

Nineteen Eighty-Four

Comprehensive Guide for
AS and A Level English Literature

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Teacher's Introduction

First published in 1949, George Orwell's farsighted and politically nightmarish *Nineteen Eighty-Four* is considered as the apotheosis of its genre. Decades ahead of his time, Orwell is considered one of the most influential writers of the twentieth century. Some major shifts in political thought during the latter half of the twentieth century, when many attitudes and soundbites from the novel have become integral to popular culture, have been published. The politically allegorical *Animal Farm* four years earlier, Orwell's reputation for his treatment of governmental systems quickly led to any literature of a similar style being referred to as 'Orwellian'.

The novel conceptualises a futuristic and totalitarian dystopia, at the centre of which is a drone worker, whose job (with the ironically named *Ministry of Truth*) is to falsify history. It is based on the idea that life is better now than ever before, before destroying the original. Constant falsification has led to a universal numbness of identity, to the extent that people cannot remember their own age.

We follow Winston as his indefatigable life force begins to rebel against this oppressive society crushed by its relentlessness. Orwell's penetrating vision of society is becoming increasingly relevant in the CCTV revolution of the last two decades and throws a harsh light on the ethical implications of the *Nineteen Eighty-Four* is a powerful and vivid depiction of the hazards of propaganda on the human spirit.

This guide has been written to provide a teaching aid for the OCR AS and A Level exam paper for English Literature. Included is a comprehensive analysis of each chapter detailing opposing themes, character analysis, and analysis of literary techniques used by George Orwell. Suggested exercises for students are presented at the end of each chapter as an aid to lesson planning and are suitable to be discussed in class or can be set as homework. All **literary and analytic language** used is emboldened and an easy reference glossary can be found at the end of this booklet.

Notes

- The cover image is of Senate House, London – the building on which Orwell based the Ministry of Truth.
- All page numbers refer to the Penguin Classics Modern Classics edition *George Orwell, Nineteen Eighty-Four*, London, 2000. ISBN 978-0-141-18776-1.
- References are given in the following format: 1.1.18 (*Part 1, Chapter 1, Page 18*).

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Specification Information

This resource is directed at students who are preparing for their OCR AS and A Level examination in compliance with the requirements of the exam board for both academic levels.

This resource addresses the following Assessment Objectives, as outlined by the OCR specification:

- ❖ AO1: Articulate informed, personal and creative responses to literary texts, using appropriate terminology, and coherent, accurate written expression
- ❖ AO2: Analyse ways in which meanings are shaped in literary texts
- ❖ AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- ❖ AO4: Explore connections across literary texts
- ❖ AO5: Explore literary texts informed by different interpretations

AS Level

Nineteen Eighty-Four is a text of choice for Section 2 of the AS Level examination, under the 'Dystopia' topic. The students will answer **one** question in this section. They will write a comparative piece which considers both their studied prose text and an unseen text. In this assessment, Assessment Objectives 1, 2, 3, and 4 will be assessed. This essay will be worth 30 marks. Objective 5 will not be assessed in this unit.

A Level

Nineteen Eighty-Four is a text of choice for the Comparative and Contextual Study component of the A Level examination. The students are given a choice of five topics of study, under the 'Dystopia' topic. *Nineteen Eighty-Four* appears in Topic 1. The students must choose **one** question from a choice of **three**. Students must write a comparative piece which considers both *Nineteen Eighty-Four* to another chosen text. This essay will be worth 30 marks, and will assess Objectives 1, 3, 4, and 5.

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Biography of George Orwell

George Orwell is the pen-name of Eric Arthur Blair. Born in Bengal in June 1903, Eric's parents were Indian Civil Serviceman Richard Walmesley Blair and half-French Ida Mabel Blair. In 1907, Eric's family moved to England and this is where he spent most of his youth. In 1917 at the age of 14 he began his studies at Eton and also his interest in the written word, with various contributions to college publications. Between 1922 and 1927, Eric served with the Imperial Police in Burma, an experience which gave him firm ground on which to set his first major novel, *Burmese Days* (1934).

Despite his middle-class upbringing, Eric was prone to live just above the poverty line and subsequently lived in Paris for two years, performing menial as well as clerical tasks. It was here that he coined the name *George Orwell* as well as the inspiration for *Down and Out in Paris and London* (1933). In 1929, the newly-christened George Orwell returned to England and began to contribute to various periodicals before being sent on commission in 1936 to the north of England. Orwell was to observe the conditions of the unemployed miners in the area and was appalled at the conditions he witnessed. He invoked memories of this trip as he penned *The Road*

During the final days of 1936, Orwell went to Spain to fight for the Republicans an account of the Civil War, *Homage to Catalonia* (1938) deals with his disapproval of conditions encountered. Orwell returned to England a changed man, never to be the same. In his art, he shortly became a weekly contributor and literary editor for the *Tribune* – between 1941 and 1943. It was his experiences in Spain which forged his anti-Stalinism that he wrote his political satire *Animal Farm*.

As he descended further into ill health, it was during his final years that Orwell had *Eighty-Four* was published in that year and set the trend for ground-breaking political fiction. This futuristic, dystopian nightmare set the seal on George Orwell's contribution to literature. With *Animal Farm*, made his reputation as one of the nation's finest satirists. At the time of his death in hospital in January, 1950, from a burst artery in his lung. He is buried under his name in All Saints' Churchyard, Sutton Courtenay.

When discussing his political works, Orwell has often been quoted:

'When I write a book... I write it because there is some lie I want to expose... to get a hearing.' ('Why I Write', 1947)

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Critical Reception

Nineteen Eighty-Four is often considered to be George Orwell's *magnum opus*, or develops and perfects many styles, elements and themes explored in his allegory years before *Nineteen Eighty-Four*. However, some critics were not so kind, as seen in the quote 'nature did not intend [George Orwell] to be a novelist'. As seen below, Orwell's mission to divide, amaze, and confuse critics and readers alike. Here are just some excerpts gathered over the last 70 years since the novel's first publication.

George Orwell's 1984 and Political Ideology, James M Decker (2004)

In his criticism of the novel, Decker draws on Orwell's use of Stalin's reign in his dystopian novel. Decker's critique of the novel appears unconventional, as most criticism of the novel focuses on the illustration of the dangers of ideologies. However, Decker does not appear to agree with this view.

In 1984, Orwell depicts not only Stalinistic brutality pursued to its vicious end, but also presents a horrifying vision of the consequences of absorbing an ideology unquestionably, as to eliminate ideology altogether. In this way, 1984 represents not a world without ideology but a world without ideology.

In his critique, Decker draws on Orwell's use of the extreme in his novel. Orwell's world is founded so extremely on an ideology, Decker argues, that Orwell's novel is something it grounds itself on. Decker's critique, therefore, points out the delicacy of the novel. The basis of a dystopia is the creation of an imaginary world; however, Orwell's use of the realities of Stalin's reign illustrate an almost contradiction, as highlighted by Decker.

George Orwell: L' Engagement, Gilbert Bonifas (1984)

Like Decker, Bonifas also criticises the extremities of Orwell's dystopian text. Bonifas criticises the novel for its overwhelming tone of 'immeasurable pessimism' that results in the warping of the novel's conclusion. As a result, Orwell appears to have pushed the bounds of dystopian fiction to its extreme, as we the readers are left with, as Bonifas argues, an immeasurably pessimistic ending. With this in mind, Bonifas prizes Orwell's earlier novel, *A Road to Wigan Pier*, published in 1937 (12 years before *Nineteen Eighty-Four*) as the masterpiece of his career, in which Orwell presents his findings after observing the realities of life for the working classes in the north of England, as the masterpiece of his career.

The Orwell Mystique: A Study in Male Ideology, Daphne Patai (1984)

This critique of the novel appears refreshing as Patai takes a feminist reading in her critique. Many critics, who are transfixed by the social and political elements of the novel, ignore the gender played in Orwell's writing of the novel. In her critique, Patai comments on Orwell's and his ignorance to the female victims within the dystopian society of Oceania:

Suppressing recognition of women's oppression and ignoring the issue of patriarchy is an insoluble double bind, and the inability to express this contradiction and its consequences undermines his work.

Patai's criticism acknowledges the possible limitations of Orwell's novel, as Orwell focuses on masculinity in his appointment of the male, Winston, as the sole focus of the narrative. In his critique, Orwell was transfixed with the totalitarian elements of his dystopian vision, overlooking the underlying misogyny of the Party's views, including their eradication of romantic love and of sex to solely being a means of impregnating women.

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Plot Summary

The novel begins in a dismal scene of a run-down flat in London, now part of the re-constructed city of Oceania, the home of Mr Winston Smith, a low-grade member of 'the Party'. Immediately from these opening pages, the extent of the power held by 'the Party' becomes apparent as Winston is apparently watched throughout his life in the room, and is surrounded by the face of Big Brother, the leader of the Party. Big Brother appears to have absolute control over all aspects of life in Oceania, along with its police force, the Thought Police, who appear omniscient in the present state in which the third-person narrative takes place. The Party's control extends to the future as the Party's governing of Oceania does not appear to be ending any time soon, but is emphasised in the Party's control of the past, as seen in their appointment of Winston to the Ministry of Truth, a department whose aim is to 'correct' the past by amending historical records of previous events that could make the Party look disreputable or dishonest. It is within the Party that we learn that Winston, unlike most members of Oceania, does not accept the Party and resents their oppressive powers of control and censorship. However, any form of rebellion, known as 'thoughtcrime', is forbidden, and punishable by death. However, Winston commits a crime against the party in his illegal purchasing of a diary in which he documents his thoughts and contempt for Big Brother and his reign.

One day, during a Two Minutes Hate, in which Oceania's members gather and put up posters of the Party's enemy Goldstein and their love for Big Brother, Winston catches the eye of a member of the Inner Party. Winston suspects that O'Brien is actually a member of a secret, secretive, mysterious group that apparently is working towards overthrowing Big Brother. Winston remains cautious of O'Brien and paranoid of his co-workers within the Ministry of Truth. A blonde haired girl who works in the Fiction Department. We soon learn that this girl is Julia, who is telling him that she loves him. Winston and Julia begin a secret love affair, as they are forbidden by the Party. The pair rent a room, belonging to the mysterious Mr Charrington, in the ruins of the old London proletariat, or 'proles', as the area appears to remain relatively free of Party surveillance.

As Julia and Winston's relationship intensifies, their hatred for the Party grows, but Winston knows that as he believes from the moment he purchased the diary that he is doomed to be betrayed. Finally, the sign Winston has been waiting for arrives, as Winston receives a message from O'Brien requesting to see him. Winston and Julia visit O'Brien, as he confirms Winston's suspicions and is working towards their demise. O'Brien gives Winston a copy of Goldstein's manifesto of the Brotherhood.

After their return home, Julia and Winston are seized by soldiers, as we learn that O'Brien is a member of the Party's Thought Police and has been observing the pair all along. Winston is taken to the Ministry of Love, where he learns that O'Brien tricked the pair and that Julia is a member of the Party. Winston is tortured for months in the Ministry of Love, as the Party attempts to break his spirit. After attempting to resist the Party, Winston is imprisoned in Room 101, a place in which he faces his worst fear. Suddenly, Orwell's repeated reference to Winston's fear of rats takes its fruition, as O'Brien straps a container full of rats to Winston's face in a final attempt to break his spirit. Winston pleads with O'Brien, finally succumbing to his power, as he begs O'Brien to spare him. O'Brien's desire is finally met, as Winston is released back into society a broken man. Winston encounters Julia once again, but no longer feels anything for her, as his love for her has been surpassed by the love he had for her.

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Themes

Language Change

As this is the very first chapter in the novel, we are given limited information about the origins of Newspeak. However, several Newspeak words are in use at this early stage as we learn the names of the four ministries;

'Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty.' (1.1.6)

Note here that *The Ministry of Love* becomes *Miniluv* and *The Ministry of Peace* becomes simply *Minipax*.¹ This is also seen in the terms *Ingsoc* (1.1.4) meaning *English Socialism*, and *doublethink* (1.1.9) meaning a form of **paradox**. The creation of Newspeak attempts to maintain a form of language that by its very nature cannot be used to stimulate intellectual thought, and can be used for administrative procedures only.

Militarism

Orwell's description of Winston's surroundings present to the reader a kind of military presentation of this world is heavily reliant on contextual information from Orwell's *Victory Mansions* (a name which does anything but describe the building), is built

'On each landing, opposite the lift-shaft, the poster with the enormous face of Big Brother Is Watching You, the caption beneath it ran.' (1.1.3)

These posters are reminiscent of the well-known posters of Lord Horatio Kitchener, captioned *Your Country Needs YOU*. With Orwell's long military history, this is clearly an **intertextual reference** to posters he may have seen in his youth in England during the Great War. Likewise, Orwell refers to the *'Three-Year-Plan'* (1.1.4); a direct reference to Hitler's *Four Year Plan* of 1936. Along with the *'Strident, Military Music'* (1.1.9) that blares from the Telescreen, the lack of colour in anything but the ominous posters is also a hint towards military regimental control. Every Party member is uniformed in blue overalls while members of the Anti-Sex League are given an additional red sash – a very military accessory. The purpose of uniforms, of course, is to control personal choice and the creation of identity – thereby preventing rebellious thought.

England itself is now known as *Airstrip One* (1.1.5). Presumably there are others in various parts of the world, but this establishes England as an effective Headquarters to Oceania. Because of this, London has become a mass of rubble and machine-gun nests. Though the nation of Oceania is at war, these are defensive measures. In fact we barely see any evidence of war in the entire novel, but for one explosion in front of Winston in Chapter 8. The military presence is an internal defence. To prevent a power via an uprising, the Party are eager to maintain their position and prevent

We are introduced to the reality. The major theme laid before us at this early stage as we learn the names of the four ministries; Winston first becomes Miniluv and Minipax. This is also seen in the terms Ingsoc (1.1.4) meaning English Socialism, and doublethink (1.1.9) meaning a form of paradox. The creation of Newspeak attempts to maintain a form of language that by its very nature cannot be used to stimulate intellectual thought, and can be used for administrative procedures only.

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¹ Hypothetically, should we choose to extend the Party's fabrication of history to cover even Newspeak dictionary would doubtlessly omit the term *Minipax*. 'Pax' being the Latin word for peace, Latin being an ancient and dead language, it is clearly a reminder of the past and therefore suspicious.

Poverty and Wealth

One of the more important elements to the first chapter is the establishment of the conditions, when compared to the clear prioritisation of technology and comfort for the Party.

'The hallway smelt of boiled cabbage and old rag mats... It was no use trying the electric current was cut off during daylight hours. It was part of the economy for Hate Week.' (1.1.3)

Winston and many like him live in such squalor or worse. Indeed, the proles are even poorer, however, is an example of the privileges enjoyed by members of the Outer Party, and inadequate plumbing being just a few examples of Party 'privilege'. It is also a result of the Party's funding. In order to have a Telescreen permanently switched on in every home and the Party will have needed to spend astronomical amounts on conceiving, installing and maintaining it. This economy drive, then, applies merely to those facets of life which the Party deems necessary for its purposes. The hypocrisy of the Party, particularly in relation to economic policy, is a key element of Orwell's depiction of the Ministry of Truth:

'The Ministry of Truth... was startlingly different from any other object in the city. It was a pyramidal structure of glittering white concrete, soaring up, terrace after terrace, a hundred metres into the air.' (1.1.6)

Deliberately ignorant of the poverty incurred below, the Party have built huge, gleaming structures as an epic reminder to Oceania of the Party's stranglehold. Historically, the shape of the structures is a symbol of power. An arrow pointing towards the heavens, it is the mythological conduit of the gods, the reason why pyramids were built over the Tombs of the Pharaohs and appear in many religions.

Power Relationships

During this first chapter we come to experience the power relationship between Winston and Goldstein. During the second half of the chapter we experience a graphic description of Goldstein is described as a *'renegade and backslider'* (1.1.13) and is demonised despite the fact that he pinpoint his relevance in history, yet he is despised and universally accepted to be a traitor.

'He was the primal traitor, the earliest defiler of the Party's purity. All subsequent traitors... sprang directly out of his teaching.' (1.1.14)

It is upon this 'primal traitor' that the Hate is directed. This description of Goldstein is a carefully designed **fallacy**, engineered not so much to promote Party doctrine as it is to defile its opposition. Spouting anti-Party **rhetoric** in a bleating, sheep-like manner which eventually recedes altogether into a sheep-like bleating, Goldstein is a fictional character. He is simply a tool, used by the Party to ridicule its enemies and maintain the loyalty of its loyal servants. It is the utter ridicule applied to Goldstein which eventually forces even Winston to join the Hate. He is designed to strike fear into the people – a fear that they may lose what little they have. He is even described as a 'primal traitor' (1.1.14). In real terms, if the Party is a religion, then Goldstein is the Devil.²

Fallacy
paraphrase
fallacy
Rhetoric
persuasion

Activities

Discussion Points

Consider Orwell's opening presentation of Winston.

1. To what extent are you convinced that Winston truly hates 'the bold-looking golden-haired man' in the Ministry of Truth? Give reasons for your answer.
2. How does Orwell present O'Brien as the anti-hero of the text?

Debate Prompt

'In the beginning of the novel, the character of Winston is presented as a reliable narrator.' With a partner, discuss this statement with each of you taking an opposing view. Report back to the class.

² Note Orwell's application of anti-Semitism. With a Jewish name and 'lean Jewish face', this is a warning of Hitler's Nazis – a warning against the prejudices held by Totalitarian leaders.

Themes

Militarism

As we read on, Orwell builds on the notion of a **martially** regimented society. We encounter further evidence of the supposed 'war' on Eurasia in the form of three occurrences: a steamer (bomb) drops in the distance (1.2.28); various war criminals are due to be executed (1.2.25); and news of a great victory appears on the Telescreen (1.2.28). As suggested above, though this is enough evidence of war to keep the citizens of Oceania painfully on edge and therefore more malleable in the hands of the Party, we as readers cannot be fooled. For instance, the announcement on the Telescreen detailing a great victory in Eurasia:

'...sure enough, following on a gory description of the annihilation of the Eurasian army... came an announcement that, as from ration would be reduced...' (1.2.28)

Martially: in this context, meaning a regimented society that is prepared for and/or engaging in war

Pacify: to calm anger or excitement, or to provide peace

This is an inevitable and blatant use of media (economic downturn in the production of chocolate in its distribution) is unveiled in the guise of a leading to the end of the war. This great news who will gladly give up 10 grams of chocolate that things will return to normal. The music for one of patriotic happiness; *Oceania, Tis of The*

There are certain factors of Orwell's observation which seem to be eerie premonitions of constant war in distant lands. With only the odd announcement here and there of the occasional bomb exploding, how can the citizens of Oceania be certain that this is the remarkable achievement of Media Control.

This is evidence of a theory known as **manufactured consent**³, an issue which is still current in modern political circles. We can therefore see the Party's intelligent use of war as a method of driving the economy. This rationing of chocolate could well be part of the plan with Hate Week and yet is described with all the glamour of a victory.

Love and Sexuality

In this chapter we see one of the first powerful examples of the Party's abolition of family. Mrs Parsons as Winston goes to unblock her sink. Her children are avid members of the Party. Mrs Parsons lives under a constant fear of her own children because they are the word of none but Big Brother. The children have been brought up to expose a child at the earliest opportunity, and to detach from family life to become model Party members. The youth group called youth group is a training scheme for the Thought Police:

'By means such as the Spies they were systematically turned into ungovernable children; this produced in them no tendency whatever to rebel against the discipline of the Party.'

