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21 Dinello, p.95.

22 Ibid. , p.95.

23 Jeffrey Meyers, "Spies in Nineteen Eighty-Four ", Notes on Contemporary Literature (Vol.42. Issue:4 , September 2012 )

24 Booker, Dystopian Literature: A Theory and Research Guide, p.209.

25 Fromm, p.313.

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4 Ildney Cavalcanti, "The Writing of Utopia and the Feminist Critical Dystopia: Suzy McKee Charnas's Holdfast Series". Dark Horizons: Science Fiction and the Dystopian Imagination. Ed. Raffaella Baccolini and Tom Moylan (New York: Routledge, 2003), p. 51.

5 Sargent, p. 24.

6 John Stuart Mill, Public and Parliamentary Speeches. Ed. John M. Robson and Bruce L. Kinzer (Toronto: University Toronto Press, 1988), p. 248.

7 Kollar, p. 5.

8 George Orwell, "Why I Write" (London: Gangrel. — GB, 1946)

(URL:[http://orwell.ru/library/essays/wiw/english/e\\_wiw](http://orwell.ru/library/essays/wiw/english/e_wiw)) accessed August, 2014.

9 Daniel Dinello, Technophobia! : Science Fiction Visions of Posthuman Technology (Austin: University of Texas Press, 2005), p.94.

10 John Rodden, Critical Insights: George Orwell (Ipswich, MA: Salem Press, 2013), p. 3-6.

11 George Orwell, "Why I Write" (

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(URL:[http://orwell.ru/library/essays/wiw/english/e\\_wiw](http://orwell.ru/library/essays/wiw/english/e_wiw)) accessed August, 2014.

12 Ibid.

13 Bernard Crick, Essays on Politics and Literature (Edinburgh: Edinburgh University Press, 1989), p.134.

14 Ibid. , p. 157.

15 Gary Martin," The meaning and origin of the expression: Power corrupts; absolute power corrupts absolutely" (URL:<http://www.phrases.org.uk/meanings/absolute-power-corrupts-absolutely.html>) accessed September, 2014.

16 M. Keith Booker, Dystopian Literature: A Theory and Research Guide (Westport, CT: Greenwood Press, 1994), p. 213.

17 M. Keith Booker, The Dystopian Impulse in Modern Literature: Fiction as Social Criticism (London: Greenwood Press, 1994), p.70.

18 All citations of the novel are taken from George Orwell, Nineteen Eighty-Four (New York: Signet Classics, 1977)

19 Erika Gottlieb, Dystopian Fiction East and West: A universe of terror and



the possibility of establishing a utopian paradise on earth and brought disillusionment and fear that humans' future might not be as bright as they once thought.

The paper also shows how the totalitarian governments can use technology as a means for destruction, enslaving and building a real dystopia. Orwell's novel reflects the real fears of humans by depicting a future in which humans utilize technology in a fearful way. The common people in Orwell's Nineteen Eighty- Four are all controlled by technology and as a result, they become slaves not only to their rulers but to their technologies. They lead a soulless cold life far from God, family love, nature, and art. They become just like the machines they use.

In Nineteen Eighty- Four, telescreens and hidden microphones are the most important technologies that are used to control people. Telescreens, which enable the Party to watch over people and give commands, create a state of fear in all the people of the novel who live in an everlasting fear. Any rebellion against the Party is ended directly and the rebels will be punished and changed completely to

servants and lovers for the Party. When the Party severely dehumanizes Winston Smith in the novel, he loses his will to think as an individual. He ends up serving and praising the Party which he had been fighting throughout the entire novel: "We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them" (280 Orwell). Orwell's novel shows that not only the oppressed are dehumanized but the oppressor as well, who loses his morals and compassion. It shows how the party dehumanizes people and how Winston Smith loses his will to be a human.

#### Notes

1 Tom Moylan, Introduction. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia* (Boulder, Colo.: Westview Press, 2000), p. xi.

2 James M. Morris and Andrea L. Kross, Introduction. *The A to Z of Utopianism* (Lanham: The Scarecrow Press, Inc. , 2004), p. xxi.

3 J. A. Cuddon, *The Penguin Diction-*



Eighty-Four for spying and controlling the people of Oceania:

“In a far distance a helicopter skimmed down between the roofs, hovered for an instant like a blue-bottle, and darted away again with a curving flight. It was the Police Patrol, snooping into people’s windows” (2).

