

# A View on

## George Orwell's Nineteen Eighty-Four

By

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In the Name of Allah Most Gracious, Most Merciful.

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# DEDICATION

To My Father and Mother, Who  
inculcated in me the belief  
in **Allah Almighty**, and Love for  
Humanities.

## Foreword

The Sudanese Ministry of Education has undertaken a pedagogical tradition of summoning a research from any teacher who is to be promoted to some degrees in the professional ladder. It is worthwhile indicating that these researches enrich the academic and educational spheres alike. They renew and flourish the spirit of research among the teaching staff.

Therefore, in April, 1<sup>st</sup>, 1998 I submitted this research, hopefully, for the sake of being promoted to the Third Professional Degree. However, to be promoted or demoted does in no way affect my desire to address my readers in this research. Once the ink has run on paper, all motives will be crystallized into just conversing with the reader.

However, I have expanded this study, making substantial additions, with a view to presenting to my students some stuff to assist them with their literary studies.

First and foremost, thanks are due to Muaz Abdul-Rahman for laying this book in my web-site. I also extend my gratitude to Hytham Merghani, who the cover.

Abdul-Rahman Wadelkebeida,  
October, 21<sup>st</sup>, 2012.

## Preface

It is now 28 years from 1984 – the year which George Orwell had predicted to have witnessed drastic social and political changes in the world. Literary circles are still licking the fuss around Orwell’s novel (Nineteen Eighty-four). However, a few are enthusiastic to prove that his forecasts have been fulfilled. As a matter of fact, some of the social sins explored in this novel can not be considered the plague of solely this age rather than the other. For instance, it could equally be argued that some merchants have been cheating and selling commodities of inferior and deteriorating quality ever since the commence of trade on earth. It is true that in Nineteen Eighty-Four commodities and services are excessively poor and deteriorating: the stuff (victory gin) was like nitric acid; the tobacco fell out of the cigarette onto the floor. services are delayed: (Repairs, except what you could do for yourself, had to be sanctioned by remote committees which were liable to hold up the mending of a window pane for two years).

Nonetheless, to demonstrate the point that the present “commercial conscience” is entirely dead is something quite different and it is, likewise, alarming.

Even when George Orwell himself was blamed for having written such a horrifying novel, he disclosed that he only intended to write a satirical criticism, showing the danger of relying upon centralized economic system, though he was quite certain that some of his prophecy might never come true.

Therefore, by writing this study, I hope to contribute a little by casting some light on this controversial novel. As it is a literary study, I have focussed in artistic and aesthetical aspect in particular. However, in the “Afterword” I have discussed some cultural and political matters of modern oligarchy and totalitarian dictatorship exemplified in the “Clash of Civilization” and in “Globalization” which are relevant to Orwell’s prophecy.



# **CHAPTER ONE**

## **BACKGROUND**

**The Social, literary and  
Political Background**

## Section 1: Before The World War 1

Let's begin with just a few years before George Orwell's birthday - 1903.

The period from 1870 to 1902 was decisive in the modern European life. It was the period characterized by the agricultural depression, the impact of which was far more felt in all aspects of life. People started to migrate from rural areas to urban ones. However, such a migration was not without impacts. Living in cities- in civilized communities, those migrants had experienced considerable changes in their modes of life. The old pattern of social relationships was altered; the individual lost privacy and personal discretion as he became subject to social bindings. The spiritual loss undergone by the villager was compensated by the material gain, as the townsman had greedily come to utilize the charming products of technology. It was thus a period famous for the break-down of the old familiar authoritarian pattern in private and social life, as apposed to political life.

Another characteristic of that period was that it was of a milieu similar to the environment of the period just preceding the French Revolution, which Dickens described in his introduction to his novel: "A Tale of Two Cities," as being the age of contradictions; Dickens said:

" It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of

despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.”

In fact, and as far as social interaction is concerned, the idea of there being a unique period or era characterized by conflict is both an oversimplification and exaggeration with respect to the age in question. Since in every period there are two or more co-existing generations, these generations will, inescapably, hold two or more opposing beliefs and norms; the old cling to the past, whereas the young aspire for change and for getting rid of these obsolete norms and beliefs, as they consider these items backward rigidities and restrictions.