This production of future Thought Police is clearly what Katharine, loyal servant of the Party, is doing to Winston. There is little doubt that having performed his *duty to the Party* and given up his family would certainly have been denounced to the party by that very child. The very pro-

We begin this chapter with Mrs Parsons and her children described here in detail, bringing up these details of Winston's premonitions will be turned in by the Party to think heavily on them all the more that the Party. Winston also begins his predicament: the inner world of its infrastructure; the humanity under Big Brother. The chapter ends with Winston's fact that he is already an important thing now.

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³ Further reading: Edelman, M: *The Politics of Misinformation* (Cambridge University Press Herman, 2001) and *Consent: The Political Economy of the Mass Media* (Pantheon Books, 1988).

described in Chapter 1, has become a clinical service to the Party – an aid towards Children are not born and raised in the traditional sense – they are simply produced by parents, while brought up by the Party. This is the reason that Winston begins to suspect him of the thoughtcrime he has so recently committed. It is at this point that they are as doomed as he is:

'With those children, he thought, that wretched woman must lead a life of ten years, and they would be watching her night and day for symptoms of unorthodoxy.'

The complete disintegration of family love is complete when family members are subjected to one another to a fate of death (or worse than death as we come to find). It is in this sense that we are reminded of family love in Winston's description of his own mother. We see in the same way that Mrs Parsons is also subject to the abolition of love, as she is afraid of her own children.

'...what most struck Winston was the look of helpless fright on the woman's face.'

Mrs Parsons, though continuing the farcical routine of bringing up these cadets of the future herself. She is interested in only one instinct; survival. She is terrified that Winston will turn into a Thought Criminal into her flat when her only chance for survival can be in a life of luxury. It is possible that Winston's arrival so shortly after the entry *Down With Big Brother* is a guilt in his expression – one sensed by the children.

Poverty and Wealth

The Party's application of poverty on the Party members is the most prevalent of all. Winston's reason to enter Mrs Parsons's flat is to unclog her sink and it is here that he enters into the true poverty in which working Party members are forced to live:

'The plaster flaked constantly from ceilings and walls, the pipes burst in every room, water leaked... the heating system was usually running at half steam when it was needed, altogether from motives of economy.' (1.2.22–23)

Again we see the Party's efforts to economise by shutting down the more comfortable elements of ordinary life; first the lifts, now the heating. Later, the chocolate ration is cut. It seems that Party members are not only doomed to live in absolute poverty while they are not actively working for the Party, but are constantly forced to assume that their privileges can be removed or unsanctioned at any given time. It is another of the Party's cruel efforts to prevent rebellion. It is a similar method to that used by today's military.

By imposing such tiny privileges on Party members and by removing them gradually, the Party worships Big Brother and the Party's economical dexterity on the days when the chocolate ration goes *up* – all the while accepting the scarceness of these everyday elements to this scheme is that the people are otherwise distracted during their free time by sanctions;

'...Hockey sticks, boxing gloves, a burst football, a pair of sweaty shorts... let them have these things.' (1.2.23)

Loyal Party members such as Tom Parsons are as active in their home life as in the use of the various clubs, organisations and meetings, each with its own rigorous schedule to distract Oceanians by focusing their time on sports and activities. Tom is a member of many committees and organisations at the Ministry. In this way, Tom is the model Party member – with no active lifestyle, he has time to think too hard on his predicament and find something better. This shows the effectiveness of Tom's active lifestyle in the quality of his life.

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Activities

Discussion Points

1. What is the significance of the Oceanic anthem? Refer particularly to the title.
2. Does Mrs Parsons suspect Winston of thoughtcrime? Give reasons to support your answer.
3. Why does Winston continue to write his diary, knowing it will ultimately be discovered?

Active-learning Task

Imagining you are Winston, write a diary entry relaying the events of this chapter. You may want to analyse Orwell's use of language in the chapter, paying particular attention to emotive language in his depiction of Winston's emotional state.

Essay Questions

Discuss ways in which Orwell presents the emotional state of paranoia in *Nineteen Eighty-Four*.

For A Level Students:

'In dystopian fiction, relationships are often depicted as being riddled with paranoia.' By comparing *Nineteen Eighty-Four* with one other work of dystopian fiction, explain the validity of this statement.

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Themes

Love and Sexuality

It is in Winston's dream that we first come to know of his relationship with his mother. He experiences a sorrow for her which cannot exist in the age where emotions are replaced by the concepts of *doublethink* and *bellyfeel*. Though he does not remember how she dies, Winston is racked with guilt because of his youthful ignorance of her devotion:

'He could not remember what had happened, but he knew in his dream that in some way the lives of his mother and his sister had been sacrificed to his own.' (1.3.32)

It is by the Party's various methods of emotional desensitisation that this sorrow cannot exist in Oceania. This is the reason for Winston's confusion of identity. As Orwell goes on to say, there was once a time when *'members of a family stood by know the reason'* (1.3.32). However, in Winston's time there is only simple, unequal people, including family, are an expendable resource.

It is from this dream of his mother that Winston's dreams suddenly drift towards his other great love: Julia. This dream is a vision of what is to later happen in the countryside; note the imagery of natural artefacts:

'... an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. In the ragged hedge... the boughs of elm trees were swaying very faintly in the breeze.' (1.3.33)

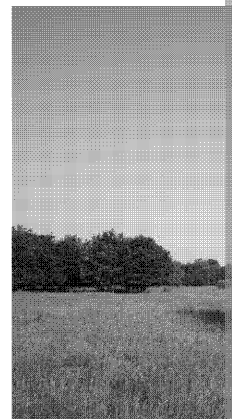
This is clearly a place where the Party has no jurisdiction. There are no buildings, no barbed wire, no Telescreens, no routines and above all no Big Brother. It is an image of pure freedom. Winston's longing to sweep aside the regime and embrace this colourful symbolised during this dream. Julia throws her clothes aside, leaving behind with dogma of the Party, of Big Brother, of Oceania. Winston is enraptured with this moment the things that Julia stands for, no longer merely interested in sexual lust. It is this thought that brings the historic memory of *Shakespeare* into Winston's mind.

Militarism

Note the application of colour in this section of the novel. Winston's dreams of the name *The Golden Country* (1.3.33). In Winston's London there is no colour – except Where in Oceania there is only colour in posters of Big Brother and signs of abstinence League sashes, in the golden country there can be no greys. This symbolises Winston's own thoughts. It is from this freedom that Winston is roused, into a further rebellion regime. Note how the colour is instantly washed away:

'...Winston wrenched his body out of bed... and seized a dingy singlet...' (1

Though mostly described in Winston's dreams. He contemplates death, contemplating death. Shortly he has a premonition of Julia and begins to believe that his discipline is her discipline. He exercises a routine called 'Doublethink' and Winston clutches at the thought of a grieving man. We are at war with Eurasia – a double alliance and that the 'Doublethink' is at the heart of your own memory' are given information in chapter concerning and a brief hint is given in historical documents.



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At once, thoughts of colour and freedom disintegrate back into the grey, dismal world of the exercise scheme which Winston now submits – the instructor barking orders ('Start!') in rhythmic patterns, even to the point that Winston has his own reference number ('6079, Smith').

However, it is here that Winston can return to his memories. In another chilling warning, Orwell establishes the case that Oceania has not always been at war with Eurasia:

'As Winston well knew, it was only four years since Oceania had been at war with Eurasia. It was the last of the great wars, the last in a series of wars which had never ended for over one hundred years.' (1.3.36)

We now come to realise the true aim of the Party – not simple mind control, but the total derogation of political and media control. Whether Oceania is at war with Eurasia, or with Eastasia, or allied with either nation, the citizens will always patriotically defend Oceania and pour derision on its enemy in the knowledge that that enemy may be – it is the unfortunate case of human nature that we cannot know.

This is the sole reason why a Utopia could never be achieved. Therefore, this constant war with Eurasia or Eastasia becomes entirely pointless. Nothing ever changes, rather than conditions never improve or deteriorate, the people continue to support their Party and demand freedom. It therefore no longer matters whether Oceania has always been at war with Eurasia, therefore any memory to the contrary is useless. The way things are now is shown to be the way things have always been – therefore Winston must effectively win 'Victory over death' to believe it. It is one of Orwell's simplest yet most powerful statements.

Activities

Discussion Points

1. Why does Julia's 'single splendid motion of the arm' (1.3.33) bring the name of the Party to mind?
2. Discuss the statement 'The enemy of the moment always represented absolute evil' in the context of modern society and war.
3. Why do Party members refer to one another as *comrade*?
4. How is Winston's dream of his mother and sister used to represent the dissolution of the Party?

Debate Prompt

Do you believe that Winston is in love with Julia, or simply what he believes she represents? With a partner, discuss this statement, with each of you taking an opposing view. Report your findings back to the class.

Essay Questions

Discuss ways in which Orwell presents the theme of love in *Nineteen Eighty-Four*.

For A Level Students:

By comparing *Nineteen Eighty-Four* with one other text, discuss the importance of narrative in the novel.

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Chapter 4

Themes

Language

While this chapter does not necessarily feature much from a narrative or plot-advancing perspective, this chapter is incredibly important in conveying one of the key principles of Orwell's novel. It is in this chapter that Orwell emphasises the importance of language, and its power in society.

Winston's job in the Ministry of Truth, as we learn, involves the 'correcting' of old reports, in which historical events and activities of the Party are recorded, or rather 'have' been reported 'incorrectly'. This is Orwell's first point in his discussion of language – the difference between meaning and understanding:

'The messages he had received referred to articles or news-items which for one reason or another it was thought necessary to alter, or, as the official phrase had it, to rectify.' (1.4.41)

Orwell's exchange of the verb 'alter' with 'rectify' indicates the Party's manipulation of language, and their use of language to romanticise the underhanded activities that rather ironically named 'Ministry of Truth' are performing. This hypocrisy is identified by Winston, as we the readers gain a sense of the inner workings of the Party, and the deception that lies at the heart of their power:

'But actually, he thought as he re-adjusted the Ministry of Plenty's figures, was not even forgery. It was merely the substitution of one piece of nonsense for another. Most of the material that you were dealing with had no connection with anything in the real world, not even the kind of connection that is contained in a direct lie. Statistics were just as much a fantasy in their original version as in their rectified version.' (1.4.43)

Orwell's distortion of facts, statistics, and the truth is arguably the most terrifying state of Oceania, as Orwell's unpicking of reality causes the reader to question the truth in the novel, while also unsettlingly reflecting on the questionable nature of 'facts' who have the power to manipulate them.

Summary

Chapter 4 is an account of Winston's job in the Ministry of Truth. Orwell briefly introduces the Ministry of Truth – characters of little importance are also given an insight into the Ministry of Truth, with a description of its departments. The chapter is about the development of Winston's character with reinforcing facts about the Ministry of Truth's falsification which have already been mentioned in previous chapters. The intricate organisation of the Ministry of Truth's departments is indicative of its total fabrication of figures and concepts, and its total ineptness to govern Oceania.

Note the rows of cubicles and the scale of the construction of office buildings. The description of the complicated inner workings of the Ministry of Truth (1.4.45–46). This suggests the Party's total foothold on Oceania and thus its immovable strength. The chapter ends with the act of a 'Comrade Ogilvy' and his mere act of imagination and

Activities

Discussion Points

1. Winston's job is to 'rectify', rather than 'alter', documents from the past. Why is 'rectify' used by the government, as opposed to 'alter'? And why do you think the documents are 'rectified' rather than simply destroyed?
2. Consider the following statement:
'Winston's greatest pleasure in life was in his work. Most of it was a tedious routine, but it was also jobs so difficult and intricate that you could lose yourself in them as in a problem.'
Why do you think that Winston wants to find such pleasure in work that causes him to lose himself in it?
3. Consider Orwell's concept of 'vaporising' people, by which people are now 'non-existent'. What do you think Orwell is trying to say here about humanity and the future?

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Themes

Language Change

As Syme avidly describes the destruction of Oldspeak and integration of Newspeak to Winston, we come to understand more of the lack of culture in Oceania. The enthusiastic manner in which Syme describes the *'beauty of destruction'* (1.5.55) is an example of this:

'...what justification is there for a word which is simply the opposite of another word? A word contains its opposite in itself.' (1.5.54)

An ordinary characters, t entirely in th Truth. We m colleagues i Parsons. Syme description c employed this chapter both himse

The goal of the Party, once Newspeak has been fully integrated, appears to be to basic form and function, making all forms of communication robotic and solely tra

Power

The reason for Winston's assuredness that Syme will ultimately be vaporised is his supreme power, the Party must hold absolute control over all Oceania – not only authoritative supremacy but also intellectual ability. Therefore, ultimately there c the power of thought to challenge the Party's methods or doctrines. Though a loy way, Winston notices that Syme is perhaps too intelligent for his own good. As do view Syme's intelligence as a threat and, rather than risk his rebellion, will have hi here to view Winston's thoughts on Tom Parsons:

'Winston handed over two creased and filthy notes, which Parsons entered i neat handwriting of the illiterate.' (1.5.59)

As a loyal follower of the Party and obviously not capable of the abstract thought Parsons is no threat to Party supremacy. The Party's position here is similar to the order to remain in power, a government must hold its people's absolute trust that political issues.

Activities

Discussion Points

1. For what reasons do you think Mrs Parsons will be vaporised?
2. Discuss how Newspeak versions of the great literary works (Chaucer, Shakesp contradictory to the originals.
3. Consider Syme's discussion of the hanging. What do you think Orwell is trying to

Debate Prompt

'Don't you see that the whole aim of Newspeak is to narrow the range of thought? In thoughtcrime literally impossible, because there will be no words in which to express i Consider this statement from Syme. In pairs, taking opposing sides, argue for and you think there are any possible benefits to limiting language, particularly langua are all limitations of language and/ or speech counter-productive?

Activity Learning Task

Write a short monologue from the perspective of Syme, documenting his thoughts chapter. In the monologue you may want to consider discussing his opinion of Wins Winston's preference for Oldspeak over Newspeak.

Essay Questions:

Discuss the ways in which Orwell presents the theme of violence in *Nineteen Eighty-*

For A Level Students

'In dystopian fiction, language is often used by institutions as a method to control an By comparing Nineteen Eighty-Four with one other work of dystopian fiction, discus with this statement.

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Themes

Love and Sexuality

Winston's succumbing to the use of a prostitute that we see most intimately into the world of Party sexuality. Orwell describes the Anti-Sex league, which encourages women to suppress sexual desire and to *artificially inseminate* rather than perform acts of intercourse. He uses a poignant passage to express the reasoning behind this:

'The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control... its real, undeclared purpose was to remove all pleasure from the sexual act.' (1.6.68)

In removing the pleasure from the sexual act, the Party effectively achieves its first aim: men and women forming 'loyalties'. This is because the innate purpose of any kind of relationship between two people is the desire to procreate. Without this attraction, no 'loyalties' beyond the Party can be formed.

With the female Party members desensitised to sex and yet still able to procreate, the Party leaves only the men of Oceania with the innate desire still intact. It is for this reason that Winston is forced to make use of a prostitute. Love is no longer love in its traditional sense. It is a very different thing that the Party has intended – a purely functional act. For the women, it was always a very different thing, but for the men, it has now become a necessity due to irrepressible urges;

'Tacitly the Party was even inclined to encourage prostitution, as an outlet for the men's urges which could not altogether be suppressed.' (1.6.68)

It is by encouraging sex without love or attraction that the Party controls its members. By the end of the chapter, when Winston discovers that the prostitute is old and greying hair. Though disgusted by her appearance, Winston still performs the act. It is for this reason that he is mentally tormented, with the urge to 'scream his voice' (1.6.72). It is in his awareness of the mechanical suppression he is forced to undergo that he feels these huge emotions and desires.

This is a key theme of the novel, introduced here with Winston's entry. He meets Katharine, which the Party of Oceania...

Activities

Discussion Points

1. Discuss how the men of Oceania cannot be controlled in a similar way to the women. Why not?
2. From the Party's perspective, what is the importance of suppressing sexuality?

Debate Prompt

Who do you believe suffers more as a result of the Party's attitude towards sex? In pairs, each take an opposing side, finding points from within the text to support your argument. Report your findings back to the class.

Essay Questions

How is the theme of gender presented in *Nineteen Eighty-Four*?

For A Level Students:

By comparing *Nineteen Eighty-Four* with another text you are studying, discuss the theme of dystopian fiction.

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Themes

Social Class: The Proletariat

This chapter appears to predominantly serve as a space in which Orwell characterises the largest sub-group of Oceania's society: the 'proles'. In Orwell's novel, the 'proles' represent the **proletariat** within society, or the working-class. Winston's presentation of the proletariat in the novel appears conflicted, as the proles are arguably cast in both a positive, and a negative light:

'If there is hope, wrote Winston, it lies in the proles...only there, in those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated...But the proles, if only they could somehow become conscious of their own strength, would have no need to conspire. They needed only to rise up and shake themselves like a horse shaking off flies. If they chose they could do it tomorrow morning. Surely sooner or later it must occur to them to do it.' (1.7.73)

Orwell's description of the proles here appears open to alternative interpretations. On the one hand, the proles arguably appear independent, due to their resistance against the Party's implementation of surveillance and regime, with the power to possibly overthrow the Party and their influence. However, on the other hand, this could also arguably be interpreted as a negative attribute, as Orwell emphasises the passive attitude and inactivity of the proles in exercising their potential power. This negative presentation is arguably strengthened by Orwell's degrading and dehumanising comparison of the proles to '[horses] shaking off flies'.

Winston's perception of the proles, and his attitude towards them, also does not. He describes how 'Winston [watches] them disgustedly' (1.7.73). By the end of this chapter, Orwell presents change or rebellion in Oceania as improbable.

Winston is still writing his diary, which leads him to believe that the downtrodden Proles are the only hope for the Party's falsification of history. It is at this point that Winston takes a step towards the men Jones, and their crimes. It is at this point that Winston takes a step towards the men Jones, and their crimes. It is at this point that Winston takes a step towards the men Jones, and their crimes.



Activities

Discussion Point

1. Who do you believe George Orwell used as a model for the 'proles' within Oceania?

Debate Prompt

Do you believe that Orwell wishes you to feel sympathy for the 'proles' in this chapter? Each take an opposing side, finding points from within the text to support your argument. Report your findings back to the class.

Essay Questions

Discuss ways in which Orwell explores the theme of social class in *Nineteen Eighty-Four*.

For A Level Students:

'In dystopian fiction, everyone in society is presented as a victim – no one group of people is more than another.'

By comparing *Nineteen Eighty-Four* with another text you are studying, explore to what extent this statement is true.

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Themes

Militarism

Winston's decision to take an evening walk gives us our first close-up encounter with the rocket bombs, 'steamers' which fall on London at regular intervals. There is something odd about the behaviour of the proles, however, during the incident. It appears that although they are terrified of death, they do not mourn a loss;

'People were shooting into doorways like rabbits. A young woman leapt out of a doorway... grabbed up a tiny child... and leapt back again.' (1.8.87)

It is a vestige of the Second World War and the Blitz of London that Orwell has employed here. The proles appear so used to the bombings that it has become a matter of habit to retreat from the sound of a rocket engine. During the several months of the Blitz between 1940 and 1941, bombing became so heavy that it became a routine matter. After a bombing, the process of picking up the pieces and shovelling away the debris is sometimes documented to have been a mundane and regular task, such as emptying the dustbins.