Orwell ends the novel in an astonishing way. Winston who can be considered a representation for all men around the world is erased. He becomes, as O’Brien said and promised, a new or another thing. A thing because he becomes just like a robot which takes and follows the orders without any question. Winston, who at the beginning of the novel knew the “what” and the “who” but was in a search for the “why”, is now a tamed robot who loves Big Brother (his torturer). Erich Fromm in his afterword to the novel mentions that: “unless the course of history changes, men all over the world will lose their most human qualities, will become soulless automatons, and will not even be aware of it”.<sup>25</sup> So technology in the novel has a vital role. It helps to change and transform. It is a means that

all the dictators around the world use to teach their people how to be successful slaves.

#### IV. Conclusion

The development of utopian and dystopian genres is related to the development of the humans and their technologies. Power and technology can be used to enslave people and threaten their existence by making them live in catastrophic conditions. As human societies began to change from their primitive simple life to a complicated technological one, many thinkers, authors and critics who tried to study and explain the kind of relation between humans and technology also appeared. While some saw technology as a great and influential means for progress, many others referred to it as an enemy, or a new kind of monster that leads to nothing but destruction. As a result, the twentieth century is considered by many as the golden era for the dystopian genre that is continuing in its flourish in the twenty-first century. Dystopian fiction is linked to the social, political and economic changes that happened and are still happening all over the world. These changes challenged



in advance when a rocket was coming, although the rockets supposedly traveled faster than sound” (84).

The scene of bombardment is described in a fearful way through the novel:

“There was a roar that seemed to make the pavement heave; a shower of light objectives pattered onto his [Winston] back. When he stood up he found that he was covered with fragments of glass from the nearest window...The bomb demolished a group of houses two hundred meters up the street. A black plume of smoke hung in the sky, and below it a cloud of plaster dust in which a crowd was already formed round the ruins” (84).

Along with rocket bombs, the atomic bomb, which all the three powers (Oceania, Eurasia and Eastasia) claim its invention, is used against the people. It is used and “the effect [is] to conceive the ruling groups of all countries that a few more atomic bombs would mean the end of organized society, and hence of their own power” (194).

Another technology in the novel that Orwell refers to indirectly and which is also used for spying is the “ear trumpet”.

This technology is the most dangerous one, though it might be a primitive one. The ear trumpet is not only dangerous but catastrophic because the Party uses a toy copy of it as means to destroy and control families. This tool is given to children in order to use it for spying on their parents. In the first part of the novel Orwell refers to this means on one of his characters’ tongue (Mr. Parson). Parson tells Winston about his children and their training:

“That’s a first-rate training they give them in the Spies nowadays better than my day, even. What d’you think’s the latest thing they’ve served them out with? Ear trumpets for listening through keyholes! My little girl brought one home the other night- tried it on our sitting room door, and reckoned she could hear twice as much as with her ear to hole. Of course it’s only a toy, mind you. Still, gives ‘em the right idea, eh?” (63)

Through the novel, Orwell shows that Mr. Parson becomes victim in this way. His children, whom used to spy on him, lead him to his severe punishment at Love Ministry.

Helicopters are also used in Nineteen



Orwell describes him in the novel “the primal traitor, the earliest defiler of the Party’s purity” (12). However, later it becomes clear that he is a creation of the Party itself. These horrible two minutes are usually ended with the appearance of Big Brother’s face on the screen followed (By) the Party’s three slogans: “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH” (148).

In Hate Week the same thing is repeated but with greater range. There are different preparations and all the Ministries are working overtime. The Party tries to fright people and increase their hatred against their unreal enemy. In order to do this it uses rocket bombs, fake stories, telescreens and many other means. In Hate Week for example, “The rocket bombs crashed oftener than ever, and some times in the far distance there were wild explosions which no one could explain” (148) and “to harmonize with the general mood, the rocket bombs had been killing larger numbers of people than usual” (149). Even the song in this week is called the “Hate Song” and “it is plugged endlessly on the telescreen” (148).

The rocket bombs, which can be considered one of the worst military technology products, are also used in Oceania as a means to control people by making them live in a continuous hatred and fear. Hatred toward the supposed and the unknown enemy, who can be either Eurasia or Eastasia (as the Party orders), and fear from being killed by these bombs. Some characters like Winston and Julia, whom Orwell creates as rebels to show reality, do not believe that the bombs are from the enemy. Julia once told Winston “that in her opinion the war was not happening. The rocket bombs which fell daily on London were probably fired by the Government of Oceania itself, ‘just to keep people frightened’” (153).