It follows that this contradiction and perplexity of our period in question was a result of the fact that those who moved to towns found it almost appalling to dispense with their ancient cherished traditions, beliefs and norms. They could in no way get on with the new thoughts exemplified by Darwinism, Freudism, Marxism and the likes. At the same time adherents to these new thoughts and scientific findings were not to be neglected. Supporters for the new trends of thoughts were vehemently questioning the value of old traditions and reactionary modes of life.

This, then, was the social and political atmosphere which preceded Orwell and his contemporaries (G. B. Shaw, H. G. Wells, A. Gide, and others). It is an atmosphere which had its bearings on the next period.

In order to link the chain of events, let us investigate the environment which these writers have found themselves involved in.

## Section 2: Orwell's Period

The progress of events- war, unemployment, economic depression of the thirties- favoured the concentration on social and economic problems. The struggle was to make both the private interest and the community interest always coincide. Even modern psychology stresses group dynamic rather than individual behaviour; the total configuration rather than the isolate.

On the one hand, the crisis of 1931 had shattered the traditional faith in Capitalism among some intellectuals. Consequently, British Socialism- including Chartist Radicalism, Christian Socialism, Fabianism, and Marxist Materialism- were widely accepted, hopefully that it may cure the diseases created by Capitalism: namely war, unemployment and economic recession.

On the other hand, writers like Orwell and Gide constituted the opposing pivot with regards to Marxism, as we shall see and discuss later.

True enough, the Second World War aggravated the disgust and frustration in the Western ideology and its political system represented by Capitalism.

In this historical period the technological development had already produced a variety of mass media of communication such as cinema, television, wireless, and others. Enjoying a degree of emancipation, these means of communication helped, to a great extent, with spreading culture, simplifying the cultural contact between nations, and broadening the cultural scope of

the individual. Nevertheless, these achievements were not without disadvantages. The drawback of these communicative means- being owned by the private sector- was that the basic target of publication was often quick and sure profit. The tendency had been to appeal to a low level of public taste on the pretext of wanting to please the majority. So, the measure of value was the best-seller in terms of quantity- no matter what content was. Therefore, the individual had been influenced even in the way he got dressed since cheap magazines and movie stars affected the decision as to what would make a girl look pretty, an affair quite personal. Thus, commercial advertisement and propaganda rid a person of his privacy and freedom of choice. All was standardized and patternized; even modes of thinking were stereotyped, which was more injurious to personality.

We can, therefore, conclude that the motives of those who were reluctant as regards modern thought were that this thought was alien to them, and that it was too sudden for them to assimilate. However, Orwell and his contemporaries were in dispute with this thought- particularly Marxism- because this ideology failed to prove itself as salvation and elixir for the chronic social and political dilemma which plagued Europe of that time.

### Section 3: Orwell's Life

His real name was Eric Arthur Blair. He was born in 1903, in the village of Motihari in Bengal, India, where his father was a British civil servant. He was sent at first to St. Cyprian's Preparatory School. Then he went to be educated in Eton. During the period from 1922 to 1928 he served in Burma- now called Myanmar- in the Indian Imperial Police. After two years he came back to England and worked as a school teacher, at The Hawthorns High School, a prep school for boys in Hayes, West London.

Then he worked in a bookshop. Orwell went to Spain in 1937 and fought for the Republicans and was wounded there. During the Second World War and precisely in 1940- 1943 he worked as Talks Assistant, and Producer in the Indian Section of the B. B. C. At the BBC, he initiated the "Voice"- a literary programme for his Indian broadcasts, and by now was leading an active social life with literary friends, particularly on the political left.

At the same time he was writing for the Horizon, Tribune (the Left Wing British Journal), The New Statesman, and other periodicals. Having become one of the staff of The Tribune in 1943, he contributed a regular political and literary commentary, the title of which was: "As I Please." In France and Germany he was correspondent to The Observer.