This holds a similarity to Orwell's vision of the *Steamer* bombing. Shortly afterwards, Winston kicks a bloodied stump into the gutter and continues his journey. The proles are ignorant of the nearby fatality and indifferent to the demolished buildings. It is a nature of war and destruction⁴ and a clear relic from Orwell's military past. This is a nature of humanity – when, as creatures of habit, we cannot quickly predict the ability to adapt to the change.

Language Change

The old man with whom Winston converses in the pub is a reminder of the disintegration of the Party. As Winston probes him with questions requiring simple, factual answers reminiscent of the Party members, the man seems insistent on relating facts from his past and reminding Winston of the Party's matters. Winston questions the man:

"...the capitalists... lived in great gorgeous houses... they drank champagne. The old man brightened suddenly. "Top 'ats! He said. Funny you should mention 'em. The same thing came in yesterday..." (1.8.93)

The old man is not concerned with giving straight, clear information about the capitalism evoked by Winston's questioning. This is evidence of the last generation of Oldspens who do anything but attach a factual, transactional function to their language. This is a language not so much as a tool but as a recreation – for pleasure. In an ironic twist to the Party, the desensitisation of the world and Newspeak, Winston is frustrated by the old man's inability to provide the information he needs.

'A sense of helplessness took hold of Winston. The old man's memory was not of details.' (1.8.95)

The final chapter in the novel is a departure from his usual preference for attending at the end of the day in London. He observes the scene, seeming to both revel in the past and with an old man, who is the past just as Winston is the present. He is disappointed by the fact that it is just a pointless mess. He finds the antique shop owner's incriminating item – a picture of St Clement – catches his eye. On the way home, Winston begins forming a picture of St Clement's memories of the nurse. He determines to find out more about Winston encounters the old man. He contemplates his own fate. He contemplates his own suicide before his final journey.

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⁴ Note Winston's conversation with Syme in chapter 5 (1.5.55). Syme cannot understand Winston's ignorance of the Party's matters.

Winston has spent most of his life surrounded by the changing and disintegrating come to use it entirely in its transactional function. He describes the man's memo place where the discarded pieces of culture attached to the language (such as des are allowed to grow old and die along with the man's physical body. With the dem remnants of Oldspeak will perish.

Love and Sexuality

We again see evidence of Winston's enduring love for humanity as he explores M is his heart's rebellion that instils in Winston a fantasy to not only purchase the or room above the shop. There is a fascination with the past – for this piece of coral sat in the sea for so long, to end up in this doomed and grey world, ignored on a p

'What appealed to him about it was not so much its beauty but the air it seemed quite different from the present one.' (1.8.99)

It is the same reason why we ourselves are fascinated by the age of mystics, the g druids. We each hold a secret love for the past – a wish to be free again from taxa politics. It is doubtless that Orwell had a similar view in mind as he penned this pa a time free from the Party, Big Brother, the Telescreens and the Thought Police all

Activities

Discussion Points

1. In the pub, what is the importance of the Party's provision of a Lottery, despite
2. Discuss how Orwell describes Winston's emotions on seeing Julia in the street. love – or a combination?
3. What do you think is the symbolic significance of Orwell's use of the paperw

Debate Prompt

Do you believe that Orwell's overall presentation of the proletariat casts them in pairs, each take an opposing side, finding points from within the text to support y Report your findings back to the class.

Active-learning Task

Write a monologue from the point of view of one of the 'proles' in this chapter. In physical and emotional response to the events around you, and your attitude towc may also want to consider your opinion towards people of Winston's class.

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Themes

Militarism

When the Eurasian prisoners arrive in Victory Square, it is with the sullen faces and shabby uniforms of those harrowed by the thoughts of certain death. Doubtlessly Orwell has direct experience of such expressions, perhaps not so much on the faces of prisoners of war during his military experiences, but in the faces of the soldiers sent to war-torn fronts, trenches and machine-gun ravaged esplanades. As these trucks pass by, Julia begins to speak:

'With a sort of military precision that astonished him, she outlined the route that he was to follow.'
(2.1.121)

Julia's love for Winston is a chance meeting in Winston a note, on words 'I love you'. The Thought Police urge to take stupid he has to take the arranging to meet v Arranging to meet during the noise of Winston and Julia a rendezvous in the co

Julia is seemingly treating her love for Winston with the same utterly transactional expressed in the cultureless words of Newspeak. It is with a curious irony that a two people can be organised and scheduled with such strict and inexpressive rigour has made use of this irony to portray the gradual interweaving of humanity with a of barbed wire and machine guns. Note also the use of the 24-hour clock:

*"'Yes. What time?"
"About fifteen. You may have to wait..."* (2.1.122)

This is prevalent throughout a great deal of the novel; however it is only here, in that it becomes quite noticeable. Again, Orwell is interlacing the novel with elements drawing on his own life in this way, as he has spent almost every year since his very terror of war. It is an odd perspective – one which we cannot often see in today's writing, we are allowed into the thoughts and attitudes of a man caught up in war war – for his entire life.

Activities

Discussion Points

1. *'Foreigners... were a kind of strange animal'* (2.1.122). Discuss this statement with *'Proles and animals are free'* (1.7.75).
2. Why do the Eurasian prisoners of war stare so intently at Winston? (2.1.122)
3. What is the reason for the look of fear in Julia's face as she is helped up by

Debate Prompt

Do you believe that Winston truly loves Julia? Or is he simply mistaking lust for true love? Do you believe that Winston is in love with the idea of Julia as a symbol of rebellion against the Party? Take an opposing side, finding points from within the text to support your argument. Discuss with the class.

Active-learning Task

Write a monologue from Julia's point of view in relation to the events of this chapter. You may wish to consider her feelings towards Winston, her attitude to the Party, and possibly the thought of being caught.

Essay Questions

Discuss the ways in which Orwell presents the theme of love and/or sexual desire in Chapter 1.

For A Level Students

'In dystopian fiction, love is simply a means by which an individual can escape from the dystopia.' By comparing *Nineteen Eighty-Four* with another text you are studying, explore the validity of this statement.

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Themes

Love and Sexuality

Set far from the slums and dirt of London's filthy streets, Chapter 2 is a great mass of natural, beautiful imagery and a vivid description of the freedom of true love;

'...pools of gold...' (2.2.123)

'...misty with bluebells...' (2.2.123)

'...sunlight, filtering through...' (2.2.129)

'...elm trees swayed just perceptibly...' (2.2.129)

Read the chapter and note the lack of references to the grime of London, or to the Ministry, saving Julia's avid denunciation of the Party. Orwell has momentarily released us from the oppressive closeness of London. In doing so, he has allowed not only Winston to have his freedom, but us too, as readers. His writing style has become more fluid – more traditional and literary, far more lucid and descriptive than the previous tightly regimented style. Previously, Orwell has used a great deal of repetition to drive home his point – the repetitiveness of Winston's life. He is using this new writing style as a way to allow us, the readers, to feel relaxed and free for the few pages in which Winston and Julia are relaxed and free.

Note also how Julia's sexuality is so intimately described. With all the anti-sex dog attitude towards sexuality, Julia is a free sexual being:

"Have you done this before?"

"Of course. Hundreds of times – well, scores of times, anyway." (2.2.131)

With a wonderful frankness, Orwell describes her sexuality in its truest form – it is not punishable to talk about sex; it is not even unnatural to take multiple partners; she is in control of her own sexuality and a lifetime of anti-sex ritual does nothing

Winston and Julia begin the first part of the chapter with a great deal of the chapter developing Julia's first day of the revolution. Winston is totally free. With the freedom of the revolution. He is unadulterated



The Party have little jurisdiction here: only the microphones. As described earlier, the Party's stranglehold much farther than the outer reaches. Where the Party disintegrates is where nature's undeniable hold which nature has on earth appears so futile. In their efforts to govern the earth, they have scratched its surface. Natural forces can never be laid to rest. To lay concrete over earth – it is not long before plants begin to sprout through. Ergo, any attempt to suppress the sexual urges of humankind is just as futile. Julia expresses her return to nature and its 'gesture' (2.2.131) that destroys society in a

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Note also that Julia is presented as physically symbolic during this chapter. References seem to contain a subtext of purity:

'Her body gleamed white in the sun.' (2.2.131)

'He pulled the overalls aside and studied her smooth, white flank.' (2.2.133)

These casual references to Julia's colour are symbolic because of the goodness that she represents from the perspective. Orwell never once describes a blemish on Julia's body, except for her hair, which is forever smooth and white, strong and young/youthful.

The colour white is conventionally recognised as a symbol of purity, innocence or goodness. Julia, however, possesses none of these qualities – she is an adulterous, casual criminal. However, in the context of Big Brother as a God (see *Themes: Power: Big Brother and Oceania*) we see evidence of Julia's role as Big Brother, the all-powerful, omnipotent being with eyes and ears in every tree and corner. Julia, given Winston reason to believe utterly. Winston still even doubts the existence of a higher power. Julia's shining, white body before him is his sole representation of faith, and, therefore, his love. It can be observed that whenever Julia is described in detail, the sun appears to be involved in the love affair:

'A yellow beam from the sinking sun slanted in through the window and fell on his face and the girl's smooth body touching his own gave him a strong sense of reality.' (2.9.226)

This is the reason that Orwell continually describes Julia as either *white*, *smooth* or *young*. For the reason to have faith in anything, it is in his emotions – his love, brought on by this

Activities

Discussion Points

1. What do you think the thrush in this chapter symbolises?
2. a. Why does Orwell describe the countryside with such descriptive vigour? How does Orwell use to create a close, oppressive atmosphere in London when compared to the nearby woodland?
- b. Consider the contrasting presentation of atmosphere in the rural and urban settings. Do you think Orwell could be trying to suggest about modern-day cities?

Essay Questions

Discuss the ways in which George Orwell presents the theme of lust in *Nineteen Eighty-Four*.

For A Level Students:

'In many works of dystopian fiction, Man can be seen returning to his original place of origin, the grief-stricken and bleak cityscape of modernity.'

In light of this statement, discuss the presentation of the relationship between Man and the environment in *Four* and one other text you have studied.

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Themes

Symbolism

The glass paperweight from the earlier chapters makes a reappearance here in this chapter. However, its presentation in this chapter differs compared to its initial appearance in Charrington's shop:

'It was a heavy lump of glass, curved on one side, flat on the other, making almost a hemisphere...magnified by the curved surface, there was a strange, pink, convoluted object that recalled a rose or a sea anemone...What appealed to him [Winston] about it was not so much its beauty as the air it seemed to possess of belonging to an age quite different from the present.'

'In the corner, on the gate-leg table, the glass paperweight which he had bought gleamed softly out of the half-darkness.' (2.4.143)

Unlike the presentation of the paperweight in Part 1 Chapter 8, Orwell's description in Chapter 4 arguably appears less fantastical. The bright pink colour and the mysterious quality of the paperweight in Part 1 appears to have been lost, as the paperweight's glimmer has been dulled, as seen in the 'half-darkness'. The initial beauty and freedom associated with the paperweight now exists among a darkness that consumes the passage, symbolic of the evil and darkness of the Party. An alternative interpretation of the paperweight in this chapter could also lend it a new meaning, symbolic of the mystery and excitement that Winston associated with Julia. This new presentation of an initially bright and overwhelming feminine aura around Julia, highlights a new form of love among the darkness of Winston's surrounding situation.

Foreshadowing

One key feature in this chapter is the foreshadowing of future events. As illustrated by the presentation of the paperweight in this chapter, and his reference to the darkness that surrounds him, Winston has a sense of an impending doom. Orwell presents Winston's impending imprisonment and the breakdown of his relationship with Julia through the forbidden items brought to Winston by Julia in the next chapter.

'She fell on her knees, [and] threw open the bag... "It's all Inner Party stuff, but the swine don't have, nothing. But of course waiters and servants and people like that got a little packet of tea as well...She must have slipped into some shop in the past and bought herself a complete set of make-up materials" And do you know what she's going to get hold of a real woman's frock from somewhere and wear it instead of that blue dress! I'll wear silk stockings and high-heeled shoes! In this room I'm going to be a real comrade.' (2.4.147-149)

Julia's purchasing of the forbidden items presents her and Winston's punishment arguably as inevitable. Additionally, the feminine freedom and liberation she discusses, along with her dismissal of her role as 'a Party comrade' illustrates a form of rebellion and resistance that we as readers know will not be tolerated by the Party. In this scene, we see Julia in her most feminine and glamorous form. Orwell arguably characterises Julia here as a kind of 'femme fatale' figure, as her temptation of Winston through the forbidden products and food items is symbolised by the 'flinging off of' their clothes and 'climbing' into the huge mahogany bed' (2.4.149). In many ways, this chapter appears as a modern dystopian recreation of the Creation Myth in the book of Genesis in the Holy Bible, as Orwell mimics Eve's temptation of Adam with the forbidden fruit in the Garden of Eden.

As their love becomes more difficult during the week, Winston and Julia find a place where they can be together and safe. Julia brings goods to the room which Winston and Party members are introduced to.

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Activities**Discussion Points**

1. Referring back to the passage from the child's history book about capitalists and the decadence of Inner Party members as mentioned by Julia: '*There's nothing the waiters and servants pinch things...*' (2.4.147–148).
2. Why would it be illegal for Julia to wear a dress outside of the private room?
3. Discuss the significance of the rat which appears beneath the picture. With reference to Part 3, Chapter 5, do you believe that this was an intentional Party trick or was it simply observed by the hidden telescreens and noted? What are your reasons for believing this?

Active-learning Task

Write a monologue from the perspective of Mr Charrington, relaying the events of Part 3, Chapter 5, to the other members of the Party. Use later parts of the text to aid your writing.

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Themes

Power

In this chapter, power appears the most prominent theme from the outset. We are introduced to the chapter with the knowledge that Syme has ‘*vanished*’ (2.5.154). We are here reminded of the power of the Party, and their influence in society, along with the ease with which human history and legacy can be erased:

‘Syme had vanished... nobody mentioned him... On the third day Winston went into the vestibule of the Records Department to look at the notice board. One of the notices carried a printed list of the members of the Chess Committee. It looked almost exactly as it had looked before – nothing had been crossed out – but it was one name shorter. It was enough. Syme had ceased to exist: he had never existed.’ (2.5.154)

This chapter is another development. As Winston goes to work in Chapter 5, Syme has ceased to exist. The preparations are in full swing and the love affair continues. We explore Winston’s attitude towards the Party and Julia’s attitude towards the Party in any part of history. The truth is not important to them. Her object in rebellion is entirely different to Winston’s. She wants to regain the past, as it was, but it has been altered. Julia simply wants to make her own life more meaningful. She wants to prove that the past was better than the present. Winston, but Julia’s attitude is different.

While Orwell presents the power of the Party through the decreasing presence of its power through the presence of mysterious bombs and explosions throughout the chapter.

‘The rocket bombs crashed oftener than ever, and sometimes in the far distance explosions which no one could explain and about which there were wild rumours.’

Orwell’s incorporation of conflict, an impending danger, and mystery is symbolic of the lives of the Oceanic people. The lives of the Oceanic people are constantly filled with reports of war and impending conflict, yet no one has any definite knowledge of war, or has seen any. Orwell’s particular presentation of conflict, combined with the vanishing of Syme and the suspicious Mr Charrington, gives us a sense that there are powers at work that are and, therefore, all the more terrifying. Orwell is here successful in his attempt to foreshadow the looming threat of O’Brien and Charrington’s investigation.

Activities

Discussion Point

- As Winston and Julia meet more frequently, Winston’s health improves. With the Ministry of Love, what does this symbolise?

Debate Prompt

Do you believe that Winston’s or Julia’s attitude towards life and the Party is more realistic? In pairs, each take an opposing side, finding points from within the text. Report your findings back to the class.

Essay Questions

Discuss the ways in which George Orwell presents the theme of rebellion and/or the future in *Nineteen Eighty-Four*.

For A Level Students:

‘in dystopian fiction, writers use the past as a symbolic reminder of what has been lost in the dystopian present’

In light of this statement, discuss the presentation of the past and/or future in *Nineteen Eighty-Four* and other work of dystopian fiction you have studied.

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Chapter 6

Themes

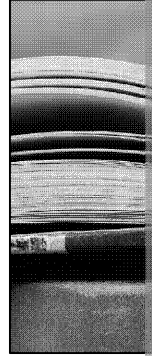
Wealth and Poverty

As we have now established, there is an affinity between Inner Party members and the upper classes of Britain. O'Brien produces a gold ink-pencil and leather covered book – symbols of his wealth. The subtext contained within his next action also betrays this higher position:

'...he scribbled an address, tore out the page and handed it to Winston.' (2.6)

It is unlikely that Winston could ever hope to afford a gold ink-pencil, but it is the action of tearing a page from the book which shows O'Brien's decadence. Go back to Part 1, Chapter 2 (1.2.22) and note the care with which Winston treats his notebook – it is a precious thing, worth keeping and worth taking risks to protect. O'Brien, with this gesture, gives the impression of possessing an inexhaustible supply of books bound in leather and therefore unspeakable wealth compared to Winston. It is this, coupled with his indifferent mention of a servant, which displays his upper-class attitude.

A very short chapter. W much allusion to Winsto presence in the previou O'Brien's flat to retriev that O'Brien has an ult



Activities

Discussion Point

When O'Brien refers to Syme, do you believe this is a signal designed to entrap Winston that Winston has already been trapped?

Active-learning Task

Taking a highlighter, mark out any quotations from the chapter in which you believe of future events, and, therefore, foreshadowing the trap that Winston is about to fall into. O'Brien.

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Chapter 7

Themes

Love vs. Power

One of the most significant concepts in the novel is expressed in this chapter. While discussing his mother, Winston's thoughts turn to the proles. He realises that in order to remain human, with human emotions, human feelings and with your human nature intact, you must never allow the Party to destroy your *will* to be human. This undying spirit is embodied here in his love for Julia – the one thing that allows him to *want* to remain human:

“What you say or do doesn't matter: only feelings matter. If they could make me stop loving you – that would be real betrayal. She thought it over. “They can't do that” she said finally.” (2.7.173–174)

It is the most powerful weapon that the Party have at their disposal – the ability to betray. As we later find out, Winston finally loses his battle to retain his humanity to betrayal. He betrays Julia and is not only made to betray her, but to stop loving her.

In the apartment with his mother, Winston experiences a moment of thoughtful selfishness. He realises that the same indefinable comfort given by his mother is retained by the proles. They are, in fact, human beings with the same instincts attributed to him. This chapter discusses love and betrayal to a degree of poignancy.

Activities

Discussion Points

1. Talk about Winston's statement 'Confession is not betrayal'. What do you think?
2. How does Winston's terrible dream give rise to his realisation of the proles' betrayal?

Debate Prompt

'With all their cleverness they had never mastered the secret of finding out what and how to do. Perhaps that was different when you were in their hands.' (2.7.174)

Referring to the final chapters, do you believe that the Party can actually find out what people are thinking, or are their methods merely an illusion created by closely observing people's actions and submission?

Essay Questions

Discuss the ways in which Orwell presents the theme of loyalty in *Nineteen Eighty-Four*.

For A Level Students

'In order to survive in a dystopian society, an individual must disregard the morals and values and betray all others in a bid to survive.'

