misuse of power. In every society, power is exercised through these two ways. But, most of the time, power as domination has more effective influence.

Everybody believes or knows that all power relationship should be interactive, mutually modulating and reciprocal. The concept is developed from early human culture.

In the early age, to small extent, people had control over nature. They had learned to use tool for hunting and cutting and had learned how to set up traps to catch game and build simple shelters against the elements. But nature also controlled them, setting the rhythms of their life, bringing the threat of famine and illness. They perceived themselves as a part of the interconnected web of nature, influencing it and being influenced by it. They were not separate from nature. Every action they took affected nature, and it act affected them. They did not set themselves above nature, nor did they consider nature above them. Nature may be more powerful than humans, but it not all powerful.

This concept of power relation shaped the social system of the time. It never occurred that one social role could be superior to another, or that a certain talent was more important to the well being tribe than another. Even though there were elders in position in authority, every member was valued for their unique personality and abilities. And the elder leaders realized they needed the support of other, just as other need the guidance of superior.

When people lived in close contact, they understood the dynamics of give and take among humans. They knew and believed that power should be exercised mutually. Today also this sort of thinking survives in every society. But, most of the time, we tend to think of power as absolute; flowing one way, from the dominator to dominated.

This idea has its root in the idea of supreme God. The God was a terrifying that answers to no one and noting that ruled over nature, over humans, over spirits, over judge, jury, executioner and there were no appeal. Certain people who claimed they can communicate with the God now set themselves apart from the rest of the community.

They were priest. They were powerful because they had access to power. They formed a class. This is the birth of another new idea; hierarchy.

Hierarchy means there are dominators and dominated. The cosmic of god ruling over nature and humans is reproduced in the social model of an elite class ruling over men and women. The ideology of power as domination and control took another ominous turn with the birth of science. God was marginalized, now there were new rulers; the relation of science and technology. And it was all about domination and control; domination and control of nature, domination and control of other human beings.

Likewise, there are many types of other power; religions power, kingly power, power of science and technology, economic power and many more. Each type of power has its own time and degree of activeness. But the fundamental goal of these power users is to rule the people. In every period of history, the way of power is exercised and the means employed in its exercise make a difference both to those who use power and to those against it is used. As Sidney Hook views:

The every fact that all exercise of power is limited by other shows that power is a matter of degree. We need not worry that it can be precisely measured. It is what we all call an intensive magnitude. It is sufficient in most of contexts without quantifying power to assign it greater or lesser weigh and to determine when it is growing stronger and weaker. For example, we can say the power of religions organizations is greater in some periods than in other; no Pope can compel a king or a head of a state to crawl to Canossa today. (7)

But the most insidious kind of power-over, whoever is whatever controls it. This is the power of domination and control, power that seeks to rule unilaterally. Power is voracious. Power over takes what's there; it makes no distinctions between right and wrong. Power over must expand or die. Power over fills all vacuums, crushes the weak and extends it wherever it can. Lord Acton's famous statement "All power tends to corrupt, and absolute power corrupt, absolutely" (27) reflects the basic trend of power. In this regard Bertrand Russell writes necked power, i.e. to the kind that involves no acquiescence on the part of the subjects. Such is the power of the butcher over the sheep, of an invading army over a vanquished nation, and the police over detected conspirators. (57)

The development of power limit initiated the founding of civilization. The present problems have their roots in the defining characters of civilization itself: domination and control. In the last century, two trends, the accelerating sophistication of technology, and increasingly ubiquitous global organization have given the power the tools to dominate and control and as never before.

Thus, rulers love power-over. They crave the capacity to the lives of large number of people. It is their job to make us believe that he/she is committed to helping people, or marking the world a better place, or carrying out the will of his/her constituency. In fact, a true ruler has goal: actuation of more power. Power for power's sake. Power of the thrill of it. Love of power to them is an end unto itself. They often surround themselves as god-like omniscient and infallible. Overwhelmed by data, they make irrational decisions based on gut feelings. They take advice from experts who know nothing. They hire incomplete people because they themselves are too incomplete to know better.

If they cannot get hold of power they use fear to manipulate the people because from the early age people are infected by the fear. And these apprehensions are seized on and magnified by the media, the government, the corporations and whipping them into a frenzy of fear. When they are afraid, they obey. When they are afraid, they will do anything to feel safer. Just like, when they are afraid crime, they hire more police and build more prisons. Fear limits the freedom, keeps from enjoying life to its fullest and prevents from reaching true human potential. Thus, when we are in fear, we start to believe. What people believe is a blueprint for the kind of society or state they create. A society that believes human are violent and bloodthirsty will suffer from war and crime. A society that believes in domination and control will be stratified and hierarchical. A society that believes in making money is the key to happiness will be competitive and materialistic. The concept allows the power to be seized by one person or group. Than we have to believe that someone else is stronger, more knowledgeable, more moral, closer to god, or just more powerful than we are, we have in the affect participated in our own enslavement.

A verity of power exists in the world. The rulers try to use to control and rule their citizen. But, the present world is highly intellectualized by which the way of exercising the power is not with the blood-shed, but with the change of concept and beliefs of the individual in the society and the change in belief is possible only through the various types of discourse. When power is used for power-shake, then different tricks are to be applied with the better linguistic discourse, so as to maintain one's controlling positions. It is a trick of throwing dust in the eyes of the suppressed and depressed ones.