Throughout his life, George Orwell continually supported himself as a book reviewer, writing works

which were so long and sophisticated that they have had an influence on literary criticism. For example, he wrote on Charles Dickens.

He died in London on 2<sup>nd</sup> January, 1950 after suffering an increasing illness.



## **Section 4: Orwell's Role in the Literary, Cultural and Political Stage**

Orwell's originality lay in his awareness of the shape of his contemporary England. It may well be his experience in the police and journalism that made him excessively conscious of the cultural, social and political forces that were unanimously agreeing to their policies, and collaborating to shape the England of his time.

At any rate, Orwell will remain one of the prominent figures whose works obviously portray his England. It is exactly as Ifor Evans has put it explicitly: "A social historian in assessing what happened to England in this period could not do better than study Orwell."

At St. Cyprian's he experienced a sense of desolate loneliness and helplessness of being locked up in a hostile world. To be lashed severely just for wetting his bed made him get convinced that sin- wetting a bed, for instance- was not necessarily something that one did. It might be something that happened to one, and which one could in no way avoid. In his article: "Such, Such Were the Joys," which was written in "The Tribune," in the column: "As I Please" he had lengthily discussed the effects of this school, and, alluringly, the educational system as a whole. He was criticizing the harsh penalty for such a trifle offence like wetting the bed, a thing quite normal to happen to a child who suddenly finds himself in a new and alien environment; an environment quite hard to put up with. So, it was a punishment not equivalent to the crime.

Above all, St. Cyprian's was also a snobbish school where those whose social status was low were treated cruelly, whereas the most terrible sins and offences of a well-to-do kids were merely laughed at in a "boys will be boys" spirit.

Orwell criticized the superficial way in which one school subject , like History, had been taught at that school. Never did he forget to demonstrate the fact that it was a school of "overcrowded, underfed, unwashed and disgusting life where health and cleanliness were utterly neglected."

Closely akin to this was his criticism to bad and inferior Literature. If we take the example of poetry, in particular, we find him blaming some poetry for the lack of content or, most likely, for containing destructive aims. He said, for instance, "some of the seemingly frivolous rhymes actually express a deeply pessimistic view of life." As an example of this trifle poetry, he quoted the following verses:

"Solomon Grundy,  
Born on Monday,  
Christened on Tuesday,  
Married on Wednesday,  
Took ill on Thursday,  
Worse on Friday,  
Died on Saturday,  
Buried on Sunday,  
And that was the end of Solomon Grundy.

The trend of events in India and elsewhere had been assisted by the pervasive scepticism about political power among writers and intellectuals. Political subjection was repugnant to those like Orwell, in whom it aroused a strong feeling of guilt. E. M. Forster expressed the same sensation in his "A Passage to India," (1924).

From 1927 to 1933 Orwell suffered from poverty and, thence, came out his "Down and Out in Paris and London," which smelt of sincere autobiography, and which, simultaneously, discussed unemployment and poverty in these two towns.

His work in the Imperial Police in Burma had inculcated in him the guilt complex about imperialism so common in his generation. This resulted in his first novel "Burmese Days," (1934), which was an anti-colonial novel.

"A Clergyman's Daughter," (1935,) was contradicting and opposing to his (Left-Wing contemporaries).

As for his book "Keep the Aspidistra Flying," (1936,) and "Coming Up for Air," (1939,) they failed to gain due attention. "In an age of uncommitted writers," said Ifor Evans, "it was harsh to hear Orwell say: (no one who feels deeply about English Literature, or even prefers good English to bad, can accept the discipline of a political party )."

In the Spanish Civil War he was anti-Fascist but highly individual and original; and the literary outcome was a vehement criticism directed towards the Communist role in destroying all the Republicans who were not

toeing the Stalinist line, and thus came “Homage to Catalonia,” (1938).