Rocket bombs are nicknamed as “steamers” by the proles. The proles seem to be used to them. They are familiar with them to a degree that they know exactly when they (the rocket bombs) are coming:

“The proles were nearly always right when they gave you a warning of this kind. They seem to possess some kind of instinct which told them several seconds





that there is neither a telescreen nor a microphone. They speak about different subjects and disclose their hatred toward the party. But before even finishing the book which they got from O'Brien after joining the Brotherhood (a trap for arresting those who try to stand against the Party), they are astonished by an iron sound coming from a picture in the room echoing their speech and telling them "you are dead" (221). The sound also asks them to remain in their places and make no movement. When the picture falls down, it uncovers a telescreen which is hidden behind it and the person who talks to them through it was Mr. Charrington. The lovers are arrested and taken to a special place where they should learn their lesson by force and torture. In other words, they are taken to what Orwell ironically called "Ministry of Love". Here Orwell warns of the bad rulers and their dirty ways of domination. They use people and technology for spying and enslavement.

Through the novel, it becomes obvious that there are other purposes for the telescreens. They are used for not only spying or giving orders but as important

announcement means. The Party uses them for frightening people by giving them false news about war. The author introduces the telescreen as a tool, which is used for domination through frightening. Examples can be taken from the first chapter of the novel:

"The next moment a hideous, grinding screech, as of some monstrous machine running without oil, burst from the big telescreen at the end of the room. It was a noise that set one's teeth on edge and bristled the hair at the back of one's neck. The Hate had started". (11)

So the telescreen is used to propagandize for what is called "Two Minutes Hate" and "Hate Week". In Two Minutes Hate, the people are forced to watch the enemy through the screen and express their hate toward him by behaving violently. This program as Orwell explains "varied from day to day, but there was none in which Goldstein was not the principle figure" (12). Emmanuel Goldstein toward whom the hate is intensified was a former member of the Party, the commander of the Brotherhood and the author of the "Book" (13). He is as



the expression of quiet optimism which it was a devisable to wear when facing the telescreen” (5). Even thinking is dangerous in front of this device, “It was terribly dangerous to let your thoughts wander when you were in any public place or within the range of a telescreen” (62). The telescreen completely controls them.

Julia, like Winston, is also a victim of this totalitarian state and its technology. She also works at the Ministry of Truth at the Fiction Department. Orwell chooses her to represent those women who are willing to do anything in order to reach their aims. When she falls in love with Winston, nothing stops her from reaching him. It can be said that she is stronger than Winston and she shows this in many situations. Even when O’Brien (the Inner Party Member) asks them whether they are ready to be separated from each other, she is the one who says “No!” (173) without hesitation. Though Julia is smart and daring, this does not prevent her from falling in the trap.

Spending time with her lover (Winston) first in the country and then in Mr. Charrington’s house leads them to their

end. At the country, they are free from the domination of the telescreen but “there was always the danger of concealed microphones by which [their] voice might be picked up and recognized” (117). Even when they are alone in the country they do not have the courage to speak at the lane because as Julia tells Winston:

“I didn’t want to say anything in the lane, in case there’s a mike hidden there. I don’t suppose there is, but there could be one. There’s always the chance of one of those swine recognizing your voice” (119).

After spending time with each other, they go back to their homes and try never to use the same way which they use to come to the country. Not only the telescreen and the microphone are their obstacles but “[t]here were evenings when they reached their rendezvous and then had to walk past one another without a sign, because a patrol had just come round the corner or a helicopter was hovering overhead”(129).