In light of this statement, discuss the theme of betrayal in *Nineteen Eighty-Four* and other dystopian fiction you have studied.

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Chapter 8

Themes

Poverty and Wealth

Orwell's intention for this chapter is to describe the incredible difference between the lives of the different Party members. O'Brien lives in apparent luxury when compared to Winston. Described in detail are his lush carpets, the good wine, good cigarettes, cleanliness and the general smooth running of the building:

'...the richness and spaciousness of everything, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid lifts sliding up and down...' (2.8.175)

Julia and Winston have been together and gone to his flat, described to us in detail, to become reality and the inner workings of the Party here that O'Brien provides become their confession evidence to support Julia hold O'Brien in

It is worth comparing this seemingly innocent statement with the description of the lifts in Chapter 1. Obviously the smoothly running lifts are a new experience to Winston, the flights of stairs in the name of economy:

'It was no use trying the lift... at present the electric current was cut off during part of the economy drive in preparation for Hate Week.' (1.1.3)

There can be no doubt that such 'economy' is not applied towards the Inner Party. The reason for this 'economy drive' is not to save for preparations for Hate Week but to maintain their decadent lifestyle. This is allegorical of the political statement made by the Party, attacking not Socialism, but Socialist leaders who, while appearing strong and committed to uphold the beliefs and benefits of a capitalist world. In effect, Orwell is attacking the 'standards'.

Activities

Discussion Points

1. How is Martin's apparent power relationship to O'Brien expressed?
2. Brotherhood members are destined to never meet or conspire together. Is this a realistic expectation for minded conspirators from congregating?
3. Julia is defiant when O'Brien asks the couple to stop seeing each other. Winston is not. Do you believe this could affect the outcome of the novel?

Essay Questions

Discuss the ways in which inequality is presented in *Nineteen Eighty-Four*.

For A Level Students

'In many works of dystopian fiction, inequality and hypocrisy lie at the heart of all in a dystopian society.'

By comparing *Nineteen Eighty-Four* with another text you are studying, explore the validity of this statement.

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Chapter 9

In this chapter, we are more intimately introduced to the character of Goldstein, the arch-enemy of Big Brother and the Party, and, therefore, Oceania. Goldstein's presentation in the preceding chapters has been one of mystery and ambiguity. The reasoning for Oceania's hatred of Goldstein and the crimes he has committed are not explicitly revealed to the reader. As a result, we glean that Orwell is emphasising here that Goldstein's presentation by the Party is most likely disingenuous, and based on flawed information. Throughout the novel, Goldstein is used by Orwell as a symbol of the Party's power, and ability to not only manufacture information, but to manipulate and persuade the population of Oceania.

Summary

Orwell uses this chapter to give contextual information concerning the dissolution of Empire and Goldstein's book from O'Brien's flat after a few days to read. The book is very long and is almost entirely composed of 'the book', which explains the structure of Oceanic society for the reader to read as a homework or private study later in class. Important to note is the prioritisation of labour over the symbolism of religious worship by the Party (2.9.201 and 205). See also for comparisons of Big Brother

The teachings and ideologies presented by Goldstein in 'The Theory and Practice of Oligarchical Collectivism' are based on socialist views and rhetoric that Orwell has gleaned from critical theory throughout the years. Orwell's presentation of Goldstein and his book appears to have been influenced by the figure of Leon Trotsky, the Russian Soviet Union dictator Joseph Stalin. Due to Stalin's hatred for Trotsky and his influence, Stalin banished Trotsky from the Soviet Union in 1927 after labelling him a traitor to his country. This contextual information can be likened to Orwell's presentation of Goldstein as a member of the Inner Party and his consequential banishment following his 'betrayal' to Big Brother.

'The Theory and Practice of Oligarchical Collectivism' contains an analysis of society and humanity's tendency to create hierarchies among society. In the book we are given a detailed look at the Party and its changing alliances and enemies. The predominant purpose of Goldstein's book is to explain the Party and their power, but it is also to emphasise the similarity of the society to a life society. Additionally, the book illustrates the feeble and purposeless nature of switching of alliances between the three states of Europe, Oceania and Eastasia.

Activities

Discussion Point

Read the chapter at home, making notes on all elements of Oceanic society which contradict democracy. Bring your work to the next class and be prepared to discuss your findings.

Active-learning Task

As a class, create a timeline of Oceanic history from Goldstein's book. Discuss any events where they appear on your chart and note these down.

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Chapter 10

Themes

Power

This chapter is particularly significant in Orwell's presentation of power and institutions within the novel. This is the first instance in which we the readers, but also Winston, witness the real, tangible force of the Party:

'Remain exactly where you are. Make no movement until you are ordered...now we can see you,' said the voice...the house is surrounded...you may as well say good-bye.'
(2.10.230-231)

Winston's elaborate description of Mr Charrington as one of the telescreens observing the wall. D. paperweight metaphor

Orwell illustrates the power of the Party, through both psychological and instrumental evidence that the machinery and instruments of the Party are not only very real, but successful in their surveillance of Party members, through the voice behind the picture room. Secondly, the power of the Party over its members is also emphasised by the reaction of Julia and Winston's reaction to the knowledge that they have been caught:

'It was starting, it was starting at last! They could do nothing except stand and stare. To run for life, to get out of the house before it was too late- no such thing. Unthinkable to disobey the iron voice from the wall...The picture had fallen from the telescreen behind it.' (2.10.230-231)

While Orwell's presentation of the functioning telescreen behind the picture and the power of the Party, it is arguably Winston and Julia's reaction to the Party that shows they are vulnerable and completely submissive to the Party and that they even contemplate running away or attempting to flee from the Party. In this way, the power of the Party is absolute, and that any attempt to flee would be futile. They are once again reminded of the effective nature of the Party's regime.

Activities

Discussion Points

1. Class discussion: Why do you suppose Mr Charrington disguised himself as a friend into his trap? Refer to power relationships in previous chapters.
2. Did you at all suspect Mr Charrington's deceit at a previous point in the novel? Give your answer.
2. Why do the soldiers deem it so important to immediately smash the paperweight?

Essay Questions

Discuss the ways in which Orwell presents the importance of identity in *Nineteen Eighty-Four*.

For A Level Students

'Many works of dystopian fiction are defined by an eerie atmosphere in which the protagonist, reader, feels as if they are never alone and are consequently plummeted into a state of paranoia. In light of this statement, discuss the theme of surveillance in Nineteen Eighty-Four and other dystopian fiction you have studied.'

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Themes

Love and Sexuality: Winston's Betrayal Begins

As discussed above, the poignancy of Winston's statement *'if they could make me stop loving you, that would be the real betrayal'* (2.7.173) comes to light in the following chapters. During this chapter, we see his efforts to retain his love for Julia becoming less frequent and weaker in substance:

'He loved her and would not betray her, but that was only a fact, known as he knew the rules of arithmetic. He felt no love for her...' (3.1.240)

Winston's feelings have been reduced to solid facts. We know, as Winston himself has conceptualised, that solid facts can be easily obtained and destroyed – that only feelings can remain unchanged – from the following passage from the same chapter:

'Facts... could be tracked down by enquiry, they could be squeezed out of you, not alter your feelings...' (2.7.174)

Therefore, if Winston's true feeling is indifference towards his factual 'love' for Julia before has already begun. It is, in fact, made almost certain when, later in the chapter, Winston endures starvation and torture:

'He thought: "If I could save Julia by doubling my own pain, would I do it?"'

Though clearly a moral decision, his answer is based purely on the fact that he does not love her anymore. Otherwise, should he suffer pain, he has no way of knowing whether it could be doubled.

This is the reason for posing the next question – one which will shortly be answered – the reason:

'... was it possible, when you were actually suffering it, to wish for any reason your own pain should increase?' (3.1.250)

As readers, we must ask ourselves how these two questions are answered at the end of the chapter. Winston double his own pain to save Julia, and could you wish for your own pain to increase?

It is when an armed guard smashes his elbow that the moral dilemma is answered. Winston's nail in the coffin of Winston's ultimate betrayal:

'One question at any rate was answered. Never, for any reason on earth, could I wish for an increase of pain... there are no heroes...' (3.1.251)

One question 'at any rate' may have been answered, but as readers we see that Winston's answer is a case of answering both. Winston will suffer unimaginable pain, which he will wish upon himself as a textbook case of betrayal.

Summary

We are introduced to Winston's cell in the Ministry of Love. He is being starved and tortured. He contemplates his coming torture. He meets other prisoners, including Ampleforth, who is 'God' to remain in a poem for the sake of his daughter. She arrives, turned in by his own daughter to the Party and feels that he has betrayed her. The threat of Room 101 is built upon the departure of various men and women from there.

We briefly meet Bumstead, offering Winston a starving man and suffering a beating. Winston is a starving man denouncing his entire life. Room 101, followed by Bumstead. Winston is of the torture to befall Winston. It is a frighten cellmates so that they are not to thought control. It is also a clear warning discussed in Part 2, Chapter 7. Similar to far less love for Julia – indicating his love has come. We then meet O'Brien in his role as a Party member of some high standing.

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Activities**Discussion Points**

1. Parsons still appears loyal to the Party despite his admittance to thoughtcrime. What might happen to him once he is removed from Winston's cell? State why you think this.
2. The starving man betrays the man who offers him food. How does Orwell use this to show Winston's eventual betrayal? Focus on the statement '*They can't alter your feelings*'.
3. Do you think it significant that the proles are treated differently to Party prisoners with bad behaviour when Party prisoners are tortured and indoctrinated?

Active-learning Task

Take note of Orwell's descriptions throughout the chapter of Winston's torture cell. Imagine you are to design Winston's torture cell to look, adding quotations from the chapter to support your design.

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Chapter 2

Themes

Punishment

This chapter is arguably the most effective and emotive chapter in the whole novel, in terms of its effect upon the reader. Within the narrative, we as readers have become attached enough to Winston at this point, and Orwell has created such an element of suspense and dread surrounding the Party, that we empathise with his position. The regime of the Party is displayed in all its hypocrisy and cruelty in this chapter, as we witness their inhumane torturing of Winston. As in Part 2 Chapter 10, Orwell again emphasises the power of the Party in an ironic fashion:

'The beatings grew less frequent, and became mainly a threat, a horror to which at any moment when his answers were unsatisfactory.' (3.2.253)

The power of the Party is ironically presented here as their power is emphasised to exercise. As in Part 2 Chapter 10, when Winston and Julia do not attempt to flee from the assumption of the level of power that they hold, Orwell here illustrates the power accomplished as just the sheer knowledge that Winston could be beaten is just as much of him.

The Party here uses a reward-and-punishment regime with Winston as O'Brien's attempt to manipulate Winston proves successful, and consequently leaves the reader feeling towards the fate of Winston's future:

'A needle slid into Winston's arm. Almost in the same instant a blissful, heady pain ran through his body. The pain was already half-forgotten. He opened his eyes and looked at O'Brien...If he could have moved he would have stretched out a hand and laid his head on O'Brien's shoulder. He had never loved him so deeply as at this moment'. (3.2.264)

Winston's indoctrination here appears complete.

Winston's continuing struggle with the Party are breaking through the thought control. With starvation, a person is more susceptible to suggestion. Winston dooms himself by confessing to everything. He writes irony into the diary like a hospital patient. O'Brien tortures Winston in a way similar to an electric chair.

Activities

Discussion Points

1. Why does O'Brien use this method of torture and empathy?
2. Give four similarities between O'Brien and Big Brother.

Debate Prompt

'You are mentally deranged... you are unable to remember real events' (3.2.258) As we have seen, the Party uses memory and records in the construction of reality. If nobody remembers an event, did the event ever exist? Why? Discuss the philosophy that reality is simply an illusion.

Essay Questions

Discuss the importance of memory and/or the past in *Nineteen Eighty-Four*.

For A Level Students

'In the majority of dystopian fiction, memory and the past pose a threat to the present, particularly the mental state of the individual.'

By comparing *Nineteen Eighty-Four* with another text you are studying, explore to what extent this statement is true.

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Chapter 3

Themes

Militarism

It is a method similar to this which is used by the Military – a slow, gradual breaking down of emotions and rebellious thought, followed by a rapid building of strength, comradeship and attitude. For instance, an army officer will put his new recruits through almost torturous periods of physical effort and sleep deprivation. This forces the recruits to rely on each other for support, building on their comradeship. When the last hint of any effort to be insubordinate or to be lazy or hostile has disappeared, there is a transformation in the attitude of the officer. He will allow privileges, slacken routines, relax their free time, give more freedom.

The worst part of W is beginning to be re O'Brien still has cont now rarely used. W more about the Part system of beliefs see Party is directly com Communists of histor Party's one true ben thought systems are describes the nature being entirely within

In just this way, Winston, upon understanding his own frailty in the guise of human from his bonds and can begin to accept the Party – to merge with it. The officer, it relaxes his pressure on Winston as he has now suffered enough to quell rebellious complete: *Understanding*. All that can now happen is the next stage: *Acceptance*.

Activities

Discussion Points

1. What is the importance of Winston being able to see his own body?
2. Why do the Party bother reintegrating Winston when their ultimate goal is to

Active-learning Task

Draw a mind map of all of O'Brien's techniques to gain power over Winston. With relevant quotation and add it to your map. This map will prove useful for your con

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Chapter 4

Themes

Love and Sexuality

It is in Winston's sudden dream of Julia (3.4.293) that he shows his weakness towards Big Brother. Retaining his love for one person – for another human – he cannot possibly focus all of his love onto the face of the Party. This emotion, just as his body and mind, must be destroyed. Read this chapter and have in mind Winston and Julia's conversation from Part 2, Chapter 7 (p. 173) in which they agree that the one thing the Party cannot do is to make Winston stop loving Julia – to force him to betray her.

Julia is effectively a barrier for this emotion. This is the reason Winston is sent to Room 101 – it is the final test of his 'love'. Should he give up and betray Julia, he will be reformed as a model Party member – he will love only Big Brother. Should he accept his love for Julia, he will be destroyed. The choice is intact and he shall remain human. Also, note the passage at the end of Part 3, Chapter 4 (p. 212) in which O'Brien says earlier that no person could wish for an increase of pain (3.10.251) 'There are no limits, and no pain beyond these. Here begins the end of the world. There is no hope. There is no pity. There is no fear. There is only pain. And pain kills hope. Pain kills everything but pain.'

Winston has begun his process of reintegration: accepting the Party doctrine and accepting his own role as false. He requires a new understanding of how to live. Winston contemplates the future and remembers Julia and his love for her. He has lost his mind, but he has not lost his heart. He accepts Party doctrine and loves on anyone but Big Brother. It is this that makes him learn to love Big Brother. Julia. The 'unconquerable' is about to be challenged by Winston's betrayal.

Activities

Discussion Points

1. Why is it inevitable that Winston betrays Julia? Will the Party kill him before he can betray her?
2. Why is Winston so determined to hate Big Brother right up to the moment of his betrayal?
3. How does O'Brien decide the right time to send Winston to Room 101? Why is this the time?

Essay Questions

Discuss the ways in which Orwell presents the relationship between love and hate in *Nineteen Eighty-Four*.

For A Level Students

'The dystopian state seeks to break the human soul, either through the infliction of physical pain or through the infliction of psychological suffering.'

In light of this statement, discuss the presentation of torture and/or physical pain in *Nineteen Eighty-Four* and one other work of dystopian fiction that you have studied.

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Chapter 5

Themes

Love and Sexuality: Winston's Final Betrayal

It is the final part of Winston's betrayal. As described in Part 3, Chapter 3, Winston is the last surviving part of humanity. In order to remain part of humanity, he must maintain his emotions. He must not allow his heart to become susceptible to the same torture as his mind or his body. However, O'Brien faces him with the one, unbearable thing possible. To be eaten alive by rats.

Winston must engage in an emotional battle with his subconscious. He is the last one thing about humans that O'Brien knows all too well. Humans have both emotion and love, which will inevitably defeat the other when they oppose. Winston must choose between love and survival to survive.

Love, however, is a frail and delicate emotion. It can be gained and lost – it can flourish or die. To survive, however, is something that a human is born with. It cannot change – it is a part of us.

'If you are falling from a height it is not cowardly to clutch at a rope. If you are drowning it is not cowardly to fill your lungs with air.' (3.5.297)

This is the ultimate test of Winston's love and it is a test that could never be won. He must defeat his acquired love. Such is the weakness of humanity. We refer back to *There are no heroes*. It is not cowardly to grasp at your final lifeline when you are dying. For Winston, his final lifeline comes in the form of Julia:

'Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Do it to the bones. Not me! Julia! Not me!' (3.5.300)

Winston has stopped loving Julia. To satisfy his innate instinct, he has given up all his human feeling. His strength has gone: he is now a loyal Party comrade.

In Room 101, Winston is faced with the ultimate choice – rats. O'Brien presents him with the choice in such a manner as to make it impossible to refuse. It is only through this act that he can save himself from the fate on her – he must choose between love and survival.

Activities

Discussion Points

1. Why is it inevitable that innate instinct will always conquer emotion?
2. Refer back to Winston's reluctance to commit suicide with a razor blade. In Part 3, Chapter 3, Winston invents the story of the razor blade to strengthen Winston's survival instinct before he is taken to Room 101.

Debate Prompt

Consider Winston's presentation in Room 101. Do you believe Winston to be a strong character following his reaction to his torment? Or do you believe any human being could withstand the torture and torment Winston endures at the hands of O'Brien? In pairs, each take an opposing side and use evidence within the text to support your argument. Report your findings back to the class.

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Chapter 6

Themes

Love and Sexuality

On Winston's meeting Julia in the park, both seem to have changed irreparably. We see now that both he and Julia have been indoctrinated by the Party's anti-love, anti-sex dogma:

'They could have lain down on the ground and done that if they wanted to. His flesh froze with horror at the thought of it.' (3.6.304)

Much the same as before first meeting with Julia, Winston is repulsed by the concept of the sexual act. Note the similarity to the passage in which he describes his wife Katharine. The Party has won over all natural human emotions stirring inside Winston. Julia is the same:

'It was her waist that had grown thicker... had stiffened... he had once helped to drag a corpse out of some ruins, and had been rigid and awkward to handle, which made it seem more like stone than flesh.'

Again, note the similarity between this and his description of Katharine:

'...the stiffening of Katharine's body as soon as he touched her...' (2.3.138-139)

The affection – the suppleness and gentility – has too been driven from Julia. As she *feel the same towards the other person...* (3.6.306). It is the mutual sense of betrayal, dislike and awkwardness between the sexless couple. When two people have so much in common that is when the final element of love is lost.

Even Winston's memory of his mother has been dismissed as a *'false memory'*. Forgotten by him in the same way as his love for Julia. With the dismissal of this memory of paradise, quickly by the victorious news bulletin, the final blow is struck. Winston realises that his true devotion, nor is it Julia. It is Big Brother. The battle between Winston and the Party has finally been decided:

'He had won the victory over himself. He loved Big Brother.' (3.6.311)

Winston is a sh... returned to soc... drinking gin in... in the progress... excitement. Wi... last meeting wi... dislike for each... It appears that... Winston – they... Winston then ha... happy day with... a false memory... when his mind... victorious news... dies altogether

Activities

Discussion Points

1. Consider Winston and Julia's encounter in the chapter. Do you believe their relationship illustrates the power of the Party, or the weakness of their love? Give reasons.
2. Reflect on Orwell's ending to the novel. Do you believe that, overall, the ending is optimistic or pessimistic? What do you believe Orwell is trying to tell the reader about human nature?