With respect to Socialism, or precisely Communism, he put it quite explicit that “Catastrophic Gradualism” would neither work nor count in England. He said, “according to this theory- the theory of Catastrophic Gradualism, which hints at Socialism- nothing is ever achieved without bloodshed, lies, tyranny, and injustice, but on the other hand no considerable change for the better is to be expected as a result of even the greatest upheaval.” Therefore, these justifications for the horrible regime of Stalin, such as saying: (breaking the eggs for making an omelette,) made Orwell direct his violent attack to Socialism. Furthermore, the emotional temptation and the intellectual attraction of Marxism ceased to have its miraculous effect, and many disillusioned communists converted to Catholic Church. It was then that Orwell’s “Animal Farm” (1945) came to pin point the demerits of Communism; and later “Nineteen Eighty-Four,” (1948,) discussed the same issue. In the last two books, Orwell conceived Socialism as another form of Oligarchy.

# Chapter Two

## Summary of the Novel

## Summary of the Novel

It is the story of Winston Smith, who revolts against the Party dictatorship.

In 1984 the world is grouped into three great pivots or powers: Oceania, Eastasia, and Eurasia. The events of the story take place in Oceania, and specifically at London, which is the chief city of Airstrip One. It is the Party who is assuming power and whose government machinery is divided into only four ministries: the Ministry of Truth, which concerns itself with news, entertainment, education and fine arts; the Ministry of Peace, which is responsible for war; the Ministry of Love, whose job is to maintain law and order; the Ministry of Plenty, which is responsible for economic affairs. Their names in Newspeak are Minitrue, Minipax, Miniluv and Miniplenty respectively.

Winston is a civil servant in the Ministry of Truth. He has the tedious routine and habitual task of distorting or changing the news and information, written magazines, newspapers and files so as to make the stuff comply with the policy, views and predictions of the Party, and so as to prove the authenticity of the Party's documents, and in order to assure the truthfulness of Big Brother 's declarations and teachings.

Big Brother is the most invincible supreme commander of the Party. There is a huge poster of his portrait, under which runs the caption: (BIG BROTHER IS WATCHING YOU) in block capitals. Nobody has ever seen this Mr. Big Brother.

The hierarchy of authority in Oceania is that on the top level comes Big Brother- the head of the Party. Below him comes the Inner Party- the brain of the Party and whose membership is 2 percent of the population of Oceania. Thirdly comes the Outer Party- the hand of the Party. At the bottom we find the dumb masses, who are called the Proles (abbreviation for Proletariat), and those Proles form 85 per cent of the population.

The three powers (Oceania, Eastasia and Eurasia) are continuously at war with one another. When Oceania is fighting Eurasia, it is, ipso facto , on peace and in alliance with Eastasia.

It is the objective of the Party to grip power and assume absolute control over the population and to render all citizens completely submissive to the Party. This aim is maintained by applying the most advanced technology. The telescreen, which is an apparatus capable of transmitting and recording the voice, the whisper, and even the intention inside the brain; and it can also photograph the slightest gesture from behind one's back. This tool is efficiently used to help detect the thought crime committed by anyone. That is to say, besides recording the factual crime, the telescreen records the sheer mental will or intention to make a crime.

In this totalitarian state even the children have been recruited in the Thought Police, and to Winston's surprise, these kids prove themselves effective and efficient in reporting even their parents who secretly nourish feelings against the Party.

In addition to the haunt of Big Brother, there is the

poster exhibiting the controversial slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH.

However, Winston is sensitive to all this rubbish delivered by the Party. He decides to revolt against the Party. As long as he is against this obstinate Party, he is quite sane, and it makes no difference if he is alone, for “sanity is not statistical” and sense is no longer common sense, but it has turned to be individual sense.

The first crime he commits is that he has bought himself a notebook to use it as a diary for writing his memories; he wants to communicate with the coming generation, to convey to them the heresies of the Party, he writes:

“To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone- to a time when truth exists and what is done cannot be undone:

From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink- greetings!”

The diary is cunningly directed towards future generations because Winston was aware that the Party is working hard upon destroying facts so as to uproot and disconnect people from the past, thus isolating generations, and depriving them of any standard of comparison or measure.