At Mr. Charrington’s house, where they hire a room, they feel freer and spend more time with each other. They are sure





moreover, so long as he remained within the field of vision which the metal plaque 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 guesswork. It was conceivable that they watched everybody all the time". (3)

By displaying Winston's and many other characters' life story, the author tries to show how a totalitarian government or a dystopian society can be. In the beginning of the novel, Winston appears to be different. He is a person who searches for a missing thing. He always thinks and tries on study the reality in his own way. Winston thinks that he lives in illusion and there is something behind the veil. He works at the "Ministry of truth" or "Minitrue" which is one of three other ministries that compose the government departments of the dystopian society of Oceania. His job is to "rectify the original figures by making them agree with later ones" (39). The other ministries are "Ministry of Peace or Minipax", "Min-

istry of Love or miniluv" and "Ministry of plenty or Miniplenty". Winston works at the record department. His work there has its effect on him and on his beliefs. Since he updates the history, so he knows that there is no truth and there is always a new version of the past. In other words, "the past is whatever the Party chooses to make it" (213). Winston is aware of everything but there is something inside him, which leads him to do forbidden things. Through the novel Winston is the person who keeps a diary, asks about history (forbidden question), makes illegal sexual relationship and reads forbidden books. By keeping a diary, he tries to record his own history, but he fails to reach his aim and became a victim.

Winston is one of many people who suffer from the technology of their state. It not only annoys him but leads to his tragic end. At home whenever he wants to run away from the unbearable telescreen, he "kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing" (3). He also tries to make his facial expression seem appealing: "He had set his features into



the Party owns anything, except petty personal belongings. Collectively, the Party owns everything in Oceania, because it controls everything and disposes of the products as it thinks” (206).

Telescreen, which nowadays resemble the televisions, computers and internet, is the first kind of technology that enables the dictators of Oceania to enslave their people. It is the most striking tool through which the Party of Oceania keeps track of its members. This surveillance device is described by Orwell as “an oblong metal plaque like a dulled mirror” (2). It is also defined as “a reverse television that watches the people instead of people watching it”.<sup>23</sup> It is put in all the citizen’s homes as well as public places and the government institutions in order to ensure the complete domination over the people. Only the lower class people (the proles) do not have telescreens, simply because the Party does not have much to do with this part of the population. Those people are too tamed to compose any danger. The Party sees that the proles are nothing and in a slogan it declares that “Proles and animals are free” (72).

These telescreens are versatile tools. They are programmed in a way that “allow[s] the Party both to keep its members under surveillance and to bombard them with a constant barrage of video propaganda”.<sup>24</sup> They are also used as clocks to remind the members of the Party of their morning exercises. These devices are on at all the time and only the members of the Inner Party are enabled to turn them off. The American author Jeffery Meyers in his article “Spies in Nineteen Eighty-Four” declares that these devices are one among many other devices and tools that the Party uses to spy on its people. Orwell illustrates that by this device the government or the Thought Police is able to hear any sound and watch any movement. Winston, who is the main character in the novel, and many others like him suffer a lot from this technology. Winston’s state under the domination of the telescreens is described in the first part of the book as the following:

“The telescreens received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it;



possibilities such as focusing the sun's rays through lenses suspended thousands of kilometers away in space, or producing artificial earthquakes and tidal waves by tapping the heat at the earth's center" (194).

Media play a vital role in the novel. The Party owns it and has a complete control over it. Through it the Party could strengthen its control over the people. Media helps the totalitarian rulers of the Inner Party to watch the people and fill their minds with the thoughts and slogans that they want. Throughout the novel Orwell shows how media can be a destructive and a dangerous tool. It is used to control people and destroy them psychologically. In the second part of the novel and in Goldstone's book Orwell sheds light on media and its dangers: "The invention of print, however, made it easier to manipulate public opinion, and the film and the radio carried the process further. With the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end" (205). Here it is impor-

tant to mention that Orwell's work in the BBC enables him to know the importance of media technology in domination. So through the novel he focuses on this point and tries to forewarn the people from its possible dangers.

According to the Party all the people are dangerous and should be under the Party's eye:

"Every citizen, or at last every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all other channels of communication closed. The possibility of enforcing not only complete obedience to the will of the State, but complete uniformity of opinion on all subjects, now existed for the first time". (206)

Privacy is considered as something forbidden because it may lead people to think in their miserable state and as a result revolt against the Party. The individual in Oceania not only has no privacy but lacks everything. There are no good clothes or food. All people are poor and miserable. "Individually, no member of



subversive ideas, machines generate the culture, manufacturing sentimental novels, songs, and pornography”<sup>22</sup>

The Inner Party, who is the dominator and who believes in nothing but power, thinks that its power and conquest can be achieved “either by gradually acquiring more and more territory... or by the discovery of some new and an unanswerable weapon” (193). In reality there is neither war nor conquest but a continuous war against the poor people and a conquest of their minds and bodies. And since the aim of the Party is the complete domination, so it uses all means that can help to kill a great number of the citizens without any warning and control them by knowing what they think. The Party tries to direct its science and technology toward this aim and as a result, the scientist in the novel:

“is either a mixture of psychologist and inquisitor, studying with extraordinary minuteness the meaning of facial expressions, gestures and tones of voice, and testing the truth-producing effects of drugs, shock therapy, hypnosis and physical torture; or he is a chemist, physicist,

or biologist concerned with only with such branches of his special subject as are relevant to the taking of life” (194).