Active-learning Task

Select an extract from the beginning of the novel. Compare Orwell's initial presentation of the character in this chapter. How has Winston changed? Is there any presentation of Winston that foreshadows his demise?

Essay Questions

Consider the ending of Orwell's novel. Do you believe the conclusion to *Nineteen Eighty-Four* is with an optimistic view or pessimistic view of humanity?

For A Level Students

'The majority of dystopian fiction leaves the reader feeling pessimistic about the fate of humanity.'

In light of this statement, discuss the presentation of human nature in dystopian fiction. Compare *Nineteen Eighty-Four* and one other text that you have studied.

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Characters

<p>Winston Smith</p>	<p>Winston is a 39-year-old Party member. He works at the records and historic articles to show the Party in a positive mention of any power figure, belief system or po Party's doctrine. Winston secretly hates the Party. He feels something more than this futile existence. He yearns to join a covert organisation whose aim is to overthrow Big apparently avoiding detection by the Thought Police as h process of uniformity, jumping through hoops and follow pretence of a model Party member. It is only in his dream Winston feels truly safe to commit <i>thoughtcrime</i>.</p> <p>Winston is separated from his wife, but finds a strange co hate, mystery and empathy in co-worker <i>Julia</i> (see below arrested and taken to the Ministry of Love for torture, ac which he is inescapably guilty. It is this torture which forc about Big Brother and gain true love for him. It is also wh possibly to her death, as his humanity is gradually taken society, Winston is the model party member he once pre line of the novel states: '<i>He had won the victory over him</i></p>
<p>Julia</p>	<p>Julia works in the Ministry of Truth's Fiction Department. animosity for the Party but, like Winston, appears outwa Julia's mind, she is the only power. In terms of power, Ju despite the size and complexity of the Party. She has gro doctrines and slogans, as mentioned above, yet has chos This is a good example of Orwell's intention to display hu '<i>They may torture my body</i>'. We see further evidence of chapter as she describes her intentions to break further</p> <p><i>'...do you know what I'm going to do next? I'm go woman's frock... I'll wear silk stockings and high-l to be a woman, not a Party comrade.'</i> (2.4.149)</p> <p>Julia's intentions are to not only break rules but to delibe be herself within the confines of the affair. Therefore it is with which she treats Winston that Julia dominates the a</p> <p>It is Julia who instigates the first interaction with Winston is written '<i>I love you</i>'. Love is treated by the Party as an undermined as simply a procreative process. Julia is not i musings on past memories and future rebellions, she is c and ensuring that her own personal vendetta against the with Winston after a long affair, taken to the Ministry of similar way. She presumably betrays Winston to gain her turned into a loyal drone. After their reintegration, both distaste for one another despite their previous loving rel due to each believing that the other has led them astray to Big Brother.</p>

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O'Brien	<p>O'Brien is a member of the Inner Party – a higher echelon of the Party with all the privileges and access far above that of Winston and his comrades. He has an instant trust with O'Brien, believing him to be intelligent and capable of understanding the injustices experienced by humanity. O'Brien leads Winston into a covert movement that Winston so longs to be a part of, giving him a false sense of security so that he might betray himself.</p> <p>It is O'Brien himself that performs Winston's torture. He tortures Winston, treating him with the compassion with which a shepherd treats a 'lost sheep', but while doing so remains devoted to the Party. He views physical pain and torture as a necessary evil on the way to a better world.</p>
Big Brother	<p>The ubiquitous face of the Party, Big Brother (otherwise known as the Great Leader) is an unquestioned all-powerful leader of Oceania. He is canonized by all Party members, particularly in such instances as the Two Minute Hate. The irony is that Big Brother is merely a composite of Party doctrines and slogans that never die. In this way, he is a perfect entity in the same way that the Party is worshipped by all but insurmountable and intangible. Big Brother is projected onto every facet of Winston's existence as an ever-present being watched at all times with possibly the most prevalent theme in the novel. They have made their way into today's culture: 'BIG BROTHER IS WATCHING YOU'.</p>
Mr Charrington	<p>An apparently kindly old shop-owner from whom Winston buys his diary and writes his incriminating articles: the pen and the diary. Charrington is a man of nonchalance and compassion, as he allows Winston and Julia to meet in his shop with his nose with a distantly apathetic manner:</p> <p><i>'...he looked into the middle distance and spoke in a low, slow, and delicate an air as to give the impression that he had no interest in what he was saying' (2.4.144)</i></p> <p>It is in a room above Mr Charrington's antique shop that Winston meets Julia. It is firstly suspicious that Charrington owns an antique shop, given his keen on banishing the past from memory, this should immediately ring in the reader's mind. As we later find out, Mr Charrington is a member of the Thought Police. Why, indeed, does he allow the affair to continue in his shop instead of arresting Winston on the spot? The reason is that he keeps Winston at close quarters. A Telescreen is hidden behind a bookshelf in the room and it is from here that Mr Charrington keeps them under surveillance when they are at their most vulnerable. Though it is no secret that he runs a little business, his array of incriminating artefacts is clearly suspicious. He is suspected of thoughtcrime and is therefore the perfect target for Party members like him.</p>
Mrs Parsons	<p>Mrs Parsons lives in Winston's building. She is a frail mother of two children whom are members of the Spies and Youth League. This is a group in which she instil a love of Big Brother and the Party in children at a very young age (a similarity with groups such as the Hitler Youth.) The Spies and Youth League is used by the Thought Police. Though Mrs Parsons plays a significant role in the novel, her husband Tom Parsons is ultimately turned in by his comrades.</p>

Tom Parsons	Working in the Ministry of Truth alongside Winston, Tom is a thick-skinned individual. He accepts Party doctrine entirely and is attempting to venture beyond the black and white. It is his Brother and unquestioning attitude that Winston develops. He is Denounced to the Thought Police by his own children for his remains faithful to the Party to the end. He acknowledges his harbouring a strong pride for his dutiful children for turning out
Tillotson	Tillotson works opposite to Winston in the Ministry of Truth in the novel, but an avid reader may suspect Tillotson to be involved in his more secretive moments, such as the opening of Julia's diary or an incriminating clipping. Tillotson may have some connection to the Inner Party.
Ampleforth	Another colleague in the Ministry of Truth. Ampleforth was a poet before the revolution (poetry that we recognise today as being written by Winston, expunge material believed to counter Big Brother). Ampleforth appears in the Ministry of Love with Winston. He believes that he has made a mistake in one of these poems.
Syme	A more intelligent Party member, Syme's interest is the Newspeak. He is employed as one of the writers for the Newspeak Dictionary. He and Winston often talk on the subject which is tedious for Syme, is tedious for Winston. However, Syme shows a disapproval of other Party members and it is for this reason that Winston's disappearance.
Katharine	Winston describes his wife Katharine's coldness in detail as the reason for his desire to love another human being (a desire which Julia) as she was incapable of loving him. An example of how loving couples using anti-sex rhetoric, she is described as a 'duty'. She behaves like a 'jointed wooden image' while Winston eventually separates from Katharine when she has another – the act of sex becomes unbearable and Katharine is ironically the pair have no children and this is presumably
Martin	Martin is first seen at O'Brien's house. Though apparently innocent, one should suspect Martin for his close relationship with O'Brien. When meeting with O'Brien to discuss The Book, we believe that Martin is a member of the secret organisation to which O'Brien is a member. It seems that he was in fact bearing witness to the meeting which was a thoughtcrime. A witness is necessary at this point because of the Telescreen in an apparent gesture of mutual trust.
Comrade Withers	A member of the Inner Party of fairly high importance, Comrade Withers has been removed from existence by the Party. Winston notices his name is when noticing a correction that must be made to the Order of Conspicuous Merit. As Comrade Withers no longer exists, this name from all records. He replaces the name with 'Comrade'.

Jones, Aaronson and Rutherford	Members of the Inner Party arrested in 1965, Jones Aaronson and Rutherford provide the greatest evidence to support Winston's suspicions. Subjected to torture, they were convicted of multiple crimes and sentenced to execution. Winston discovers a newspaper clipping which confirms their guilt beyond reasonable doubt. Though he destroys the document, Winston's knowledge of the clipping under the watchful eye of Tillotson is yet another step towards capture.
Prole Washer Woman	A large woman, one of the proles with whom we can most easily identify, hangs her washing outside Winston's rented room at the end of each day, singing a traditional song. She is an example of the great masses of the Party, unafraid of the Party and its doctrines, vaporisations, inner revolutions and operations – a glaring parody of the working masses of the past.
Starving Man	In the final chapters of the novel, this man is thrown into the same cell as Parsons. He is emaciated and weak but refuses to accept his fate. Bumstead. An indication of what is about to befall Winston. The man's brief stay is clearly meant as a scare-tactic to weaken the resistance of the other prisoners.
Bumstead	In the Ministry of Love, Bumstead is held in the same cell as the starving man. Bumstead takes a crust from his pocket and eats it. In return for his swift retribution, but far from showing gratitude, the starving man sends Bumstead to Room 101 rather than be sent himself.

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Oceania and The Party

It is through the method of reward and punishment, amongst others, that the Party controls Oceania. Should the people take nothing for granted, it is up to the Party to make them comfortable at will and thereby control their actions. Obviously, bad behaviour is discouraged by incurring loss of privilege, good behaviour does not necessarily incur additional privilege *incurs good behaviour*. In this way the Party can be assured of well-behaved citizens.

In the creation of Oceania's majority, the proles, Orwell has employed a rather subtle analogy. In London, 85% of the population, are the poorest, most impoverished and downtrodden. The relationship toward Party members is established in the Party slogan, '*Proles and the Party*'. However, despite this, they are perhaps the happiest of all Oceanians, barring the irony that because of their numbers, the Party allow the proles to be masters of the general populous of any country. However, this is no coincidence. It is a technique of maintaining power. Winston reflects:

'It was not desirable that the proles should have strong political feelings. All that was a primitive patriotism...' (1.7.74-5)

There is a very relevant reason for this lack of political thought amongst the proles. Should the Party impose its doctrines, Telescreens, regulations, sexual abstinence, constant surveillance on another 85% of Oceania, its resources would be stretched too thin to have any effect nearly as great as on only 15%.

Winston and Big Brother

The oppression of Big Brother becomes more evident as his sheer omnipotence is revealed. Though perhaps a mere composite character, or some long-dead rebel leader, Big Brother is the symbol of the Party's oppression – it is no longer merely a patriotic symbol of guard under whose watchful eye Winston must conceal his true feelings:

'On coins, on stamps, on the covers of books, on banners, on posters and on every packet – everywhere... Asleep or awake, working or eating, indoors or out of doors, no escape.' (1.2.29)

To try to shut out Big Brother or the Party can be likened to trying to shut the light out. No matter how hard one might try, there will always be an inescapable chink, penetrating any attempt to impermanence. When the sun has gone down and the whole world turns to darkness that we can hope to achieve anything is impossible. When the Party decides that the world can be released from the gaze of Big Brother, escape him can be anything less than futile. Winston does not hide his diary because he knows it is futile. This is Big Brother's great power over Winston. It is because of this that Winston's rebellion has already ceased to exist.

Winston and O' Brien

If we return to Part 1, Chapter 7, note the mention of capitalists in Winston's history. He is of the *Inner Party* whereas Winston is of the *Outer Party*. This is Orwell's representation of a mutual awareness of his deference that Winston feels afraid:

'...it seemed that his only impulse was to run away. His heart bounded violently.'

Winston is experiencing an emotion reminiscent of the urge to 'doff a cap' to a monarch. Orwell is noting the similarities here between the Inner Party and the capitalists of the past, criticising the hierarchy of any dictatorship that appears to unfaithfully promote its own interests.

Though Winston's impression of O'Brien as a powerful figure has already been established as an initial impression which forms the foundation for their true relationship. Winston is entrapped – lulled into a sense of false security. It is their confession, brought about by Love, that blows apart their entire premise for rebellion:

"You are prepared... to commit acts of sabotage which may cause the death of many people?" "Yes." (2.8.179)

This is the turning point for the novel. For all his searching for the truth, reconstructing memories and appreciation of love, Winston is no more moral than his enemies. He has agreed to destroy innocent life in efforts to destroy the Party – now the Party holds him under surveillance and vaporisation, the Party have never outwardly confessed an intention, always describing any vaporisation or execution as being brought on by criminal behaviour, a committed moral suicide.

Now that Winston has been broken down to the basest form of survival, he can be manipulated. It is now that O'Brien begins to treat Winston as a pupil – rather like either a father or a brother towards his congregation. The method employed is one of repeatedly asking rhetorical questions which O'Brien knows Winston will not possibly answer, or will answer incorrectly:

'Why should we want power? Go on, speak.' (3.3.274)

'Do you suppose it is beyond us to produce a dual system of astronomy?' (3.3.275)

'Do you see any evidence that this is happening? Or any reason why it should not?' (3.3.276)

To assert power over Winston's degraded mind, he now invites him to challenge his own beliefs and his entire system of thought. By asking these rhetorical questions, O'Brien is forcing Winston out of the habit of thinking 'no, there is no evidence, but I know it is true' and into the philosophy of **Empiricism**. Note the Party slogan *Ignorance is Strength*. O'Brien is linking all of this assumed knowledge to his argument concerning Big Brother's unbeatable power:

'Can you not understand that the death of the individual is not death? The Party lives!' (3.3.282)

In order to maintain the supreme power exhibited by the Party, its members must believe in it now and has never changed. They must believe that all facts about life, science, the past, the ridiculous or contrived they may seem – are true. The Party therefore stand united against any force that could defeat: *Ignorance is Strength*.

Winston and Julia

Julia is certainly the dominant power in the love affair. Against Winston's timidity and lack of rebellion, Julia's strong and controlled ability to flout Party doctrine appears all the more powerful. She plays the traditional role of the male – all active defiance is from her quarter. She has no romantic feelings for Winston, carefully planning every detail, but has also bought black-market goods and services. In her encounter with Julia, we establish Winston's confused attitude to sexuality. Immediately, Winston holds an instant dislike for her. A member of the Anti-Sex League, Julia is the model of a Party member: pretty yet opposed to physical love, appearing entirely compliant with Party doctrine. Winston dislikes her. He is aware of his own 'flaws' from the perspective of the Party.

'Once when they passed in a corridor she had given him a quick sidelong glance, and for a moment had pierced right into him and for a moment had filled him with black terror.' (1.1.10)

As we later discover, the emotion Winston regards as *terror* is actually love, but his repression, coupled with the Party's anti-sex dogma has desensitised his emotions. He imagines sexual satisfaction from the sexual imagery as he dreams of stripping her naked, tying her up, and so forth. It is at this point that he begins to understand his emotions.

'He hated her because she was young and pretty and sexless... because round her waist... there was only the odious scarlet sash, aggressive symbol of chastity and of the Party.' (2.1.11)

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We can see at this point that Winston does *not* hate Julia. He harbours a desire for her. He loves her, but hates everything she stands for – he hates the Party, yet manifests his love for Julia. It is only when Winston's desire becomes a reality that he truly begins to hate the Party.

Julia's fall at the beginning of the chapter stirs in Winston the original notion of fear he experienced earlier in the Two Minutes Hate:

'A curious emotion stirred in Winston's heart... in the moment when he had seen Julia's bandaged arm, it had been as though he felt the pain in his own body.' (2.1.1)

It is the fall which breaks down Winston's barrier of animosity toward Julia. He sees her need of assistance, a sight which appeals to his lasting sense of humanity. It is this sight of her heart that signals the falling of the barrier. The curious emotion experienced here is not for a human being, the fellow conspirator – but also of fear for the Thought Police, the possibility that they should they detect his change in emotion towards a fellow Party member.

It is not until after Winston opens Julia's note that his true mutual love for her begins. In his dreams in Part 1, Chapter 3 Winston was obsessed with the disdainful manner in which she connected with the Party in one swift motion, regardless of her youthful body. It is this lust that becomes a factor:

'He thought of her naked, beautiful body, as he had seen it in his dream... At the thought that he might lose her, the white youthful body might slip away.'

Winston's thoughts have strayed entirely into carnal desires of the flesh. He now has a different attitude towards the Party – in this note is an expression of love deemed rebellious. With this confirmation, his dreams of her disdainful attitude have become a reality, shifting to a secondary desire in his heart – that of physical love. Her naked body has now become the reason for his 'fever' at the thought of her disappearance.

Orwell symbolises the end of Julia and Winston's affair with the act of a soldier smashing the paperweight. Winston purchased before his encounter with Julia in the street. Within seconds of the act, the last surviving artefact from history is destroyed. This symbolises the sheer monstrousness of the individual. The entry of the Thought Police into Winston and Julia's sanctuary – the place where they could truly be free – destroys their ideology in just such a way as this object destroyed.

There is a great deal of symbolism in the paperweight. With the simultaneous destruction of the paperweight and the affair, we see the tiny piece of pink coral roll across the floor.

'The fragment of coral, a tiny crinkle of pink like a sugar rosebud from a cake... How small, thought Winston, how small it always was!' (2.10.232)

Again, a symbol for their relationship in two ways. The glass has acted as a magnifying glass for Winston; it has always seemed to fill the paperweight. It is just so with the relationship. Safe, sat, safe and sound, in their own tiny bubble of glass: the sanctuary. This acted in making the affair seem to fill their worlds, regardless of the oppression outside the glass. The coral itself represents the relationship. It is upon the soldiers smashing into their sanctuary (the broken glass) that their affair is cast in the full glare of reality, appearing to be a mere illusion of the Party and its power over their mortal bodies. Also, it is with the affair that the coral is destroyed.

'Something had also changed in Mr Charrington's appearance. His eye fell on the broken glass paperweight. 'Pick up those pieces' he said sharply.' (2.10.233)

Just as Winston and Julia, the affair, the brotherhood and all the hope and anxiety are swept from reality within a few moments, the paperweight is swept from existence. With the destruction of the paperweight for thousands of years, then plucked from the earth to be set in glass for hundreds of years, it has never been real. The Thought Police ensure that no fragment remains to tell the truth or show evidence that this capture ever occurred, or that Julia and Winston have ever loved.

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Genre

On publication, *Nineteen Eighty-Four* was arguably in a genre of its own. This is because there are several genres which seem to apply. At first glance, the novel is a *political satire*, as firstly it satirises the presence of poverty and martial law appears to be a contrived exaggeration. At the most basic level, the novel fits the genre of *science fiction* – it is set many years in the future (at the time of publication), predicting many social and technological advances – telescreens, kalar, the mass production of fiction, Winston's torture chamber, etc.

However, as the story develops, *Part 2* has elements of *romance*: we learn of Winston and Julia, a dark-haired beauty – they pass in a hallway, a love letter is passed, and from this relationship a romance begins, in spite of all opposition. The lovers are then separated by force, reluctant to meet for many years to meet awkwardly in a wintry park. This storyline runs parallel to the main plot and is like something from simple, romantic pulp fiction.

Then we must think of the presence of three further genres: *horror*, *thriller* and *mystery*. The novel is a nightmare vision: an unthinkable and terrifying world from which the reader must surely baulk. Also, Winston is watched at every moment, delivering thrilling plot twists: microphones listen, speakers bark orders and telescreens constantly survey his life as he and Julia perform adultery under disguise and subterfuge. And the mysterious allusions throughout which leave many questions unanswered: Does Big Brother exist? The Brotherhood? Is Goldstein real? Winston's vain attempts to piece together the truth from fragments of history are reminiscent of scenes from a well-written murder mystery.