It is terribly injurious and more heart-breaking when a person is detached from his traditions and



lovely memories of the past. This is the bitter sense which Winston undergoes when he tries to recall what London was like , and to bring back to his memory the lovely childhood rhymes, such as “The Echoing Green” of William Blake’s “Song of innocence”:

“Such, such were the joys.  
When we all, girls and boys  
In our youth-time were seen  
On the Echoing Green.”

Winston reaches out inside his memory to recall a childish play song, and only with difficulty can he get it gathered from various sources, of whom O'Brien is one:

oranges and lemons,  
    say the bells of St. Clements's.  
Here comes a candle,  
    To light you to bed  
Here comes a chopper,  
    To chop off your head.

Oranges and lemons,  
    say the bells of St. Clements's.  
You owe me three farthings,  
    say the bells of St. Martin's.

When will you pay me?  
    Say the bells of Old Bailey.

When I grow rich,  
Say the bells of Shoreditch.

One day, when he is watching the Two Minutes Hate Programme, he notices the girl (Julia) sitting not far from him. Seeing her uniform, he deduces that she is, probable, a member in the Thought Police, and definitely in the Anti-Sex League whose function is to fight love and sex relationships; and paradoxically, the women- particularly young girls- constitute the majority of the membership of this league.

Deliberately, she falls on the ground. When Winston Chivalrously manages to lift her up, and she takes the opportunity to slip a piece of paper in his hand. She has written to him: "I love you." After a few days, they become able to meet secretly in a hiding place outside London. There they have played love-not for the sake of enjoying sexual intercourse, but only for rebelling and disobeying the Party.

Since then they keep on meeting and conversing with each other, but only intermittently- as Julia calls it: "talking by instalments."

Winston and Julia secretly meet O'Brien. They promise him to become committed members of the "Brotherhood", which is a secret political organization gearing its underground activities against the Party.

Later, Mr. O'Brien gives them "The Book" containing the principles of the Brotherhood, and a profound analysis for the nature of the Party and its rules and teachings.

Winston and Julia take lodging in the upper room which they have rented in Mr. Charrington's house, where it is safer and secure to read the Book.

Unfortunately, the Thought Police arrests them and each of them is taken to a different cell in the prison.

Winston has been expecting this arrest. In a sort of obsession and hallucinations and horror of being, sooner or later, vaporised and annihilated, Winston has scrawled in his diary:

“they ‘ll shoot me i dont care they ll  
shoot me in the back of the neck i dont  
care down with big brother they always  
shoot you in the back of the neck i dont  
care down with big brother .....

In the cell other characters join Winston; there come the poet Ampleforth, Parson and Syme, all of whom are sophisticated enough to be rebellious against the Party.

Paradoxically, in the cell, it is O'Brien who is questioning Winston and trying to extract confessions from Winston. However, Winston is not yielding enough to conceive that “two plus two equal five” as the Party wants it to be. So, he is transferred to Room 101 where the techniques of torture are more severe and effective. And what is more embarrassing to Winston is that one can not be with the Party, nor against it, nor neutral to it simply because one can not guess what pleases the Party and what does not please it. For instance, when asked in prison about the reason why the Party seeks

power, Winston - observing the lunacy of the Party- tries to please the Party by saying enthusiastically: “you are ruling over us for our own good .....” To his surprise, Winston finds out that the Party is not pleased with his courteous answer, for O’Brien says, “That was stupid, Winston, ..... the Party seeks power for its own sake. We are interested in power, only power, pure power.”

In room 101, Winston is forced to confess to all crimes including crimes he did not do. The unbearable torture inflicted upon Winston with the most horrible, most advanced and complicated electronic appliances and techniques, including huge starving rats, made Winston surrender and betray Julia by demanding that this torture should be done to her, not him. Such a demand from him indicates that he no longer has sincere love for her. To betray Julia constitutes squeezing and eradicating the last bit of virtue left in Winston- namely the virtue of love and loyalty to mankind in general and to the second sex in particular.

Winston is finally released. He resumed his work in another more financially rewarding post. He grows fatter- compensating the loss of flesh which he has undergone in the cell.