Chapter Three

Textual Analysis of *Nineteen Eighty-Four*

Nineteen Eighty-Four is set in Oceania, one of three intercontinental totalitarian super-states. The story occurs in London, the "chief city of Britain One", itself a province of Oceania that "had once been called England or Britain". Posters of the ruling Party's leader, "Big Brother", bearing the caption BIG BROTHER IS WATCHING YOU, dominate the city landscape, while two-way television (the telescreen) dominates the private and public spaces of the populace. Oceania's people are in three classes-the Inner Party, the Outer Party, and the Proles. The Party government controls the people via the ministry of Truth (Minitrue), the workplace of protagonist Winston Smith, an Outer Party member. As in the Nazi and Stalinist regimes, propaganda is pervasive; Smith's job is rewriting historical documents to match the contemporaneous party line, the orthodoxy of which changes daily. It therefore includes destroying evidence, amending newspaper articles, deleting the existence of people identified as "unpersons"

Orwell's various experiences with totalitarian political regimes have a direct impact on his novel *Nineteen Eighty-Four*. The book also has some minute but important influences that have helped the writer to deal with some of the incidence in details. Shabbiness, decay and shortage of everything in England during the War and afterwards provides a lot of the everyday detail for the book. Orwell's service during the war at the Ministry of Information where gigantic art-deco building devoted to propaganda lies also helps him to write in detail about how can be changed in accordance to the party. During the Second World War, he wrote a weekly radio political commentary, designed to

counter German and Japanese propaganda in India. His wartime work for the BBC gave him a solid of bureaucratic hypocrisy. Many believe that this experience provided the inspiration for his novel *Nineteen Eighty-Four*. Though the book is a general view of totalitarian society, it has a strong individual flavor, and much of its power comes from deep down in Orwell's psyche.

This book starts in London on April fourth 1984. The book is partly written in third person, and partly in first person seen through the main character's eyes. The book is divided in three distinct parts. The first part shows the main character and his conflict with how the world he lives in works. The country he lives in is called Oceania run under a government called INGSOC (English Socialism). The controllers are called "The Party". The party is divided in two sections, "The Inner Party" and "The Outer Party", "The Rich" and "The Middle Class". There is a third group of people called the Proles, or the Proletariat which are the poor, and consider being animals by the party. The main leader of this party is Big Brother. The main character, Winston Smith, starts writing diary. In other times it would have been considered normal, however in his time it is not. All the events are alterable. The party controls the past, present, and future. If Big Brother had estimated that the production of the shoes would be 100 million in the next year, and it turned out to be 200 millions, the Ministry of Truth (Mini-ture, set up to make sure that all such predictions find their way to being true) will change the original prediction to say 15 million. This would allow The Party to say that it made more shoes than it had previously thought it would, overfilling the quota. This of course was incorrect, there were probably none produced at all. However after Miniature is done there is no way of ever proving that the statement of 100 million had ever been made.

Whatever one does is monitored day and night by Telescreen that can simultaneously send and video and voice. To write in his diary Winston has to evade the view of the telescreen. When the book starts Winston is thinking about where he works (in mini-true), and he is trying to understand why it is the way it is. In this time any thoughts against The Party are considered Thought Crime and are watched closely by the Thought Police. The Thought Police can watch you through the Telescreens or from the choppers that occasionally hover around the buildings peeping into the windows.

Winston falls in love with Julia, a woman that he had previously thought to be a member of the Thought Police, in the second part. The third part is the incarceration and rehabilitation of Winston. Mini-love from the inside is a place without darkness. Lights are perpetually on. After a few incidents O'Brien enters and takes Winston off to several interrogation and sessions. O'Brien constantly tells Winston that Winston is crazy, and that he is trying to help him. During these sessions he reveals the true purposes of INGSOC.

O'Brien, the other character, takes him into Room 101. Room 101 is different for everyone. It is the worst imaginable thing for the person that goes into it. For Winston, it is rats. O'Brien fastens a cage with two rats into Winston's face. He releases one cage. The rats will bore through Winston's face. He readies the release of the second cage, and Winston finally betrays his love. "Do it to Julia!" he shouts. Winston has betrayed Julia. He can never love her in the same way again. Winston released and is given a nothing job. He makes good money for doing something, exactly what that is, he has no idea. When the book ends he is sitting The Chestnut Tree Cafe. He is awaiting news of a major battle. Oceania's borders are now being threatened. Winston has a plan in his head of how

Big Brother could outflank the enemy. When the news finally comes in, he finds that Big Brother did exactly what he was thinking. The enemy is outflanked. Oceania is saved. Finally, Winston truly loves Big Brother.

Winston is a middle-aged man. He is slow in his ways as are most Oceanians. He was a very dynamic character. At first he was opposed to The Party, in the end, he loved it. Julia is a woman of 36. Very beautiful, or as beautiful as an INGSOC member can be. Her main goal in life was to do as much as she could against The Party and still stay alive, She was a major member in many Community service type organizations. O'Brien is a very intelligent man. During the book he always maintained a Parent/Teacher way. When he saw that Winston was suffering, he put his hand on his shoulder to help him through it.

The book is written in partly third person, and partly first. The change occurs quickly, and is not hard to follow. It helps for you to know more then the character sometimes to understand it better. Foreshadowing is prevalent in the first few chapters. Within the first few chapters O'Brien is introduced and makes a simple glance toward Winston. This makes Winston think that O'Brien is a member of the Brotherhood. Winston catches Julia glancing at him. He thinks that she is a member of the Thought Police, There is a major piece of Symbolism when Winston buys a paper weight. The paper weight is rounded at the top, and flat at the bottom. Inside it is a piece of coral. This symbolizes to Winton a feeling of safety, and it is to him lice the little room he and Julia rent.