At the time of its publication, *Nineteen Eighty-Four* appeared immensely popular, selling over 50,000 copies in the United Kingdom, and hundreds of thousands in the United States. Its popularity was partly owed to its genre primarily as a work of **dystopian fiction**.

What is Dystopian Fiction?

Dystopian fiction is a genre of literature in which the narrative events centre around an imaginary state that appears hellish, and incredibly unpleasant. A dystopia appears to be the opposite of a 'utopia', in which alternatively everything appears in a state of perfection. Due to its nature of presenting a form of reality, dystopian fiction is often seen as a comment on the reality of society, especially the current political climate or social state. Dystopian fiction is thought by most literary critics as originating in the eighteenth century, with the publication of Jonathan Swift's novel *Gulliver's Travels* in 1726. In *Gulliver's Travels*, Swift presents a travel narrative in which the narrator Gulliver races as he travels the world. Upon returning home, Gulliver views his life differently and his view of humanity becomes Gulliver's idea of a dystopian society, as he is disgusted by the state of human nature.

Pathetic Fallacy: the attribution of human qualities to inanimate objects, particularly weather, which is transferred to the surroundings; e.g. 'The sun smiled down on the happy children.'

Post-apocalyptic: a disastrous event, such as a nuclear war, which has destroyed the world as we know it.

Martial: relating to war or the armed forces.

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Conventions of Dystopian Fiction

Like any literary genre, dystopian fiction contains certain conventions inherent to the genre. Dystopian work is unique; however, there is a broad set of themes, narratives, tones, and settings common to dystopian texts. Each of these elements is defined by bleakness, and a general tone of despair. The landscapes and society present are sometimes post-apocalyptic or grief-stricken. There is often a lack of colour in dystopian settings, as landscapes within the narrative are often described in vibrancy, reflecting the tone of dullness and sadness within the narrative. This is a pathetic fallacy in dystopian fiction, as the settings often reflect the tone or mood of the narrative. Landscapes often appear grey, writers often feature windy, rainy, or stormy weather, and the overall tone is one of a turbulent and bleak state of society.

The language used in descriptions of such settings and events is often minimalist. The use of language to reflect the monotonous flow of life in dystopian society. The narrative language often comes in the form of a first-person narrative, as this use of narrative style intensifies the reader's experience of the events and emotions of the protagonist. This narrative style draws on the Gothic tones often present in dystopian literature, dystopian fiction aims to present intense emotional experiences.

Nineteen Eighty-Four as a Dystopian Text

Orwell's novel adheres to many of these conventions of dystopian literature. This is evident in the narrative style and descriptive techniques. Orwell presents a landscape wounded by a totalitarian mode of government. The landscape is defined by its martial presentation, a landscape of shades of grey; as Orwell tells us *'there seemed to be no colour in anything'* (1.1.4). The grey urban areas appear as turbulent as the political and social situation, and the emotions towards the Party, as the streets are often defined by a *'vile wind'* or *'wind which looked cold'* (1.1.3–4). Orwell's natural landscapes appear to reflect the intense emotional depression that Winston experiences, as the novel is haunted by a feeling of *'waning at the bottom, lost in a monstrous world where he himself was the monster. He was alone'* (1.1.4).

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Themes

As a novel whose purpose is to outline the dangers of Totalitarianism to society and of Propaganda, *Nineteen Eighty-Four* is never a simple narrative. It is a novel loaded with and philosophical concepts, many of which are still relevant today. Outlined below are these themes.

Language Change

There is a strong theme of Language Change through the novel – an example of the Party control the way in which the people of Oceania think. The rapid, systematic removal of language that has taken millennia to develop serves to alienate Oceania from its past. Words, phrases and grammatical **inflections** in any language are a result of years of use. For instance, we would not have the word *jive* had it not been for the American music industry. We do not use the phrase *etcetera* to mean *and so forth* had we not been influenced heavily by Italian. Constant use of such phrases gives us a strong awareness of our history and culture.

From the appendix to the novel as well as from Syme's conversation with Winston Smith, we learn that the Party aim to achieve by doing this is to eliminate the capacity for abstract thought. As Smith says, 'his language to describe a feeling, he is far less likely to express it. Similarly, if he had committed a thoughtcrime, he is much less likely to do so. In this way, the Party hope to achieve its aim in as little as two or three generations.'⁶ There are even some examples from history. Languages in the eighteenth century brought to the West Indies and South America have developed as **creoles** as a result of being forced to learn the language of their captors. Essentially, they are a mix of English, French, Spanish or Dutch, yet a large number of grammatical forms and words have been created entirely independently. The slave drivers and plantation owners performed this by attempting to quell rebellion by controlling language. The creoles became a method of expressing themselves of their own culture and identity.

Militarism

Throughout *Nineteen Eighty-Four* there is a strong sense of martial law. This manifests itself in the various similarities the novel bears to historical totalitarian regimes. With the novel's first publication so soon after the end of the Second World War, Orwell was clearly drawing a vast amount of inspiration from its most prolific despots. Using a military show of force to gain control over the masses is a technique employed by leaders such as Stalin, Mussolini and Hitler. There are three factors to this similarity: the use of violence to subdue rebellion, the threat of death to instil fear and the use of a public enemy to achieve support and dominance (seen in Goldstein and the Two Minutes Hate). Indeed, there is a strong resemblance to Stalin in the image of Big Brother – a strong-featured man, with a thick black moustache, piercing eyes and a fearsome presence. Along with the theme of martial law, there are symbols of military supremacy throughout the novel, with the cheerful brass band music that blares from the Telescreen and the names of various places and items – Victory Gin, Victory Mansions, Victory Square. It is farcical that nothing that promotes the notion of poverty or degradation can be found in even the most dilapidated areas of London, where even the proles seem to be enjoying themselves at a pub.

⁶ Further reading: see Noam Chomsky's work on Acquisition Theory. Chomsky pioneered work on the theory of the Language Acquisition Device. Surrounded by Newspeak vocabulary, it may take only a few generations for

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Love and Sexuality

The Party's strict rules concerning love and sexuality serve as a method of desensitisation in Oceania. The treatment of sexual intercourse as one's *duty to the party* is discussed through Winston's wife, Katharine. In this way, the Party hopes to invade every facet of private life to the individual. Attaching this Party slogan to the very act of sexual intercourse is a way of making the act, thereby destroying the pleasure we derive from it. This effectively transforms sex into one with purely mechanical, procreative purposes. Once desensitised to each other, the Party members are left with no room for the people's love – the Party. This is the reason for the significance of Winston's relationship with Julia. Winston realises that real love can exist between two people and that it can be more than just a duty. This is a major part of Winston's determination to break away from the Party's regime and to have independent thought and feelings (symbolised by their trips to the open countryside). Although his attempts are unsuccessful, his private love for Julia is one of the only ways that Winston finds happiness.

However, this desensitisation is not only attached to physical sex. It also appears in the way people relate to one another. Winston describes his relationship with his family with great affection, but he also knows that the world was not always as cold, grey and unforgiving as it is now. His mother, Mrs. Parsons, loved Winston first, never leaving him wanting for anything and going to great lengths to ensure his happiness. Her maternal love has been gradually destroyed, however. At one point, Winston watches a film in which a mother desperately tries to protect her baby from machine-gun fire. The baby disappeared from society due to the governmental desensitisation of love and the resulting manifestation of love onto the Party.

An example of this in recent years is that of Communist China. In order to control the population of China has a 'one child' policy. It is widely known that there is a baby trafficking policy. People having too many children are forced to sell them, give them away, and many couples are so desperate to have a male child to look after them in their old age that many of female fetuses are aborted each year. The government has effectively put measures in place that appear to have a justifiable goal, but in reality this measure has removed a great part of Chinese culture.

Poverty and Wealth

Though degradation and poverty can be seen throughout Winston's London, he often forgets that it has always been this way. It is the poverty in which he lives that inflames Winston's desire to escape the past and to find that there is more to life than to eat, sleep and serve the Party. Winston's life is surrounded by defective plumbing and wiring, on meagre rations and with heavily worn-out clothes. There are no differences, with apparently no highway authority or safety regulations, many roads are dilapidated and unusable. Compare this to the enormous, glittering white building of the Ministry of Peace, Truth and Plenty which stand as an awe-inspiring reminder of the Party's success.

The stark definition between the lives of the Party members and those of the Inner Party is highlighted when Winston visits O'Brien's house. An effective palace when compared to Winston's tiny abode, it is a world of far greater care, with good wine in plentiful supply. The taste of this wine brings a sense of comfort to Winston, as though in some far off time he had had access to plentiful rations. This experience reminds him that life need not be such a hardship – that it was once good and pure. It is a stark contrast to the totalitarian regime – quite capable of promoting its doctrines and rewarding its loyalists, yet incapable of prioritising its funding and ensuring the wellbeing of its average citizens. The contrast between the democracies we have in the West today to provide more than adequate contrast.

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Power

Big Brother and Oceania

One of the most prevalent themes running through the novel is that of an unequal relationship between Big Brother and the whole of Oceania. By the systematic destruction of the reverence placed upon him, Big Brother has become a symbol of ultimate power. The elimination of the word 'God' from historical poetry, Big Brother effectively becomes the reason for this is that once there is no other entity on which to bestow utter allegiance, there are no options. The human race is one of subservience – we cannot exist without a system. Oddly, we are a race who cannot be without a driving power which we believe to be God. This is famously encapsulated in the famous eighteenth century quote:

'If God did not exist, it would be necessary to invent him.' (Voltaire, *De Trilogie*)

Orwell has invented a society in which a God cannot exist, yet there is still a figure for people to trust and worship. Much like the deities of today and much the same as the Goths and Vikings, there must always be one or more figures into whose hands we entrust our wellbeing, our prayers and our lives. It is also the case that we must always appeal to their counterparts – be they devils, demons, sorcerers, etc. Historically, at any point in time, someone has been blamed for a crop failure, disease, plague, natural catastrophe or death. Like the gods, they are praised and revered for good deeds. Big Brother forms the all-powerful figure of a specific God, whereas Goldstein forms the oppressive, hated demon responsible for evil wherever it occurs. It is the mystery and myth attached to the bodiless face of Big Brother that remain as the figure of Supreme Power over all Oceania.



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The Writer's Use of Language

Throughout *Nineteen Eighty-Four*, Orwell uses a variety of literary techniques, image devices to create meaning in his novel. However, here are a few key elements in the text that create meaning in *Nineteen Eighty-Four*.

Writing Style

Orwell's much imitated writing style is a relic from his days as a journalist. In *Nineteen Eighty-Four*, this can be seen in his devotion to detail, using many long passages without dialogue to create a fictional world for the reader. These passages, such as the intricately detailed 'book review' in *and Practice of Oligarchical Collectivism*' (2.9.209) are written as the fundamental building blocks of the story. Essentially, should we do away with the characterisation and plot, these long passages could easily be read alone to form a perfectly cognitive complete picture of the world.

'War, however, is no longer the... struggle that it was in the early decades of the revolution. It is a warfare of limited aims between combatants who are unable to destroy one another, and who fight for material cause for fighting and are not divided by any genuine ideological differences.'

We can observe, then, that *Nineteen Eighty-Four* is not so much a story *laced* with detail, but loosely (but by no means inadequately) constructed *around* a strong political statement. The characterisation and description are merely supportive to the novel's literary form.

However, if this is the case, why then did Orwell not merely publish another political statement accessible to the common man. Academics and students the world over have studied on Orwell's many essays, but it is not by reaching academics that we can best hope to reach the wider population (the 'proles' if you will) is to construct a fictional world. The best way to reach the wider population (the 'proles' if you will) is to construct a fictional world – something that can be taken on holiday or read at leisure during a tea break. Winston, the long-suffering, harangued subject of a disintegrating society. Winston is a character the reader can empathise with. In creating a tale of suffering and struggle surrounding a protagonist who reflects on society, Orwell has enraptured and enlightened the working man to his own situation.

Narrative Voice

Orwell writes these long passages from the perspective of the limited third person. This means that he is effectively detached from the story as the narrator, but describes events in relation to the protagonist:

'He had seen it lying in the window of a frowzy little junk-shop in a slummy part of the town.' (1.1.8)

It is not Orwell's opinion that the junk shop was 'frowzy' or that the town was 'slummy'. It is Winston's own observation, but from the perspective of a narrator able to describe events. Orwell errs towards the use of the first-person collective pronoun 'one', also in the past tense:

'One never saw a double bed these days.' (2.4.150)

This technique is used frequently and is a way for Orwell to describe Winston's situation as encompassing. The inclusion of the reader in the pronoun betrays Orwell's intention to come; to use the phrase in the limited third person as above: *'Winston never saw a double bed these days'* would be far less effective as it is disconnected from the reader. Using the phrase *'one never saw a double bed these days'* connotes the following three phrases: **Winston** never saw a double bed these days and **you** never saw a double bed these days. The allusion to **you**, the reader, creates the possibility of this envisioned horrendous future.

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Rhetoric and Persuasion

Orwell uses a variety of rhetorical devices and persuasive techniques throughout his novel. The effect of these devices is to transport the reader into the political landscape of Oceania, and into the life of Winston. Orwell's novel appears formulated like a political campaign, containing slogans and propaganda. Orwell uses **parallelism**, a rhetorical linguistic technique, in slogans such as *'War is Peace, Freedom is Slavery, Ignorance is Strength'* (1.1.6). These concise and pithy statements instil the ideologies of the Party within the narrative, supported by the use of visual propaganda:

'At one end...a coloured poster, too large for indoor display, had been tacked simply an enormous face, more than a metre wide: the face of a man of about black moustache and ruggedly handsome features...On each landing, opposite the enormous face gazed from the wall. It was one of those pictures which the eyes follow you about when you move.' (1.1.3)

Orwell's description of the posters of Big Brother brings the Party's propaganda in personal pronouns such as *'you'* to personalise and intensify the effect of Big Brother. Orwell's use of adjectives also results in *'Big Brother'* appearing to consume the poster *'for indoor display'* and *'enormous', 'metre wide'* stature.

Symbolism

Winston's Diary

Orwell uses a variety of symbols throughout his novel; however, Winston's diary has symbolic importance within the narrative. We are introduced to the diary Winston keeps in the first few pages of the novel:

'It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed, had not been manufactured for at least forty years past.' (1.1.8)

Winston's diary becomes a vehicle for Winston's *'thoughtcrimes'* and rebellion against the Party. The diary is symbolic of the freedom of speech and personal expression that has been lost in the state. Furthermore, the diary is symbolic of the traditional, *'old'* forms of communication. The *'yellowed'* and aged appearance of the diary. In one symbol, Orwell has incorporated a lost element of the dystopian world of Oceania.

The Paperweight

Like the diary, Winston's paperweight is associated with a previous tradition, as its stationery of the old world provides the paperweight with a historic feel:

'As Winston wandered towards the table his eye was caught by a round, smooth object lying softly in the lamplight, and he picked it up.'

It was a heavy lump of glass, curved on one side, flat on the other, making a shape which had a peculiar softness, as of rain-water, in both the colour and the texture of it, magnified by the curved surface, there was a strange, pink, convoluted object, like a sea anemone.' (2.8.98-99)

Orwell's description of the paperweight is grounded in natural imagery. The paperweight's beautiful appearance instantly catches Winston's eye. Orwell's use of the *'soft'* colour and the symbol of the rose, convey an association of the paperweight with the feminine. When purchasing the paperweight, Winston encounters Julia in the street outside. This encounter and Julia's relationship and the paperweight is reaffirmed, as Orwell depicts the 'softness' following the pair's arrest in their apartment (2.10.232). As a result, the paperweight becomes a symbol of the beauty of human nature and relationships. The smashing of the beautiful object by the soldiers illustrates the death or destruction of something natural and beautiful at the hands of the Party. It can be seen to be a metaphor for the beauty found in man's true nature, a beauty that has been lost in Oceania, and his desire to reign supreme.

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Form and Structure

The form and structure of *Nineteen Eighty-Four* is overall incredibly conventional and is often employed in dystopian fiction.

Nineteen Eighty-Four takes the form of a novel, belonging to the genre of dystopian fiction. The novel appears in a three-part structure, each divided into several chapters. Part One of Orwell's narrative is eight chapters in length, Part Two appears to be the longest part as it features 10 chapters, while Part Three is the shortest section with just six chapters. Orwell's use of parts and chapters creates an incredibly rigid and structured narrative. This intense structure and control of narration is reflective of the structured life Winston leads, and the control and structure of the Party.

As with most dystopian fiction, the aim of the writer is to create a reading experience that conveys the emotional state of the protagonist within the dystopian world. Despite creating a complex narrative, Orwell achieves this intense emotional reading experience by creating a tone of disorientation. **Flashback** is the chief narrative technique that he employs to achieve this disorientation.

The character of Winston portrays several emotional flashbacks, as he attempts to remember his family and childhood experiences throughout the novel. This creates a shift in temporality, and a manipulation of chronological narrative structure. The use of flashbacks in Orwell's juxtaposition of intense emotional experiences belonging to Winston's distant memories of childhood and family life before the Party rose to power. This quick shift between the present disorients the reader, which results in a confused state that mimics the experience of Winston as he begins to lose faith in his memory. Winston's loss of memory shows the Party's enforcement of 'doublethink' (1.3.37).

Orwell's use of flashbacks to juxtapose the past and the present emphasises the sense of time being manipulated by the dystopian society of the Party. This juxtaposition also emphasises the contrast between the past and the Party, as Orwell emphasises the dishonest nature of the Party in his juxtaposition of the Party's fabrication of lies and dishonest representation of its history. This manipulation is epitomised in Winston's role within the Ministry of Truth's Record Department, as he is responsible for which the past and the present merge to create a dishonest future.

Activities

Discussion Point

Consider the structure of Orwell's novel with regards to the order in which his events are presented. Do you think that this is the most effective way to tell the story?

For example, think about the characters of O'Brien and Mr Charrington, and when their true identities are revealed. Do you believe that it would have been more suspenseful if their identities were revealed to the reader sooner rather than later? Give reasons for your answers.

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Contextual Analysis

When *Nineteen Eighty-Four* was first published in 1948, the Second World War had just ended. In 1941, England had been allied with Russian despot Joseph Stalin. Stalin's methods of control were mirrored in the novel by the Party's use of *vaporisation* to silence its critics. During the night, thousands of political activists, writers, Jews, artists, poets – and anyone threatening to incite rebellion – arrested and executed. Millions of Oceanic people during the night, never to be seen again.



Adolf Hitler

This is also similar to Adolf Hitler's reign over Germany. He would execute all dissidents, including the frail, the elderly, and anybody who did not fit in with his ideology for the future. He also book burnings throughout the war by Spanish Republicans. Huge amounts of text relating to anti-governmental activities. For instance, in 1933 members of the Hitler Youth burnt books written by or relating to the Jews in an effort to wipe them from existence in history. Relate this to Winston's job at the 'memory hole' sends original historical documents to be disprove the existence of history.

In 1948, the atomic bomb had also only recently been demonstrated in Hiroshima and Nagasaki. The enormity of the destruction caused clearly forced the world to start to imagine nightmare worlds. We are presented with an example of this in Orwell's dilapidated world.