Orwell through the novel shows how the governments all over the world work for gaining power to use it against their people. The Party and its Ministry of Peace, for example, have hidden laboratories and experimental stations. These places are found in different places around the world. The scientists there are busy in doing different dirty experiments and inventions:

“Some are concerned with planning the logistics of future wars; others device larger and larger rocket bombs, more and more powerful explosives, and more and more impenetrable armor-plating; other search for new and deadlier gases, or for soluble poisons capable of being produced in such quantities as to destroy the vegetation of whole continents, or for breeds of disease germs immunized against all possible antibodies; others strive to produce a vehicle that shall bore its way under the soil like a submarine under the water, or an airplane as independent of its base as a sailing ship; others explore even remoter





novel, “especially for the electronic surveillance of the behavior of individual citizens, but on the whole this dystopian society is rather backward technologically”.<sup>17</sup> There are no important or highly improved tools “[a]nd even technological progress only happens when its products can in some way be used for the diminution of human liberty” (193).<sup>18</sup> Science plays its role in serving the dictators and it is used as they want, “for perpetrating terror- that is, for designing weapons against a fictitious enemy and for perfecting psychological methods to break down the individual’s private conscience and consciousness”.<sup>19</sup> They know how to manipulate it and how to face little resistance. They use technology to control the movements as well as the thoughts and feelings of the people.

The most important technological improvements, which Orwell’s novel concentrates on, are spying tools. Such tools keep the Party in power and the people in a submissive state. In Nineteen Eighty-Four technology is used in a fearful way and with its coming, the people lost their freedom, individuality and privacy. It is a

means for watching and giving orders. In short, it is the Party’s tool for domination. Telescreens, rocket bombs, helicopters and microphones are the most important kinds of technology that are used through the novel. Oceania under the rule of the Party and its technology becomes as Erich Fromm in his afterword to the novel explains:

“Orwell is simply implying that the new form of managerial industrialism, in which man builds machine which act like men and develops men who acts like machines, is conducive to an era of dehumanization and complete alienation, in which men are transformed into things and become appendices to the process of production and consumption.”<sup>20</sup>

Orwell through the novel “fuses the ideology of the machine with the ideology of totalitarianism”.<sup>21</sup> Daniel Dinello in his book *Technophobia!: Science Fiction Visions of Posthuman Technology* states that the presence of technology in the novel is very important “Electric racks, helicopters, and “telescreens” ... provide instruments of torture, control, surveillance, and propaganda. To reduce



the post war era when the world witnessed many changes like the beginning of the Cold War and new technologies including computers and nuclear power. The novel presents a dystopian society in which technology is used to control people and create a place where people have no control over their own lives. They live in misery and terror. The totalitarian government or "The Party" monitors the people's behavior and controls them by using telescreens and hidden microphones so the people have no privacy and they live in continuous fear. All these changes led to inspire much dystopian fiction. This paper discusses the idea of how the government can control its people's mind through technology and leads them to lose faith in themselves. The paper also shows how the merge between technology and humanity can lead to catastrophic ends.

### III. Technology and Domination in Nineteen Eighty-Four

In his *Dystopian Literature: A Theory and Research Guide*, M. Keith Booker states that:

"1984 refers most directly to the oppressive Stalinist regime then in power

in Russia, but it echoes Hitler's German Nazi regime in numerous ways as well. Moreover, the book stands as an eloquent plea that we remember the past and learn from it".<sup>16</sup>

Booker sees the novel as a reflection of the political events that happened around the world during the twentieth century and a lesson to learn from. Like Booker, many critics tackle various forms of physical dehumanization such as genocide, mass murder and massacre. The most dangerous effect of dehumanization is the dehumanized conceit of man and the vanishing of thoughts through continuous dehumanization. To die while there are vivid thoughts shaping his or her individuality is less severe than living with their dehumanized thoughts. Instead of comforting and improving people's life, technology helps its user to dominate and kill in a more efficient way.