The Party's goal can be summed up in their mottos. WAR IS PEACE, FREEDOM IS SLAVERY, and IGNORENCE IS STRENGTH.

War is Peace is the belief that when two countries are perpetually at war they are perpetually at peace. Both countries are gaining a few cities at time, and losing them. The war never endangers any of The Party's inhabited land. When this happen both sides citizens are at peace. The only reason, then, for war is used as a destruction of produce. Over-protection of goods can cause equal distribution of them. This is bad for party because the party is never interested in equalizing the rights. The party sees that throughout all of recorded history there have been three distinct classes of citizens. The middle is never High, the Middle and the Low. The High always wishes to stay high. The middle is never contempt with being the middle, and eventually displaces high. The middle than breaks off into the high and middle again and the process is started again. The Low usually wants to destroy all such classifications and create true socialism. INGSOC knows what it wants. It is the high, it wishes to stay high. The way it does is by keeping its middle and low contrast drudgery. They falsify information to make it seem as if it is always getting better, and through twist in double speak, it is.

Freedom is Slavery means that as an individual you will die off. As a group you are immortal. You are part of a collective culture that will live on forever. Ignorance is Strength is the idea that by keeping the people ignorant, they will not realize what is really going on. The Party keeps The Outer Party ignorant by constantly changing the truth, and destroying all the data that could prove the situation otherwise. The Party keeps the Proles ignorant by keeping content. They are allowed certain liberties like love, having sexual relation, frankly because they are considered stupid animal. They are of no menace to The Party because they are incapable of intelligent thought.

The basic theme of this novel is that if we do not watch out 1984 will find us. We need to realize when we are being intruded upon by the government just a little too much. If government proposes a new chip to be placed into all telecommunications devices so that it can tap into them. We have to stop it. (This is not hypothetical, the government proposed "The Clipper Chip" which would be used to listen to our encoded conversations, and to see our data communications. We would be safe from our neighbor, but not from our government) the author's predictions of the future are advice, "Do not let the government control every aspects of your private lives." If we allow this we will be turned into robot system. In the kindergarten we are taught how to be the way. "Stand in the line, do not talk, hands out of pockets, fire drill, bells ringing." We are truly controlled by words and bells.

Nineteen eighty four has come and gone, however that does not mean we are safe. The author's view of the future is no longer even close to accurate. It will never happen that way. Now today we have far better ways of happening. With computers containing all data, which can quickly be erased in large at the touch of the button, information is much easier to "rectify." With new technology we could hide microphones in the fabric of clothing. Video cameras are smaller today. Orwell's future is dead. The reality is that it could be even worse. There are measures going now that will inhibit our rights in the future. It is not inconvincible that a bill could pass to law saying that the president shall stay in power forever. They could even convince us to allow it to happen. Hitler did when he was in power. This is the future Orwell predicted: he just did not have it exact. Perhaps it is being closer that we think only being shaded by conspirators. And this is the very discourse that is created by power.

The premise of the text is to present a dystopian world, one where the state is the ultimate source of power, and all forms individuality and personality have become criminalized. Citizens live in an atmosphere of mistrust and extreme surveillance. Howe (1971:44) comments, for example, that the text is 'at once a model and a vision a model of the totalitarian state in its "pure" or "essential" form an division of what this stage can do human life'.

In *Nineteen Eighty Four* he reveals even sharper anxieties about the term: Here not only has the ideal of equality as understood by the best political thinkers been totally abandoned, but the actual word itself has been reduced by "Newspeak" to mean to more than "identical." As Orwell phrases it in his appendix, "The Principles of Newspeak, "its former associations no longer exist:

For example, All men are equal was a possible Newspeak sentence, but only in the same sense in which all men are red-haired is a possible Old-speak sentence. It did not contain a grammatical error, but it expressed a palpable untruth-i.e. that all men are of equal size, weight, or strength. The concept of political equality no longer existed, and this secondary meaning had accordingly been purged out of the word equal. [6]

Literary Influences on Orwell and His Works

Though Orwell's works are shaped by the political purpose, we cannot leave some of the influences of the literary writings and person that are associated either on direct level or concerning similar topic. At the age of four or five, Orwell wrote a poem which he said was a "plagiarism of Blake's Tiger" (Decline 180) and at the age of sixteen, he "discovered the joy of mere words, i.e., the sounds and association of words" (Decline

182) in John Milton's *Paradise Lost*. These are some of the minute but initial interest that motivated him for literary career. One of the most powerful influences Orwell gets is from Jonathan Swift. As a social critic of harsh wit and a campaigner for social justice it seems Swift would be a forerunner to Orwell. Indeed the cynicism and simplicity of *Gulliver's Travel* and *A Modest Proposal* sit comfortably alongside *Animal Farm* for example. Whilst it is clear that Orwell inherited much of his satirical excellence and his straight-forward unadorned prose from Swift.

Unlike Swift Charles Dickens is writer whom Orwell saw as a guiding light. He admits that Dickens's extreme caricatures often lapse into self-parody and his work can be dense with imagery yet he defends as an advocate of essential social change. Orwell greatly admired Henry Miller for creating life and meaning of the deepest profundity from the most everyday objects and scenarios (the true socialist realism). Furthermore his attraction was very much concerned with fact that Miller's work despite being concerned with failure and frustration has a fundamentally positive outlook upon life. To Orwell, Miller embodied the real observations of the proletariat beyond party doctrine and repression. There are other writers also whom Orwell liked very much but his liking is for their works. He has very different view about his liking.