As far as the futuristic technology available to the Party goes, very little of this could be seen. Television was in its early stages and was still a very expensive commodity. Buying a television was equivalent of buying a small new car by today's standards – buying a second television was a serious question. Obviously, the advent of this new technology made many people dubious. The idea of images across miles of cable to your own personal living room was clearly a far cry from reality. It was easily feasible that the signals could be sent in the opposite direction. It is in the telescreens that Orwell realises these worries. It seemed terrifyingly possible that all thought and activity monitored for anti-political thought and resulted in many people's rejection of the technology – in much the same way as some of us today reject the Internet phenomenon.

One stimulating rhetorical question we can ask ourselves is this: *Was it merely a vision or did it go some way towards forming concepts for future infrastructure?* This is a leading question. A nightmare: If we continue in this vein, *could it really happen?* You may wish to open a discussion in class. In our current era of speed cameras, terrorist bombings and wars in foreign countries with no hint of relief, Orwell may have been more of a visionary than a pessimist.

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Nineteen Eighty-Four lends itself to a variety of possible literary approaches. The novel lends itself easily and efficiently to a **Marxist** reading of the text. Similar to the Party's restrictions on sexual relationships and their undermining of sexual relationships, the novel itself to an interesting **Feminist** reading of the novel. Both of these readings remain relevant to the text of Orwell's novel. However, in an analysis of the dystopian elements of the narrative, Foucault's 1975 publication *Discipline and Punishment*, offers an interesting perspective on Orwell's career.

Marxist

A Marxist literary reading is simply an interpretation of a literary work which pays close attention to the social institutions presented within the text, mainly the class system that is enforced. Throughout the novel, Orwell depicts various aspects of the Party rule, including glimpses of the working, middle, and upper class experience. The character of O'Brien is representative of upper-class members of the Party, while Winston Smith is representative of the middle class. The working class of Orwell's novel, known as the proles, are segregated from the other 15% of the population, as they inhabit the outskirts of the city. The living conditions of the proles remain relatively free from Party surveillance. The living conditions of the Party members appears a stark contrast to the lifestyle of the upper-class Party members. The following extracts from Orwell's novel:

Winston and Mrs. Parson's Apartment Building:

'The hallway smelt of boiled cabbage and old rag mats... Victory Mansions were old and decrepit, or thereabouts, and were falling to pieces. The plaster flaked constantly from the walls, the pipes burst in every hard frost, the roof leaked whenever there was snow, the boiler usually running at half steam when it was not closed down altogether from lack of coal. Everything had a battered, trampled-on look'. 1.1-2.3, 22

O'Brien's Apartment:

'The whole atmosphere of the huge block of flats, the richness and spaciousness, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid movement of things down, the white-jacketed servants hurrying to and fro- everything was intimidating. The passage down which he led them was softly carpeted, with cream-papered walls and a polished floor, exquisitely clean. That too was intimidating. Winston could not remember ever being in a passageway whose walls were not grimy from the contact of human bodies'. 1.5.56

Orwell's description of the two opposing lives of Party members appears to be a stark contrast between the lower-middle, and upper, classes of society. However, it is Orwell's presentation of the proles that is arguably the most striking in a Marxist reading of the novel. Consider the following extracts from the 'proles' of Orwell's novel:

'...but a woman down in the prole part of the house suddenly started kicking the door. They didn't oughter of showed it not in front of kids...nobody cares what the reaction' 1.1.11

'The proles are not human beings,' he said carelessly.' 1.5.56

'Before the Revolution they had been hideously oppressed by the capitalists, flogged, women had been forced to work in the coal mines (women still did a matter of fact), children had been sold into the factories at the age of six. But the principles of doublethink, the Party taught that the proles were natural to be in subjection, like animals...Heavy physical work, the care of home and children, the care of neighbours, films, football, beer and, above all, gambling, filled up the horizon of their lives. Their control was not difficult.' 1.7.74

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The working class appear to be presented in a predominantly negative light, and c than the Inner and Outer Party members. The proles are degraded and dehuman animals in society. However, the initial presentation of the proles in Part One Chap in the first quotation above, illustrates an emotive and empathetic presentation o cares for the children who are exposed to films containing violence. Similarly, Orw neighbourhood of the proles as being exempt from Party surveillance arguably als characterisation from Orwell, as he defines the working class of his novel by their resistance to Party indoctrination. Orwell's presentation of the proles is arguably t from the novel, as Winston identifies that any hope for humanity's freedom from Party '*lies in the proles. If there was hope, it must lie in the proles, because only th disregarded masses, 85 per cent of the population of Oceania, could the force to d generated*' (1.7.72).

Feminist Reading

Like a Marxist reading, a Feminist reading of *Nineteen Eighty-Four* lends itself to a implications of Orwell's depiction of a political dystopia. Whether Orwell's novel is feminist or misogynistic reading of the text remains ambiguous. However, Orwell does complicate this. Winston's relationship and perception of women is arguably throughout the novel. In particular, Winston's relationships with his wife, and with positive and negative presentation of women. Generally, Julia appears representa female, who is willing to resist the misogynistic rule of the Party. The Party is unde treatment of women, as we are reminded throughout the novel that sexual interc means by which women can be impregnated, void of any romantic or emotional s misogynistic reading of this particular element of the Party's rule does appear limi from having any sexual or romantic relations with women. However, Julia appears representative of self-empowerment, liberty, sexual freedom, and resistance to th illustrated by Julia's reference to the previous affair she had with a man within the assertion of a sexual power. As Winston identifies, '*everything [with Julia] came b* (2.3.139). In this way, Julia appears the very opposite of Winston's previous partn are told is '*naturally orthodox*' (2.3.138) and submissive to the Party. Unlike Julia, Winston's advances, as we are told in his recollection of '*the stiffening of Katharin her*' (2.3.138). In contrast, Julia locates her power in her sexuality, a characteristic interpreted as empowering or degrading, as Julia relies on others to empower her characteristic of Julia's is symbolised by the 'scarlet sash' (1.1.17) that she wears a enforced by the Party to symbolise the chastity of members of the Junior Anti-Sex to symbolise a **femme-fatale**, or passion, romance, and danger, the conventional inverted here by Orwell to symbolise chastity, purity, and abstinence. Orwell's rev meaning is reflective of the altered dystopian state in Orwell's novel, and Julia's al amidst the uniform and restrictions placed on her gender by the Party- Julia appea dystopian world.

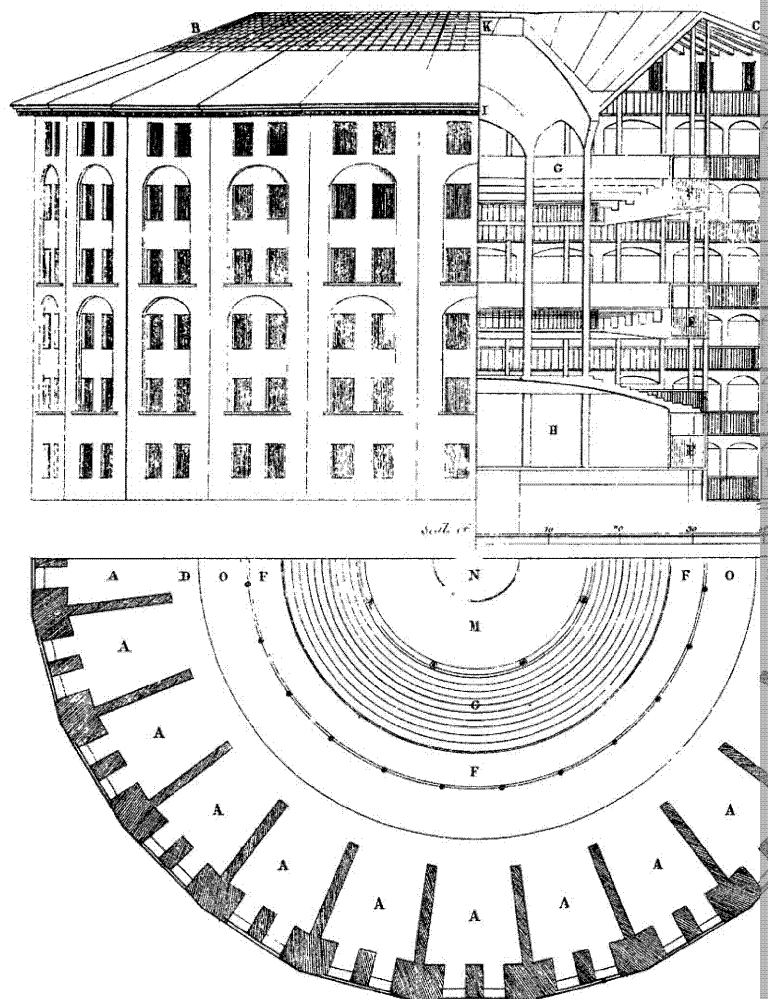
Bentham's Panopticon

Finally, a third reading of the novel may choose to pay close attention to Orwell's opposed to the individuals upon whom power is exerted. The Party in Orwell's no maintaining the belief that the Party have unlimited knowledge and surveillance c presentation of this 'knowledge' remains ambiguous, as the author never explicitl observe all members of society. However, the Party's enforcement of the idea tha effective enough for them to maintain their control over society. This kind of pow philosopher named Jeremy Bentham in the late eighteenth century. Bentham des whose primary asset was a central watchtower in the middle of the structure, whi view any cell of an inmate while remaining out of sight, and therefore without the idea was a break-through with regards to control in prisons, as inmates started to actually being observed or not, as the possibility that they could be being observe behave. This method of control appears to be adopted by Orwell in his novel, also 'telescreens' in the residences of their members appears enough to make the mer

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desires. This is reinforced by the paranoia of members that microphones are also areas where they work and live, along with the idea that the 'Thought Police' could anyone's knowledge. These literary vehicles used by Orwell are symbols of surveillance unquestionable power of the Party, despite the possible lack of power behind the additional way in which Orwell illustrates how an idea of perceived power can be so, than power itself.



Activities

Discussion Points

1. Marxist Reading: Consider Orwell's presentation of the varying social classes. Which class would you prefer to live in Orwell's dystopian? Would you sacrifice the freedom of the upper classes for the freedom of the proles? Give reasons for your answer.
2. Feminist Reading: Consider Orwell's presentation of Julia and Katharine. Who is the more sympathetic character? Give reasons for your answer.
3. Bentham/Foucault Reading: Do you believe that Big Brother and the Party ever actually conducted mass surveillance, and monitored every member of the Party? Or do you believe that the Party used the power like that described by Foucault, and illustrated in Bentham's Panopticon, to create a sense of surveillance? Give reasons for your answer.

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Glossary

Personification (or 'anthropomorphism')	The projection of human characteristics onto animals or objects.
Connotation	The associations given in a phrase or concept which are not its literal meaning. For instance, <i>Gentleman</i> is the formal term for a male adult, but it has connotations of class and chivalry.
Intertextual Reference	A reference to another text, occurrence or item which is used to add meaning to the text.
Lexis	The linguistic term for any word or combination of words.
Paradox	A statement or set of statements which form a contradiction. For example, 'I always lie'. The statement can be neither true nor false because if it is true, it is in itself a lie, therefore untrue. If the statement is untrue, it therefore be true.
Semantic Field	A group of words which all share the same implicit meaning. For instance, the semantic field of <i>war</i> includes <i>bombs</i> , <i>desert</i> , <i>army</i> , etc., but also specific lexis such as <i>Enfield rifle</i> , <i>Spitfire</i> and <i>poison gas</i> .
Symbolism	The use of symbols to denote particular meanings – where one thing represents one or more others.
Transactional	Language which serves a purpose and performs a task, rather than being concerned with maintaining relationships between people.
Parallelism	A use of repeated constructions that mimic one another in the way that they sound, the way they are structured, or in the way they are used.
Proletariat	Collective term for the working class.
Femme fatale	(Of French origin) meaning a woman who is incredibly attractive and manipulative, often resulting in the entrapment of a male love interest.

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Suggested Further Reading

As this text is merely a reading guide, the following texts are suggested for those with interest in *Nineteen Eighty-Four*. These are merely suggestions for further reading and not a definitive list of work on the subject. Students interested in the subject should seek advice from their local library.

- ❖ Chomsky, N: *Media Control: The Spectacular Achievements of Propaganda* (Oxford University Press: 2000) ISBN 978-1583225363
- ❖ Edelman, M: *The Politics of Misinformation* (Cambridge University Press: 2000)
- ❖ Bloom, H: *George Orwell (Updated Edition): Bloom's Modern Critical Views* (Library of America: 2000) ISBN 978-1438113005
- ❖ Bonifas, G: *George Orwell: L' Engagement* (1984)
- ❖ Decker, J M: *George Orwell's 1984 and Political Ideology* (2004)
- ❖ Gleason, A et al.: *On Nineteen Eighty-Four: Orwell and Our Future* (Princeton University Press: 2000) ISBN 0-691-11360-9
- ❖ Herman, E & Chomsky, N: *Manufacturing Consent: The Political Economy of the Mass Media* (New York: Vintage Books: 1988) ISBN 978-0375714498
- ❖ Hitchens, C: *Why Orwell Matters* (Basic Books, 2003) ISBN 0-465-03050-5
- ❖ Orwell, G: *The Selected Essays: (Everyman's Library, 2002) ISBN 978-1857152000* and 'Politics and the English Language'
- ❖ Rodden, J: *The Cambridge Companion to George Orwell* (Cambridge University Press: 2000) ISBN 0-521-85842-9
- ❖ Patai, D: *The Orwell Mystique: A Study in Male Ideology* (1984)
- ❖ Thomas, L & Wareing, S: *Language, Society and Power: An Introduction* (Routledge: 2000) ISBN 0-415-18745-1

Suggested Viewing

Shockingly, not all students at this level want to spend their evenings in a library or reading a text, so with this in mind, the following award-winning films may be useful for either those who wish to see similar work on the subject of dystopia displayed in all its imaginative detail or those who want a different take on the subject and is useful for the discussion of power and propaganda. These may be handy tools for end-of-term sessions, when students are notoriously restless with long periods of reading and discussion.

- ❖ Terry Gilliam: *Brazil*: 1985: 20th Century Fox: Rated 15: ASIN B00008WQ62
- ❖ Michael Radford (George Orwell): *Nineteen Eighty-Four*: 1984: Umbrella-Rose: Rated 15: ASIN B000BRBVO6
- ❖ Andy & Larry Wachowski: *V For Vendetta*: 2005: Warner Home Video: Rated 15: ASIN B00008WQ62
- ❖ Kurt Wimmer: *Equilibrium*: 2002: Momentum Pictures: Rated 15: ASIN B00008WQ62

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- ❖ Orwell, G: *Nineteen Eighty-Four* (Penguin Modern Classics: London, 2000) ISBN 978-0-14-026750-0
- ❖ Orwell, G: *The Collected Novels* (Penguin Classics: London, 2000) ISBN 978-0-14-026750-0
- ❖ Thomas, L & Wareing, S: *Language, Society and Power: An Introduction* (Routledge: 2000) ISBN 0-415-18745-1

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Answers

Section	Answers
Part One Chapter One	<p>Discussion Points</p> <ol style="list-style-type: none"> Student's own response is encouraged here, but likely response <ul style="list-style-type: none"> Not very convinced by Winston's hate for Julia, as his hate is for the Party, specifically the Junior Anti-Sex League, and the fear of disloyalty Very convinced by Winston's hate, as Winston appears paralysed by hatred for the fact that Julia is out of his reach and unattainable Orwell's description of O'Brien appears menacing, e.g. '<i>O'Brien's thick neck and a coarse, humorous, brutal face</i>' (1.1.12); the reason for Winston's caution towards O'Brien <p>Debate Prompt For instance:</p> <ul style="list-style-type: none"> The reader does not yet have reason to question Winston's sanity or the reality in which he finds himself However, Winston does appear incredibly emotional and a tone of desperation from early on, possibly resulting in the reader's doubting of Winston's sanity
Part One Chapter Two	<p>Discussion Points</p> <ol style="list-style-type: none"> The lyrics of the Oceanic anthem illustrate the hypocrisy of the Party and the individual benefits from the work of the Party Student's own response; Mrs Parsons does not appear to suspect anything, but she does appear to Student's own response, but for instance: <ul style="list-style-type: none"> Winston appears to write in the diary for emotional and mental release Perhaps Winston subconsciously is attempting to provoke Big Brother's death as punishment, in a bid to escape the society he is in <p>Active-learning Task Student's own creative response</p> <p>Essay Questions</p> <ol style="list-style-type: none"> Paranoia is created in a variety of ways throughout the novel. For instance: <ul style="list-style-type: none"> Orwell presents paranoia primarily through the character of Winston, who appears the catalyst of such an emotional state Orwell also uses the character of Julia, as her and Winston's relationship is based on mutual paranoia from both characters Paranoia stems from Orwell's use of symbols and language: the fact that individuals of Oceania are constantly surveyed (e.g. telescreens) creates a sense of paranoia. Students may refer to the idea of Bentham's Panopticon (see page 100) as a symbol of this (For A Level Students) Student's own response, but for instance: <ul style="list-style-type: none"> Relationships are depicted in this negative light, as seen in Winston's relationship with his family, all his colleagues, O'Brien, and also his initial distrust of Julia Relationships are not depicted in this light, as Winston does not initially feel the same way he feels towards Julia's possible deceit, as he grows to trust her and their relationship with her However, the characters of Julia, O'Brien, Mr Charrington, and the Party all illustrate the capability of humans to deceive and betray one another <p>Student's comparative points will vary depending on the chosen topic</p>

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Section	Answers
Part One Chapter Three	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Julia's physical appearance and body language appear theatrical; Shakespearean heroine, beautiful, as she is surrounded by the 2. Student's own response encouraged, but, for instance, the state of changing state of alliances and allegiances between countries in 3. Archaic term used in periods of war among soldiers; therefore, of Oceania at the present time of war 4. Winston's inability to clearly remember his mother or sister, or sacrifice so that he could live, illustrates a dissolution in emotion <p>Debate Prompt Student's own response</p> <p>Essay Questions</p> <ol style="list-style-type: none"> 1. The theme of love is portrayed through relationships both lost and found; for instance: <ul style="list-style-type: none"> • Winston's recollection of his mother and sister is representative of love; therefore, ultimately a love that has been eradicated by the • Julia is representative of a romantic/sexual love; this relationship as both parties betray one another in the Ministry of Love • Orwell also institutionalises 'love' in this Ministry, illustrating that the Ministry of Love is representative of the very opposite, and anyone/anything other than Big Brother is eradicated 2. (For A Level Students) Student's own response, but for instance: <ul style="list-style-type: none"> • Dreams appear incredibly important to the novel as they offer a form of interference • The dream world of Winston is intimately connected with his past, his sister, but also his love and desire for Julia • Dreams offer a form of escape from the dystopian present; the use of comparison as the reader catches glimpses of Oceania through his dreams; therefore, dreams appear in a contrastingly utopian light <p>Student's comparative points will vary depending on the chosen dystopian</p>
Part One Chapter Four	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. More positive connotations, which suggest that the Party is making correcting mistakes, rather than deceitfully altering the facts and 2. Work is a mode of escape for Winston; the more difficult/intricate the level of distraction from the bleak dystopian state of affairs 3. Student's own response, but, for instance, Orwell appears to be suggesting that work is brief, and subject to the will of the government / documenter
Part One Chapter Five	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Mrs Parsons will no doubt be turned in by her children eventually; vaporised 2. For instance: <ul style="list-style-type: none"> • The beauty of the original language would be lost • The original rhyme scheme implemented would be sacrificed for the structure of Newspeak • The ability to interpret the classics in various ways would be lost due to the rigidity of Newspeak language 3. Student's own response, but Orwell seems to be suggesting that the animalistic and barbaric, as we appear to delight in other people suffering, us experiencing that pain <p>Debate Prompt Student's own response, but a negative aspect of limiting language is the loss of speech and the ability to creatively express oneself, or in a contrast to Newspeak language could prevent hate crime and verbal abuse</p> <p>Active-learning Task Student's own creative response</p>