Technology and science in the novel's "primitive" world are not so advanced. Booker in his *The Dystopian Impulse in Modern Literature* sheds light on this point and states that there are certain numbers of advanced technologies in the





contain all the aspects and characteristics of a dystopian novel.

Although he wrote many essays and novels on different subjects, he was known for his works that deal with politics and poverty like *Dawn and Out in Paris and London* (1933), *Burmese Days* (1934), *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949).<sup>10</sup> Orwell declares, in his essay "Why I Write" (1946), that "every line of serious work I have written since 1936 has been written against totalitarianism and for democratic socialism, as I understand it."<sup>11</sup> He also adds that the aim behind these works is "to make political writing into art."<sup>12</sup> So, it could be said that, Orwell's works are political ones with a literary and a fictional cover.

The novel was outlined in 1943 under the title *The Last Man in Europe*, but with the help of his publisher, who might see that the title can disclose a lot, Orwell completed the novel and changed it in 1948 into *Nineteen Eighty-Four*, which suggests a prophecy.<sup>13</sup> Orwell divided the work into three parts with an appendix. Each part is specialized in showing different faces of the totalitarian govern-

ment of Oceania (or postwar London). While the opening part begins with a detailed description of Oceania, its political institutions, the people and their poverty, the second part shows the kind of relationship that can be found among the people of such a society with special concentration on sexual relationship. In the last part, Orwell shows how the totalitarian government tortures its people in order to make them accept their reality and have loyalty and love to no one but the government (Big Brother and The Party). Neither history nor future is found in this dystopian novel. Everything is gloomy and horrible. There is no real friendship, no true families, no known history, no privacy and what is more important no freedom and "no respect for truth".<sup>14</sup>

States that are built on fear and rulers who rule with blood are the pictures that Orwell draws for future in *Nineteen Eighty-Four* (1949). Reading the novel brings to the minds Lord Acton's speech "Power tends to corrupt, and absolute power corrupts absolutely. Great men are almost always bad men".<sup>15</sup> Orwell's *Nineteen Eighty-Four* is written during



Dystopian fiction, being a subgenre of science fiction, often contains a futuristic society in which technology has progressed to a point far exceeding the progress of technology in the readers' reality. In her guide to writing fiction, Janet Burroway describes science fiction, and thus to an extent Dystopian fiction, as "dealing with the accomplishments of the human race through science, the dangers to human feeling, soul and environment" (398). Dystopian fiction distinguishes itself from science fiction by making use of recurring elements in its stories. For example, the featured society is controlled by some kind of oppressive force. In some stories, the characters are aware of their oppression, while in other stories, they are in blissful ignorance to what is happening to them and their surroundings. These stories often make use of violence. Oppressors use it because they are scared of their downfall, suppressed use it because they fear their oppressor and see no other way than to retaliate. Violence is used in the absence of other emotions. Characters have no other way of expressing themselves because other

forms of expression are not present. Thus, violence develops in the place where other emotions should be present. It is thus noteworthy to examine what exactly the purpose of violence in Orwell's dystopian novel, Nineteen Eighty-Four and what it does that makes it such a prevalent theme in the genre.

George Orwell (1903-1950), as all the writers of twentieth century, witnessed many social and political events that had their direct effect on his works. Working in the Indian Imperial Police and in Burma, undergoing poverty, the coming of Hitler, the out breaking of the Spanish Civil War and many other events led him to understand the nature of imperialism and as a result, his hatred to the rigid authority increased. These events propped to "give [Orwell] an accurate political orientation" 8 and increased his understanding of what happened around the world. Orwell, who witnessed all these changes around the world, had his fears from dictatorships that might destroy the human civilization and his Nineteen Eighty- Four reflects these fears. The novel, which is a "political dystopia" 9, is one of those novels that



absent signified".<sup>4</sup>

Dystopia, which means "bad place", became common in the twentieth century, though it appeared beforehand. Although the first recorded use of the term was in 1868 by the British philosopher and political economist, John Stuart Mill, this does not mean that the concept itself was not discussed before this date. Several authors and critics tried to criticize or shed light on what they saw as "flawed utopia" long before Mill had used it. He used it in his parliamentary speech as a critical and satirical device. In that speech, Mill mocked his opponents claiming that their ideas were not utopian but "dystopian" or "cacotopian".<sup>5</sup> He tried to redefine a name for a perspective which was opposite to that of utopia: It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or caco-topians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable. <sup>6</sup>