When one reads any strongly individual piece of writing, line has the impression of seeing a face somewhere behind the page. It is not necessarily actual face of the writer. I feel this very strongly with Swift, with Defoe, with Fielding, Stendhal, Thackeray, Flaubert, though in cases. I do not know what this people look like and not want to know. What one sees is the face that the writer ought to have. Well, in the case of Dickens I see a face that is not quit the face the face of Dickens's photographs, though it resembles it

.of man about forty, with a small beard and a high color. He is laughing, with a touch of angry in his laughter, but no triumph, no malignity .It is the face of the man always fighting against something, but who fighting in the open and is not frightened, the face of the man who is generous angry - in other words, of a nineteenth century liberal, a free intelligent, a type hated with equal hatred by all the smelly little orthodoxies which are now contending for our souls (Decline140-141)

These are some of the influences on Orwell. His novel *Nineteen Eight-Four* also has influences, associated either on a direct level or concerning similar topic. *Brave New World* by Huxley continually paired with *Nineteen Eight-Four* as the greatest attacks on totalitarianism it centers not really on politics or language but science. It is very prophetic however both in the sense it predicts cloning and the domination of the world by American both of which he attacked.

Utopia by Sir Thomas Moore spawned the concept of utopia; the ideal organized state which Orwell turned on its head with the dystopia in his novel. *Darkness at Noon* by Arthur Koester ranks both as terrifying and political insightful as *Nineteen Eight-Four*. It follows trial and execution of an old Bolshevik called Rubashov under Stalin's terror and shows trials. *The Prince* by Niccolo Machiavelli is essential a guide how to be a director as followed by Stalin and Hitler much of which forms the basis of Big Brother's role in *Nineteen Eight-Four*. It regards humanity as inherently corrupt and worthless and recommends the best (and cruelest) means of securing a stable state. *A clockwork Orange* by Anthony Burgess is a futuristic totalitarian nightmare, which has interesting parallels with *Nineteen Eight-Four*, the abuse of language and the use of ultra-violence which reawakens the last third of the book. *Crowds and Power* by Elias Canetti is a depressing

sociological study showing how the masses can easily surrender to totalitarianism, grimly reminiscent of the "two minutes hate"(11) in *Nineteen Eight-Four*.

Russian writer Yevgeni Ivanovich Zamyatin's *We* possibly the deepest influences on *Nineteen Eight-Four* and the works share many similarities including the isolation of individuals from nature and natural behavior, the turning of man into machine, the production of synthetic happiness instead of real impulses, the restriction of sex, the lack of privacy, the composing of music and literature by machines and the use of science for control and torture.

For George Orwell, life was not particularly kind throughout his lifetime. In the bipolar political climate of the 1930's and 1930s, when intellectual on the left and right were cozying up to the world's greatest evildoers, Orwell saw that the choice between Stalinism and fascism was in fact no choice at all. He saw that the real struggle was between freedom and tyranny. A conservative by upbringing, and a socialist and a dissident by nature, he did not believe in politics as a matter of allegiance to a party or camp. What he did believe in was own sensibility or what he described as his power of facing unpleasant facts.

So, Orwell always wrote about stinging pity of the suffering of suppressed people. He matured as an experienced man whose young adult exposure had opened his eyes to multitude of political clashes. It was through his experience in Burma, Russia, London, Paris and Spain Orwell began to develop disapproval for ruling forces and an admiration for oppressed people. Consequently Orwell set on a mission to expose truth to the world.

Discourse and Power in Nineteen Eight-Four

The entire novel is the network of controlling of power through various types of discourse. The stability of power is always in and around the power of discourse. Big Brother and the party have control over the discourse and they use it to strengthen the power. The control the party creates in the novel is held through alteration of past, using the telescreen and through Newspeak dictionary.

The alteration of history is held in the ministry of truth where the protagonist Winston Smith works. His job is to rewrite documents and alter records and newspaper articles. He changed and corrects the documents as beneficiate to the party. As soon as all the correction which happened to be necessary in any particularly number of the times had been assembled and collated, that number would be reprinted, the original copy destroyed, and the corrected copy placed on the files instead. This process of continuous alteration was applied not only to newspaper, but to books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, and cartons, photographs-to every kind of literature or documentation which might conceivably hold any political or ideological significance. (42)

In this way, the past is not merely altered, it is actually destroyed because the party says, "Who controls the past, controls the future" (37). The alteration is done in the production of goods. The perdition made by the party is changed when it does not match with the result. All these predictions and promises and changing of them is fantasy on

only documentary. But the party constantly bombards the masses with what they claim to be true and with no other reference to disprove it and able to easily manipulate the beliefs of these people and thus assert the order they impose. These lines tell how it is done:

For example, the ministry of plenty's forecast had estimated the output of bots for the quarter at a hundred and forty-two million pairs. The actual output was given as sixty-two millions. Winston, however, in rewriting the forecast, marked the figure down to fifty-seven millions, so as to allow for the usual claim that the quota had been over-filled. In any case, sixty-two millions was no nearer the truth than fifty-seven, or than a hundred and forty-five millions. Very likely no boots had been produced at all. Likelier still nobody knew how many had been produced, much less cared. All one knew was that every quarter astronomical numbers of bots were produced on paper, while perhaps half the population of Oceania went bare-foots. And so it was with every class of recorded fact, great or small (43-44)