Section	Answers
	<p>Essay Questions</p> <ol style="list-style-type: none"> For instance: <ul style="list-style-type: none"> Violence appears to be a regular occurrence in Orwell's novel Students will most likely refer to the violent films shown by the Party, such as the hanging of Party traitors The concluding chapters, in which Winston is tortured, illustrate the need for someone to submit to power and conform to a regime (For A Level Students) Student's own response, but for instance: <ul style="list-style-type: none"> In the novel the Party does appear to predominantly use language to control and manipulating society This can be seen in the enforcement of Newspeak and the use of doublethink Institutions also use Party language to manipulate society, such as the propaganda of the Party
<p>Part One Chapter Six</p>	<p>Discussion Points</p> <ol style="list-style-type: none"> The men do not have the reproductive ability that women do, which is consequently continuing the human race. Men could retain sexual desire under the rule of the Party, but sexual desire in men is also presented as a weakness. The women of Oceania are labelled with 'scarlet sashes' of chastity. The suppression of sexuality prevents members of the Party from having a personal life that could possibly lead to an uprising or rebellion against the Party. It also prevents a line of thinking, but also the increased motivation of something. <p>Debate Prompt Student's own response</p> <p>Essay Questions</p> <ol style="list-style-type: none"> The theme of gender is represented in a variety of ways, but for instance: <ul style="list-style-type: none"> Students may argue for a feminist or misogynistic interpretation of the gender roles. The characters of Winston and Julia appear to be the predominant figures in the novel. The relationship between Winston and Julia arguably reverses the traditional portrayed in literature, as Julia appears to be practical and strong, while Winston is emotional and vulnerable. The Party doctrines towards men and women, and the Party's control over relationships, are incredibly enlightening towards the societal norms (see the rules on sex, relations, and encouragement of chastity as the sole means of reproduction). (For A Level Students) Presentation of women, for instance: <ul style="list-style-type: none"> Students may engage in a feminist or misogynistic reading of the novel (see the Approaches section). Primarily comes from Orwell's characterisation of Winston's mother, Katharine. Winston's mother and sister are symbolic of the loss of a maternal figure in Winston's life. Julia and Katharine appear as binary oppositions, who both represent different attitudes towards women and sex. While Julia predominantly portrays the gender as strong, in contrast Katharine presents a passivity, submissiveness, and weakness.

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Section	Answers
Part One Chapter Seven	<p>Discussion Point</p> <ol style="list-style-type: none"> Working class / 'proletariat' are the model for the 'proles' <p>Debate Prompt Student's own response</p> <p>Essay Questions (Both AS and A Level questions apply to these answers) Theme of social class, for instance:</p> <ul style="list-style-type: none"> Students may engage in a Marxist reading of the novel (see Literature in Context) Social class is representative of conflict and divisions in the dystopian world Winston is representative of the Outer Party, i.e. middle class and the proles represent the working classes, and O'Brien is representative of the Inner Party class of individuals Social class is represented by the uniforms, occupations, lifestyle and attitudes of the characters Orwell illustrates the suffering of the working and middle classes, which is enforced by the upper-middle class members such as O'Brien, who compares Winston and the proles' living conditions and those of O'Brien
Part One Chapter Eight	<p>Discussion Points</p> <ol style="list-style-type: none"> The lottery keeps the proles happy and, therefore, calm, as they are given their numbers and, therefore, their potential to overthrow the Party Student's own response, but, for instance, Winston appears to be happy, but the following: <ul style="list-style-type: none"> Winston appears fearful of Julia, e.g. 'Suddenly his heart seemed to be falling to water' (1.8.104) Winston appears to feel pain at seeing Julia, e.g. 'The worst pain he had ever known' (1.8.105) Winston appears to feel love for Julia, e.g. 'She looked him straight in the eyes quickly on as though she had not seen him. For a few seconds he forgot to breathe.' (1.8.104) See Writer's Use of Language section for in-depth analysis of the language used within the novel <p>Debate Prompt Student's own response, but for instance:</p> <ul style="list-style-type: none"> 'Proles' is a derogatory term for the proletariat and, therefore, illustrates contempt towards them Winston does empower the proletariats, as he recognises their potential to overthrow the Party (e.g. 'If there is hope,' he had written in the diary, 'it lies in the fact that the proles are not like the Party members. They are not like the Party members. They are not like the Party members.') Less than flattering depiction of proletariat females ('Two monstrous women with their forearms folded across their aprons were talking outside a door') <p>Active-learning Task Student's own creative response</p>
Part Two Chapter One	<p>Discussion Points</p> <ol style="list-style-type: none"> Proles are treated like foreigners in their own country, and both are dehumanised and degraded, likened to 'animals' For instance, the prisoners are intrigued by Winston, and curious about him. This could also be the first time they have seen an Oceanic Newsreel Julia is possibly scared of her feelings towards Winston, and may be a member of the Thought Police or being loyal to the Party, just as Winston is <p>Debate Prompt Student's own response</p> <p>Active-learning Task Student's own creative response</p>

Section	Answers
	<p>Essay Questions</p> <ol style="list-style-type: none"> Love / sexual desire is presented in the following ways: <ul style="list-style-type: none"> Positive presentation, as love appears to instil Winston a happiness and motivation in the bleak/dismal dystopian Love / sexual desire is also presented as dangerous as Julia and Winston both being tortured and broken, as each eventually betrays the other Love / sexual desire is also presented as being dangerous relations due to its fear that this could lead to the establishment of an uprising within the Party Love / sexual desire is depicted as being prohibited and incestuous, with insemnation as a substitute for sexual intercourse, and a ban on relations between its members (For A Level Students) For instance: <ul style="list-style-type: none"> Students could agree with this statement, as love does appear to be an emotional escape from the dystopian state, filled with misery and despair Orwell also depicts love as a physical escape from the dystopian world, as the love affair takes place in the rural surroundings, away from the city However, students could also disagree with the statement, as love is a hellish reality and worsens each of their situations, as they are being punished, tortured and broken by the Party. This could be a manifestation of love in Orwell's use of the Ministry of Love
<p>Part Two Chapter Two</p>	<p>Discussion Points</p> <ol style="list-style-type: none"> Student's own response, but the thrush could be symbolic of Winston and Julia, and an ideal of freedom in their love. The Party's paranoia, as they use the bird's music to control any Party microphones around them. <ol style="list-style-type: none"> The countryside needs to appear the exact opposite of the city, therefore, even Orwell's language needs to be the very opposite of the monosyllabic language favoured by him in his descriptions of the city Student's own response but Orwell could be suggesting that the Party is destructive or oppressive to humanity, and that true freedom is found among nature <p>Essay Questions</p> <ol style="list-style-type: none"> Orwell presents the theme of love, for instance, in the following ways: <ul style="list-style-type: none"> Lust is depicted as prohibited in this dystopia, as the Party bans sexual relations between its members Additionally, the Party's ban on sexual relations appears to suggest that human emotion, can be oppressed/eradicated through discipline Lust is also presented as being dangerous, as it is Julia and Winston's relationship results in their torture and indoctrination at the end of the novel Contrastingly, lust could also be presented in a positive light, as the relationship provides a form of release for the two, and a renewed motivation to survive the Party's reign (For A Level Students) The relationship between man and nature is presented in the following ways: <ul style="list-style-type: none"> Students could agree with the statement, as Julia and Winston's retreat for their love affair to blossom in the countryside The natural world appears to offer a safe haven for Winston and Julia, a freedom, happiness, and loneliness that the dystopian world lacks The natural world appears romantic and/or sublime in its beauty, as the love, religion and purity Students could also disagree with the statement as dystopian worlds depict humanity as being estranged from nature, and being particularly, city settings

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Section	Answers
Part Two Chapter Three	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Julia appears old enough to be wise and to remember the old times, but she is also young enough to hold a defiant and naïve attitude to the Party and her ability to rebel against Big Brother 2. <ol style="list-style-type: none"> a. Student's own response, but this could be a factor of their own experiences in life, as Julia appears to have had more experience and deceit than Winston (seen in her reference to her previous relationship in 2.3.137) b. Student's own response, but generally Orwell's characters fit into certain stereotypes, as Julia appears stronger than Winston, and more pragmatic and sentimental than Winston. Student's interaction with the text could lead to an argument that Orwell's presentation of gender does not fit into these stereotypes. <p>Debate Prompt Student's own response</p>
Part Two Chapter Four	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. The Inner Party is presented as privileged and decadent in its lifestyle, contrasting with the inequality and hierarchy implemented by the Party. 2. Yes, it would be illegal for Julia to wear anything other than her uniform in her private room. Reasons for this may be that it would show too much of her private self, appear too sexual/promiscuous in appearance, and would, therefore, be discouraged by the Junior Anti-Sex League. 3. Student's own response for the conspiracy of the rat, but its presence is linked to Winston's fear of rats, and, therefore, for the Party. <p>Active-learning Task Student's own creative response</p>
Part Two Chapter Five	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. As he becomes freer, Winston is regaining his humanity. In the end, his freedom is restricted to the extent that he eventually becomes a prisoner of the Party. <p>Debate Prompt Student's own response</p> <p>Essay Questions</p> <ol style="list-style-type: none"> 1. The theme of rebellion and/or resistance is presented, for instance: <ul style="list-style-type: none"> • Rebellion is presented almost as an impossibility by Orwell • The proletariat becomes symbolic of a chance to rebel that is lost • Orwell's ending to the novel, in which we are shown Julia and Winston's relationship against Big Brother, arguably presents a pessimistic ending where the rebellion is lost • Resistance to the Party's power takes a variety of forms, including Winston's relationship and illustrates their form of resistance (Winston resists the Party's infliction of a uniform in her application for a job in the private room), writing/creativity (as Winston writes his diary, which is against the right that the Party has attempted to prohibit), etc. 2. (For A Level Students) The past and/or future is presented, for instance: <ul style="list-style-type: none"> • The past and future are binary opposites, as the past presents an image of freedom and optimism, while the future is a firm presentation of a dystopia • The past appears symbolic of freedom and optimism, while the future represents a totalitarian regime and pessimism – this is emphasised in the contrast between Winston and Julia as they are both indoctrinated • The future ironically appears more fixed than the past, as the Party's power is unchangeable, as seen in Winston's job in the Ministry of Truth • The past appears more emotive than the future, as Winston's relationship with Julia illustrates the love and dedication of family before the Party

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Section	Answers
Part Two Chapter Six	Discussion Point 1. For instance: <ul style="list-style-type: none"> • So that the invitation can be recorded as evidence • So that the Party knows that he is not conspiring with Winston • To give Winston the illusion of being watched, and, therefore, cooperating with him Active-learning Task Student's own response
Part Two Chapter Seven	Discussion Points 1. Student's own response 2. Winston's dream reminds him of the importance of family and eyes to the strength of the 'proles' in their preservation of such Debate Prompt Student's own response Essay Questions 1. The theme of loyalty is presented, for instance, in the following <ul style="list-style-type: none"> • Loyalty is presented as a positive attribute, maintained only if it casts them in a positive light • Loyalty is presented as dangerous if an individual places the interests of the Party / Big Brother • This danger can be seen through the imprisonment, torture and death of Winston as punishment for their loyalty to one another • Loyalty is arguably also cast in a negative light, as Orwell presents throughout the novel, such as: <ul style="list-style-type: none"> Julia/Winston, Katharine/Winston, Winston/Mr Charrington 2. (For A Level Students) The theme of betrayal is presented, for instance <ul style="list-style-type: none"> • Students could agree with the provided statement, as Winston betrays his love for Julia in a negative light, as both betray one another in an effort to survive the Party • Disloyalty, therefore, eradicates the power of love in Orwell's world • Winston arguably is also disloyal to his wife, but also himself, as the ingrained in him by his mother • Arguably all Party members betray the morals they most likely held before the dystopian society arose, as characters such as Mr Charrington betray their fellow humans in a bid to survive life within the Party
Part Two Chapter Eight	Discussion Points 1. Martin appears inferior to O'Brien, and is arguably even present in the Party 2. This is most likely indeed a trick 3. As Julia is the more powerful member of the relationship, the power is shared between one another as she demands it, and will, therefore, most likely Essay Questions 1. (Answer applies for both versions of the question, both AS and A Level) The theme of inequality, for instance, in the following ways: <ul style="list-style-type: none"> • (As the statement suggests) Inequality does lie at the centre of the novel • Orwell presents inequality among various groups of people in the novel. The proles appear unequal, as the proles live in squalor, and Outer Party members endure poverty and poor living conditions, while the Inner Party live in luxury. The two genders also appear unequal, as women are valued for their ability to procreate.
Part Two Chapter Nine	Discussion Point and Active-learning Task Student's own response

Section	Answers
Part Two Chapter Ten	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Student's own response, but, for instance, Mr Charrington's dream resulted in Winston's dismissing of him as a potential threat or encouraged Winston to sympathise with Mr Charrington 2. Student's own response 3. The soldiers seek to destroy anything precious to Winston, but used as a weapon, and is also symbolic of a crime, as Winston's belongings <p>Essay Questions</p> <ol style="list-style-type: none"> 1. The importance of identity is presented, for instance, in the following: <ul style="list-style-type: none"> • Identity is crucial to one's power, both in society and within the Party • Identity also appears to be a way in which one can trick others, as seen in Winston's underestimation of Mr Charrington • Identity is the power which all individuals hold, and, therefore, the Party seeks to destroy, as the Party eradicates any means by which individuality can be maintained 2. (For A Level Students) The theme of surveillance is presented, for instance, in the following: <ul style="list-style-type: none"> • Surveillance is the source of the Party's power, as their power is based on the fear they have of its members • Orwell never explicitly confirms whether the Party truly has members • Students may reference the idea of Bentham's Panopticon (for more information and analysis) • Orwell's use of emotive language is effective in its creation of a sense of fear surrounding Winston • Orwell presents a relationship between power and paranoia: as the Party's power increases, the greater the evidence of the Party's power over its members
Part Three Chapter One	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Student's own response 2. Winston's betrayal mimics the betrayal of the starving man who betrays his comrades for love, hope, and, to his knowledge, unwavering loyalty, as the Party does not risk angering the proles due to the potential threat they present of a mass rebellion 3. This difference in treatment highlights the hypocrisy of the Party, as the Party cannot risk angering the proles due to the potential threat they present of a mass rebellion <p>Active-learning Task</p> <p>Student's own creative response</p>
Part Three Chapter Two	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. In an attempt to get what he desires from Winston – confession 2. Similarities, for instance, include: <ul style="list-style-type: none"> • Both O'Brien and Big Brother are representatives of the Party • Both O'Brien and Big Brother claim that their behaviour is justified (Winston) • Both O'Brien and Big Brother are representative of cruelty, to the point of being monstrous • Both O'Brien and Big Brother represent absolute power from the Party <p>Debate Prompt</p> <p>Student's own response</p> <p>Essay Questions</p> <p>(Answer applies for both versions of the question, both AS and A Level)</p> <ol style="list-style-type: none"> 1. Memory appears important, for instance, in the following ways: <ul style="list-style-type: none"> • Memory is the only thing in the novel that is proof of an alternative reality to the words of the Party • Memory, however, also appears delicate and an uncertain thing, as seen in the doubt Winston has concerning his own memories • Memory is associated with the happiness, love, and loyalty of the past • Memory is symbolic of the past, humanity, and human emotion, as well as the hypocrisy, corruption, and dishonesty of the Party

Section	Answers
Part Three Chapter Three	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. This is an example of a further form of punishment and torture the individual their own weakness, futility, and fragile state of mind. 2. Student's own response, but the Party could reintegrate Winston; they could be using Winston as a kind of experimentation, in order to see if indoctrination techniques are ultimately successful <p>Active-learning Task Student's own response</p>
Part Three Chapter Four	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Winston's betrayal appears inevitable due to his intense fear of the Party's suggestion from Orwell that love is never enough to conquer the Party's desire; they are reluctant to kill him, as they want him to remain loyal to their power, and they want the satisfaction of seeing the extent of his loyalty. 2. Big Brother is symbolic of everything that Winston despises both in the Party and in himself. 3. O'Brien decides the right time to send Winston to Room 101 when he possesses nothing but hatred for Big Brother, and as there is a moment of love and hate, O'Brien spies his chance to change Winston's feelings towards Big Brother and the Party <p>Essay Questions</p> <ol style="list-style-type: none"> 1. Orwell presents the relationship between love and hate, for instance: <ul style="list-style-type: none"> • There appears a fine line between love and hate, as they are both emotions throughout Orwell's novel • This can be seen in Winston's initial feelings towards Julia, which rapidly converted to feelings of love and lust • Similarly, before his arrival at Room 101, Winston possesses a hatred for the Party which is quickly converted to feelings of love and complete submission to the Party 2. (For A Level Students) Orwell presents torture and/or physical pain in several ways: <ul style="list-style-type: none"> • Torture and physical pain are used by the Party as elements to punish the individual • Winston and Julia are subject to such torture and physical pain throughout the novel • The Party uses torture to indoctrinate Winston and Julia, and this results in a pessimistic and disheartening end to Orwell's novel as the Party reigns supreme and continue to torture any rebellious members • Torture / physical pain is closely connected with love in the novel as the love Winston and Julia is a direct result of their love for one another • The betrayal of both Winston and Julia could be a suggestion that the Party reigns supreme over power • Winston's torture is incredibly personal, as the Party uses his love for Julia to attempt to indoctrinate him • Orwell's presentation of physical pain is incredibly descriptive and particularly emotive in presentation
Part Three Chapter Five	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Orwell is here commenting on the condition of the human nature where the body triumphs over the mind. Orwell presents a humanity defined by their ability to betray the emotions and love they feel towards one another due to their inability to resist pain. 2. Student's own response <p>Debate Prompt Student's own response</p>

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Section	Answers
Part Three Chapter Six	<p>Discussion Points</p> <ol style="list-style-type: none"> 1. Student's own response 2. Student's own response <p>Active-learning Task</p> <p>Student's own response; however, advised extracts for comparison 1.3.39</p> <p>Essay Questions</p> <ol style="list-style-type: none"> 1. (Answer applies for both versions of the question, both AS and Student's own response but Orwell's ending could be interpreted in a number of ways. One possible interpretation is as follows: <ul style="list-style-type: none"> • There is arguably a greater argument that Orwell wishes to suggest to the reader, as both Julia and Winston are successfully indoctrinated. • This appears to be a suggestion from Orwell that humanity's efforts to rebel against that power are futile. • Winston and Julia's betrayal also presents a pessimistic view of the future. • However, perhaps the novel could be read as having a positive message throughout the novel that if there is any hope, it lies in the actions of the individual. The majority of the population in Oceania perhaps a rebellion.

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