The term dystopia is one of utopia's derivations: dys comes from the Greek dus, means bad, abnormal, and diseased;

and caco comes from the Greek kako, that is used to refer to something, which is unpleasant or incorrect. Since Mill's speech, many other designations have been put forward by different authors to refer to the idea of utopia has gone wrong (such as negative utopia, regressive utopia, inverse utopia or nasty utopia), but Mill's neologism has prevailed. It was not until 1952 that J. Max Patrick and Glenn Negley indicated that the writers of this genre should use this term. Even Aldous Huxley referred to his novel *Brave New World* as a utopian.<sup>7</sup>

The term "dystopia" is the opposite of "utopia". While "utopia" describes an imaginary place where everything is perfect, "dystopia" means an imaginary place in which everything is imperfect. "Dystopia" is the creation of an imaginary fearful place where people are unhappy and afraid because they are dehumanized and treated badly. In literature, this term is applied to works of fiction, including science fiction and other speculative fiction genres that depict an unpleasant imaginary world in which all aspects of life are distorted.



at stake, nonetheless, is why the positive utopian thinking shifted into the negative dystopian portrayal of the future, which then flourished in the literature of the nineteenth and twentieth centuries. The answer can be found in history—major historical events of the nineteenth century, such as the October Revolution of 1917 in Russia, Nazi Germany and the Second World War, technological progress and the creation of the atomic bomb, challenged the possibility of a utopian paradise and brought disillusionment and fear that our future might not be as bright as we thought. Maria Varsam justly asserts in her work “Concrete Dystopia: Slavery and Its Others” that, “whereas . . . utopia is a manifestation of desire and hope for a better world and an ‘unalienated order’ that upsets the status quo, . . . dystopia delineates the crushing of hope and the displacement of desire for the purpose of upholding that status quo” (209). David Riesman also explains the evident slide into dystopian thought because of scientific progress, which creates a negative projection of the horizon of humankind’s future: “When governments have power

to exterminate the globe, it is not surprising that antiutopian novels, like George Orwell’s Nineteen Eighty- Four, are popular, while utopian political thought about a more hopeful future nearly disappears” (95).

## II. From the Platonic Republic to the Dystopian State of Orwell: Nineteen Eighty- Four

Utopia, which means a “good place” and “no place” at the same time, came into common usage in the West. It refers in all cases to “an idea or scheme far beyond the range of possibility, though perhaps intriguing in theory”.<sup>2</sup> Originally, utopia as word is coined by the Renaissance humanist Sir Thomas More. He used it as a title for one of his books, which was published in 1516. The title Utopia was More’s imaginative invention. It was derived from two Greek terms: ou topos meaning “nowhere” and eu topos meaning “ideal place”.<sup>3</sup> Here it is important to mention that utopia is a paradoxical expression. It is as Ildeny Cavalcanti describes “a representational fullness that carries and exposes its embedded emptiness: the word being the signifier of an





## I. Introduction

The novel is the first literary genre to recognize violence and its effects on human beings because of its link with reality. Violence plays an essential role in dystopian fiction and is not only used for sensational reasons but also contributes to plot development. Tom Moylan in his *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia* identify the real roots of dystopian fiction by stating that “dystopian fiction is largely the product of the terrors of the twentieth century exploitation, repression, state violence, war, genocide, decess, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of the everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination.”<sup>1</sup> In dystopian writings, novelists have challenged all attempts to dehumanize people and limit their capabilities. The dystopian genre that blossomed in the literature of the nineteenth century emerged and developed mainly as a critical response and an antithesis to utopian fiction, and portrays utopia gone awry. The dystopian novel is

the superlative formula for cultivating a healthy political climate, wrought with skepticism and paranoia. The development of utopian and dystopian genres is related to the development of the humans and their technologies. It concentrates on the pessimistic and fearful influence that power and technology has or may have on people and their life. Dystopias characteristically depict post-apocalyptic societies maintained by worst-case scenario governments. Readers vicariously experience a novel’s worth of oppression and ultimately, surface from the denouement, gasping for democracy and literally conditioned to fight for it. The word dystopia can be translated from Greek for “bad place” and usually depicts a society with a utopian organization that has at least one dangerous flaw. Though dystopia or anti-utopia has mainly manifested and gained popularity as a skeptical reaction to utopian vision, it surprisingly shares many characteristics with utopia. However, the chief distinction between these two genres lies in whether the text seems to suggest a positive or a negative outcome to the utopian fantasy. The question