The alteration is also done in war affair. For example, if Oceania has won a battle the newspapers of the past need to be rewritten so that the party has predicted that the battle would be won. Likewise, after one week of hard work for Winston and his colleagues, there is no record left which proves that Oceania once has been at war with Eurasia:

For as much as half an hour nothing came out of the tube; then one more cylinder, then nothing. Everywhere at about the same time the work was easing off. A deep and as it were secret sigh went through the

Department. A mighty deed, which could never be mentioned, had been achieved. It was now impossible for any human being to prove by documentary evidence that the war with Eurasia had ever happened. (191)

These alterations make their citizen conscious of being in danger which makes it easier to accept a ruling caste.

The party froze the progress because if there were enough gods for everyone, the lower classes would get time to think instead of working throughout their life and realize that there is no need for the Party. However, the Party can prove that today people are better off than some years ago, because they change the records from the past and make contacts to the other world powers impossible. All this is thrown by telescreen:

Day and night the telescreen bruised your ears with statistics proving that people today had more food, more clothes, better houses, better recreation- that they lived longer, worked shorter hours, were bigger, healthier, stronger, happier, more intelligent, better educated, than the people of fifty years ago. (77)

As well the print media also comes under the supervision of the Ministry of Information, housed in the University of London Senate House and later to serve as a model for the Ministry of truth in Nineteen Eighty-Four. Script were vetted twice in advance, for policy and security, and a switch censor monitored all broadcasts, ready (at least in theory) to interrupt transmission if there was any deviation from the authorized script. The policy to which broadcasts had to conform was that it was imperative. One determination is the authority of the state, dispensed through the Ministry of Information in the form of directives, monitoring of broadcasts, and the mechanism of censorship

whereby every broadcasts was vetted in advance for conformity to government policy and security. If here is a hierarchy of such operative authorities, this one must rank among the highest; it is hard to imagine the need to preserve essential military secrets, for example, being overridden by any other consideration. Broadcaster might be advised how the government wanted particular news items handled, and dialogue of a sort might ensure.

The telescreen is another device through which the Party strengthens the power over their citizens. It shows propaganda and political pamphlets such as Two Minutes Hate and Big Brother is Watching You. Two Minutes Hate is propaganda film everyone has to watch. It glorifies Big Brother and criticizes his enemies.

The Hate rose to its climate. The voice of Goldestein had become an actual sheep's bleat, and for an instant the face changed into that of a sheep. Then the sheep-face melted into the figure of Eurasian soldier who seemed to be advancing, huge and terrible, his-sub-machine gun roaring, and seeming to spring out the surface of the screen, so that some of the people in the front row actually flinched backwards in their seats. But in the same moment, drawing a deep sigh of relief from everybody, the hostile figure melted into the face of Big Brother, black-haired, black-mustachio's, full of power and mysterious calm, and so vast it almost filled up the screen (17-18)

One theme the script highlights is the omnipresent power o mass media both in Orwell's fantasy, and, by extension, in out own age. Back in a period when television was

still in its infancy as a popular medium, Orwell imagined and omnipresent broadcast system piped into every home via a "telescreen."

Winton Smith's job is to erase inconsistencies of fact and policy day by day, to ensure the totalitarian ideal of a frictionless monological discourse. The propagandists in the London in wartime were still some way from that utopia of discourse. He didn't foresee the invention and widespread use of the computer and the cell phone, or the proliferation of TV as a 24/7 corporate marketing tools. Rawley believes that, like the citizenry of Oceania, we "put a lot of trust into a box that comes into our home and us so much news and entertainment. In Orwell's worlds, the telescreens are lying. In our world, we aren't getting objective truth from TV, because so many forces are controlling it."

Rawley also finds Big Brother's frequent use of the slogans, "You have it good," and "It's getting better" pertinent to our own era. "Those are messages we're constantly getting too. So who is Big Brother in our society today? I think it's corporate America as much as it is the executive branch of government."

The telescreen is not only serving steady stream of political propaganda, it could also observe and listen to the party members at all times:

The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal palace commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guess work. It was even conceivable that they

watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live-did live, from habit that became instinct-in the assumption that every sound you made was Overheard, and, except in darkness, every movement scrutinized. (4-5)

The telescreen is the primary mechanism of observation and control in Winston's world. It always checks people's behavior and their action. Doing so, the party is able to sustain their power over their citizens.

The Party also tries to sustain the power through lessening of the use of words with the help of Newspeak dictionary. It is primarily invented for ideological purpose. Its aim is to exclude any possibility of expressing discontent or criticism against the party. Newspeak is the official language created by the Party for the purpose of discouraging free thought by reducing language to the extent that words, such as 'free' would no longer exist; eventually, the concept of freedom would eventually become entirely foreign to the individual. Essentially this was control of thought through the control of language. Syme sums it up perfectly when he states:

Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thought crime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. (55)

He later adds:

By 2050 earlier, probably all real knowledge of Old-speak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron they will exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be. Even the literature of the party will be changed. Even the slogans will be changed. How could you have a slogan like "freedom is slavery" when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will be no thought, as we understand it now. Orthodoxy means not thinking not needing to think. Orthodoxy is unconsciousness. (56)

"Doublethink" in Newspeak, are hardly models of coherence. This remains the case even after due acknowledgement that he was writing fast about difficult issues in turbulent times. And it is not really sufficient to say that much of his writing at this time had a primary propaganda purpose and was under pressure from official institutional discourse to filter out certain views as inappropriate, even illicit.

The keyword here is blackwhite. Like so many Newspeak words, this word has two mutually contradictory meanings. Applied to an opponent, it means the habit of impudently claiming that black is white, in contradiction of the plain facts. Applied to Party member, it means a loyal willingness to say that black is white when party discipline demands this. But it means also the ability to believe that black is white, and more, to know that black is white, and to forget that one has ever believed the contrary. This demands a continuous alteration of the past, made possible by the systems of

thought which really embraces all the rest, and which is known in Newspeak as doublethink. Doublethink is basically the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them.

The "Newspeak" is a new totalitarian language which replaces "Old English." The aim of Newspeak is to narrow the range of thoughts so that an individual could not even think critical or subversive thoughts. Potentially critical terms like "freedom" are formally defined into their conceptual opposites ("freedom is slavery") , or are simply eliminated from the dictionary and everyday language, In this manner, critical language would wither away as the number of words which allow differentiation and critique was increasingly reduced. "Doublethink" for Orwell was the mental activity of simultaneously knowing and not knowing, denoting an ability to be conscious of the truth while telling lies, so that one could hold two contradictory views at once and manipulate language to meet the exigencies of the moment (1984,pp.32).

In these reflections on the politics of language, Orwell was generalizing from the practices of existing totalitarian states projected a future in which truth and honesty no longer played any longer role in political discourse.

Thus since language is so meaningless, the party can control though because it would not exist. Unthinking person, that is a people who cannot formulate thought, will be less able to query or criticize Big Brother or the Party. In this way the Party keeps its power by making it impossible to think of anything that opposes its ideology.

The party wishes to impose an order where it knows and controls everything; however, no technology can see into the human mind. Thus they invent the concept the

"thought crime", and through it, the people effectively police themselves. These lines tell how much conscious Winston is when he thinks of something against party;

Where he wrote DOWN WITH BIG BROTHER, or whether he refrained from writing it, or whether he did not he on with it, made no difference.

The Thought police would get him just the same. He had committed would still would have committed, even if he had never set pen to paper the essential crime that contained all other in itself. Thought, they called it. Thought crime was not a thing that could be concealed forever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you.(21)

Moreover, when Winston buys a diary to express his thought in it, he is very much conscious about its result because it is a crime. These lines tell his action and reaction to buying of that diary and trying to write down his thought on the diary:

The thing he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any law), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced labor camp. (8)

A dominant feat are in many of Orwell's writings is a faith in objective reality and in the possibility of writing truthful history. It was Orwell's conviction that a society's character is affected by its history and its cultural memory. Isolated from their past, people possess no true inner freedom.

Orwell, in fact, expresses this conviction in precisely these terms. Newspeak words were divided into three distinct classes – the A, B and C vocabularies. While A

and C words were needed for the business of everyday life and science/technology respectively, the B vocabulary had been deliberately constructed for political purpose. This category of words both had important political implication and was intended to impose a desirable mental attitude upon the user. The rationale for distinct vocabularies is explained in the novel's Appendix, 247-54.

"Doublethink" itself belongs to the B vocabulary, a sort of verbal shorthand that frequently packed whole ranges of ideas into a few syllables. The special function of many Newspeak words, of which "doublethink" was one, was not to express meanings, rather to destroy them. For an excellent discussion of the relationship between Doublethink and Newspeak as they were observed in the political developments of Orwell's day.

From the revisionist point of view, history is something to be created rather than learned. While a truthful recording of history for Orwell was not an easy task, Orwell held that when human beings begin to doubt that it can be written at all, it is only a small step to the grim reality that finds falsified begin to doubt that it can be written at all, it is only a small step to the grim reality that finds falsified history becoming a vehicle for mass propaganda. Totalitarianism, in fact, demands a cognitive disbelief in the very existence of objective truth. Thus, in Nineteen Eighty-Four the Party is portrayed as not merely controlling people but history and reality itself. All records of past events are changed to reflect shifts in government policy; even rules of arithmetic are ultimately subject to the Party's whims. Several important links to the past for Winston Smith, whose job is to revise historical records for the Party, are his diary, a paperweight with an inscription, and nursery rhyme.

In the totalitarian society, the history of people could be erased. Not simply death, but a social death that all vestiges of an individual's life are removed. Accordingly, in the Orwellian world of 1984, the control of knowledge, of information-indeed of history it is a paramount for the exercise of power and discipline of society. Winston, as an employee in the Records Department of the Ministry of Truth, is well-versed in this process. Indeed, it's Winston's job to re-write history, to change 'fact' according to the demands of Big Brother. Moreover, Winston understands that Books were recalled and rewritten again and again, and were invariably reissued without any admission that any alteration had been made. What is most terrifying for Winston, though, is the complete control of the past: "If the Party could thrust its hand into the past and say of this or that even, it never happened-that, surely, was more terrifying than mere torture and death.'

Characteristic of the way in which the totalitarian mindset works is the phenomenon of doublethink, so vividly depicted in the Orwell dystopia. The appendix to the phenomenon of doublethink as the "power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them. It is to tell deliberate lies while genuinely believing in them; to forget any fact that has become inconvenient, and then when it becomes necessary again, to draw it back from oblivion for just so long as it is needed; to deny the existence of objective reality and all the while to take account of the reality which one denies all this is indispensably necessary.