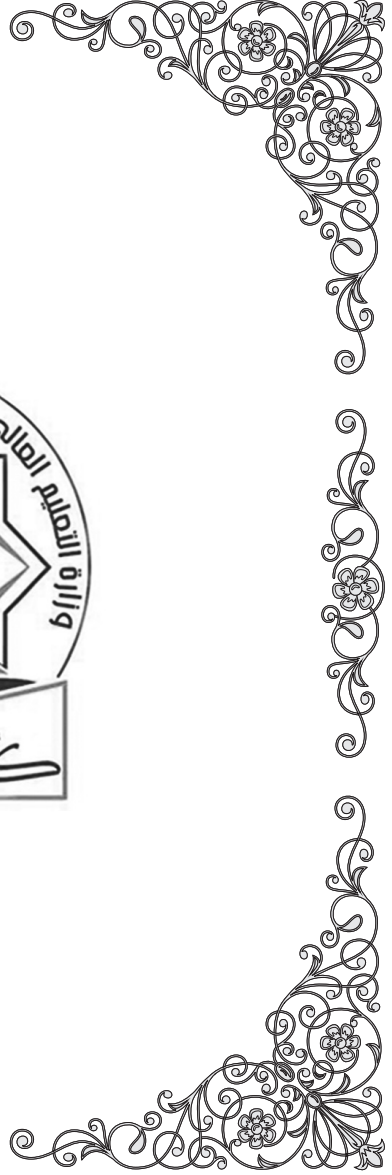
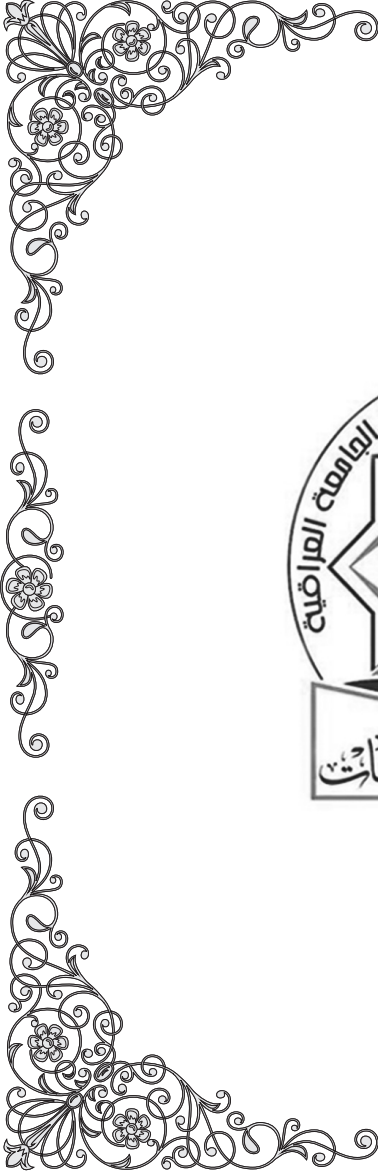


### Abstract

This paper examines George Orwell's novel Nineteen Eighty-Four (1949) as a dystopian fiction and shows how dehumanization is targeting the roots of society and its individuality. Thus, the paper is about using the bleak background of dystopian literature to discover the subtle shades of meaning between the "real" and "artificial". It demonstrates how dystopian fiction can be used as a warning against political, cultural and economic domination of the authoritarian governments or the groups that use technology and science as means to achieve their aims. The hypothesis in this paper is that dystopia has powers of political persuasion superior to other genres. Dystopian literature characteristically addresses the plight of the "everyman" who copes with the oppression imposed by a totalitarian regime. The great question being explored in any dystopian novel is whether government can save mankind from itself by eradicating individual will. The conclusion sums up the findings of the study.

1. 1.4 Significance of the Study
2. The study will be useful for those who are involved in the field of
3. language teaching, especially in ELT. It will be very important for the
4. language planners, textbook designers, researchers, language teachers,
5. and students. This will have remarkable contribution in area of teaching
6. short st

Keywords: dystopia, dehumanization, power, technology, George Orwell



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**George Orwell's Nineteen Eighty-Four  
as a Dystopian Novel**

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