For Orwell, totalitarianism promises an age of schizophrenia rather than faith. A society becomes totalitarian, he observes, when 'its structure becomes flagrantly artificial; that is, when the ruling class has lost its function but succeeds in clinging to power by force or fraud. Such a society, no matter how long it persists, can never afford to become

either tolerant or intellectually stable. It can never permit either the truthful recording of fact or the emotional sincerity that literary creation demands."

Post-Soviet turmoil that one finds in Russia today offers striking testimony to this tragic phenomenon. Decades of totalitarian rule, as Wilson Center fellow Anatoly Naiman points out, have enfeebled language, rendering contemporary political discourse next to impossible this amidst a people noted for its extraordinary literary culture. In calling attention to the penchant for acronyms in the former Soviet state, Naiman describes a society where speech was forced function in an environment of artificiality. It was impossible, for example to call by their proper names the fraud, treachery, theft, and murder that become Soviet state policy:

The necessity of replacing these terms with words that expressed the same concept yet somehow covered over their ugly reality . . . led to the creation of a special language of double entendres, a two track phenomenon that Orwell later named "doublespeak." A man is fired from his job, arrested, and shot; this comes to be called a "purge." in effect such renaming resembled someone's deciding that alongside the standard number system, based on 10, one could also employ a base two system when the mood struck so the number 100 could mean either 100 or four, depending. "So and so was shot" was the truth, but "such and such an establishment cleansed its ranks of an alien element" was not an untruth.

It is within the production and reproduction of truth. Therefore, that the power the party and state is manifest. But how is power to be conceived? For Foucault, power is intimately associated with the production of knowledge; that power and knowledge directly imply one another; that there is no power relation without the correlative

constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. Moreover, Foucault forwards a number of proportions of power. First he suggests that power is not something that is acquired, sized or shared. As such, power is not something that can be possessed by any particular individual or group; power rather is a social relation. A second Foucauldian Proportion is that relations of power are not in position of exteriority vis-a-vis other types of relationships (e.g. Knowledge, economic, sexual, and spatial) third, Foucault's concept of power challenges traditional binary system of discipline and resistance, proposing that there is no binary opposition between powerful and powerless.

Significantly, Winston himself provides a Foucauldian reaction to the Stage. As Deluze writes with respect to Foucault's concept of power, we should not ask; what is power and where does it come from ?" but " How is practiced ?" though , Winston does claim to have identified the how of power .Unlike Foucault , though Winston was not satisfied with simply identifying the techniques of discipline but instead questioned the 'why' of discipline .

This simple question reappears towards the end of the novel. During the interrogation scene towards the end of the book O' Berin asks Winston if he remembers writing the above question in his diary. He than asks Winston 'You understand well enough how the party maintains itself in power. Now tell me why we cling to power? What is our motive? Why should we want power?' (Orwell 1984: 233)

Chapter Four

Conclusion

Some text may present revolutionary world views, but unless they are widely read, their influence on popular imaginations will be slight. George Orwell's *Nineteen Eighty-Four* presented a radical world view, one that clearly is widely read: then ten million copies have been purchased. Terms such as 'Big Brother, Thought Police, Thought Crime and Doublethink permeate our conversations, and overall content of the novel continues to influence our outlook on both politics in general and state control in particular. Furthermore, Orwell, though no theoretician, was nevertheless a significant contributor to thinking about he concludes that by producing a work of creative literature rather than a theoretical treatise, Orwell achieved something that none of the theoreticians did: he made imagined world real for us, where as very much of scholarly literature made the real for us, where as very much of the scholarly literature made the real seem remote. In the novel, the Party and Big Brother have control over discourse and use it to strengthen the power to control and rule their citizens that the party creates in the novel is held through alteration of past, using the telescreen and through Newspeak dictionary.

Published in 1948 and set thirty-six years in the future, *Nineteen Eighty-Four* is George Orwell's dark vision of the future. Written while Orwell was dying and based on the work of the Russian author Yevgeny Zamyatin, it is a chilling depiction of how the power of the state could come to dominate the lives of individuals through culture

conditioning. Perhaps the most powerful science fiction novel of the twentieth century, this apocalyptic satire shows with grim conviction how Winston Smith's individual personality is wiped out and how he is recreated in the party's image until he does not just obey but even loves Big Brother . Some critics have related Winston Smith's sufferings to those Orwell underwent at preparatory school, experiences he wrote about just before Nineteen Eighty Four. Orwell maintained that the book was written with the explicit intention "to alter other people's idea of the kind of society they should strive after."

In this paper I have provided a Foucauldian reading Nineteen Eighty Four. Accordingly, I suggest that Orwell's novel speaks to border concept or totalitarianism. Orwell's main point is not to show the nature of communist power but rather, about the presence in modern history of a repertoire to techniques of power which do not bear the distinctive emblem of the regime-socialist, communist, fascist-that uses them. Orwell likewise, was less concerned about the political orientation of abuses of power as he was about the manifestation of power and the loss of humanity, of individuality. To this end Orwell envisioned a totalitarian state so disciplined spatially, temporally and socially that all vestiges of humanity and individuality were to be subsumed under the control of the state. Consequently, Orwell suggests that the production and manipulation of knowledge are critical to the usurpation of power.

The novel is Orwell's view of what the world may become, and the power the Party holds over the citizens of Oceania was something Orwell feared would occur in the future. Orwell's picture of the future in the novel is the boot stamping on the human face which is definitely frightening to everyone. Thus, the novel may become a touchstone of our culture in a way that it functions as a warning to correct certain tendencies in our own

society because if there is not Big Brother as such, there might be other, more subtle things to worry about.

The novel is presented as a warning about a possible fate for humanity. The society we live in can become the society of Big Brother and Party if we allow it. The abuse of power through discourse and dehumanization of mankind are two dangerous prospects. The purpose of this novel is to send the reader a message prompting them to take action in order or prevent this and save their society. Orwell wrote Nineteen Eighty-Four as a warning the members of his society as well as the society of the future. Orwell wants to alert us and make us aware of the possible dangers that could be encountered in future. The novel is warning to those who have faith in human progress and in man's ability to create a world of justice and peace.

Because of Orwell's experiences of the various incidents and events occurred in his life time, he developed an intense disliking towards organized power. His works which deal with suppression, poverty, ostracism are the outcome of his personal experience. His novel Nineteen Eighty-Four is one of them which illustrate how through various kind of discourse the party is able to sustain its power.

Work Cited

- A. Naiman. "Language on the Verge of a Nervous Breakdown," *Wilson Quarterly* Summer 1994), 110.
- Bernyas, Edward L. *Propaganda*. New York: Liveright, 1936.
- Brundibar, S. *Past on display in 1984: USA Today*, (FEB 20, 2006).
- Daiches, David. *A Critical History of English Literature*. Vol.4. New Delhi: Allied Publishers, 1986.
- Deluze, G. (1998) *Foucault*, trans. Hand, s. Minneapolis, MN: University of Minnesota Press.
- Dodds, K.(200) *Geopolitics in a Changing World*. Engle-woods Cliffs, NJ: Prentice Hall.
- Foucault, M. (1979) *Discipline and Punish: The Birth of Prison*, trans. Sheridan, A New York: Vintage Books.
- Foucault, M. (1980) *Power and Knowledge: Selected Interviews and Other Writings 1972-1977*. London: Harvest Press.
- Foucault, M. "Truth and Power." *The Foucault Reader*. Ed.Paul Rabinow. London: Penguin,1991.51-57.
- Gordon. (1994) *Introduction, in Faubion, J.D.(ed.) Power: Essential Works of Foucault, 1954-1984*,trans.Hurley R. and others. New York: The New Press, pp.xi-xli.
- Hooks, S. "The Conceptual Structural of Power-An Overview." *Power: Its Nature, Its Use, and Its Limits*. Ed. Donald W. Harward. Massachuseetts: Schenkman, 1979. 3-19.
- John Emerich Edward Dalberg-Action, Lord Action. *Bartlett's Familiar*

- Quotations*. Ed. Emily Morison Beck. Canada: Little, Brown and Company, 1980. 615.
- Kendall, Gavin and Gray Wickham. *Using Foucault's Method*. London: Sage, 2002.
- Kearney, Anthony, *Explicator*, 00144940, Summer 96, Vol. 54, Issue 4
- Kerr, D. Orwell's BBC Broadcasts: *Colonial Discourse and the Rhetoric of Propaganda: Textual Practice*, volume 16, No. 3 (Dec. 2002)
- Kerr, D. From 1984 to One-Dimensional Man: *Critical Reflections on Orwell and Marcuse*. USA Today, (Sep. 28, 2005)
- May, R. "Psychoanalysis and Power." *Power: Its Nature, Its Use, and Its Limits*. Ed. Donald W. Harward. Massachusetts: Schenkman, 1979. 3-19.
- Neill, D. *A Short History of the English Novel*. New Delhi: Kalayani Publishers, 1998.
- Onta, P. "Radio and the Politics of Democratic Culture in Nepal" paper presented at The Agenda of Transformation: Inclusion in Nepali Democracy organized by the Social Science Baha, 24-26 April. 2003, Kathmandu, Nepal.
- Orwell, George. *Animal Farm*. London: Penguin, 1989.
- ... *Decline of the English Murder and Other Essays*. London: Penguin, 1965.
- ... *Letter to Francis Henson*. 16, June, 1949. *Collected Essays, Journalism and Letters of George Orwell*. Ed. Sonia Orwell and Ian Angus. New York: Harcourt, 1968. 502.
- ... *Nineteen Eighty-Four*. London: Penguin, 1990.

- Oxley, B.T. *George Orwell*. London:Evans Brothers Limited,1967.
- Reich,C. "power and Law." *Power: Its Nature, Its Use, and Its Limits*. Ed. Donald
W. Harward. Massachuseetts: Schenkman, 1979. 3-19.
- Russell, B. *Power a New Social Analysis*. London;Routledge, 2002
- Sharp,J.P.(1993) *Hegemony, popular culture and geopolitics: the Readers Digest*.
Political geography 15:557-570.
- Shelden, Michael (1991). *Orwell—The Authorized Biography*. New York:
HarperCollins. 0060167093.; pp 430-434
- Tucker, R.C. (1983) *Does Big Brother Really Exist?* in Howe, I. (ed.) 1984
Revised. New york: Harper \$ Row. pp. 89-102.
- Tyner, James. *A Social and Cultural Geography*, Vol.5, No.1, March 2004.
- W. Steinhoff. "Doublethink and Newspeak," 160-69.
- Wain, John. *Essays on literature and Ideas*. London: Macmillan, 1963.