In the Two Minutes Hate Programme, Winston becomes used to joining the spectators with a sort of frenzy and feverish yells and curses on the faces of traitors on the telescreen- especially the face of the traitor, Emmanuel Goldstein, whose place of hiding was unknown, and whose teachings were the cause of all treacheries and acts of sabotage. Goldstein perpetually remained the nightmare that haunts the inner Party,

and the scarecrow that is used to terrify the public. The emotions of hatred to him was cunningly exploited and deviated towards love for Big Brother.

Finally, the Party has succeeded in morally annihilating the Last Man to have virtue. Alas, Winston has come to love and adore Big Brother.

# Chapter Three

## Analysis of the Novel

## Section 1: The Setting

In works of narrative- especially fictional- the setting includes the historical moment in time, the geographical location in which a story takes place. The setting is referred to as the story milieu or world. elements of the story setting are expanded to include the passage of time which might be static in some stories or dynamic in others (e.g. changing seasons, day-and-night, etc.).

Nineteen Eighty-Four is a dystopia (negative utopia) with a peculiar setting.

A dystopia is the idea of a society, generally of a speculative future, characterized by negative, anti-utopian elements, varying from environmental to political and social issues. Dystopian societies, usually hypothesized by writers of fiction, have culminated in a broad series of sub-genres and is often used to raise issues regarding society, environment, politics, religion, psychology, spirituality, or technology that may take place in the future. For this reason, Dystopias have taken the form of a multitude of speculations, such as Pollution; Poverty; Social collapse; or Political repression and Totalitarianism. Famous depictions of Dystopian societies include “Nineteen Eighty-Four”, a totalitarian invasive super state; Aldous Huxley’s “Brave New World”, (1932), where the human population is placed under a caste of psychological allocation; and Ray Bradbury’s “Fahrenheit 451”, (1953) where the state burns books out of fear of what they may incite. Jack London’s “The Iron Heel”, (1908) was described by Erich Fromm as: “the earliest of the modern Dystopian.”

A description of the setting is highly vital for comprehending and, sometimes, justifying the actions of the character in the novel.

In his novel, George Orwell had wonderfully interweaves the setting without breaking the continuity or the flow of narration. In fact, the setting in Nineteen-Eighty Four may be a little subtle. This is mainly attributed to the fact that the events of the novel take place in an imaginary London which is extremely different from the London of the forties.

The novel is set in Oceania, where society is tyrannized by The Party and its totalitarian ideology. The Oceanian province of Airstrip One is a world of perpetual war, omnipresent government surveillance, and public mind control, dictated by a political system euphemistically named English Socialism (Ingsoc) under the control of a privileged Inner Party elite that condemns and persecutes all individualism and independent thinking as thoughtcrime.

The description of the Ministry of Love, which is a closed building with no windows is unfamiliar, and inconceivable either. This setting is quite consistent, with the most ostensible events which are themselves highly imaginary.

The closed scarifying buildings and offices together with their telescreens, the hiding places in bushes where Winston meets Julia, the cells where the party enemies receive punishment, and even the seemingly traditional house of Mr. Charrington- a house which intensifies contrast- all are collectively brought to serve the purpose of giving the feeling of being terrorized



and horrified. In such a mystified milieu, one is both physically and spiritually alienated; one is mentally detected or spied upon as one is besieged with hidden microphones and very receptive telescreen sets which have the entirely unquestionable power to photograph and record not only one's gasp and facial gesture, but also the unuttered thought which flickers inside the mind.

As a negative utopia, the time in Nineteen Eighty-Four bears little significance because all are engaged in ready-made actions and emotions issued and controlled by the Party. It is only with Winston and Julia that time has its importance; Winston thinking about communicating with people in the future, and Julia interested in occupying her time with actions that constitute rebelling against the Party- such actions as making love in bed with men.

## Section 2: The Plot

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. But even the simplest statements of plot may include multiple inferences working in an intricate and complicated plot.

A plot must have a beginning (exposition of the situation or action), a middle (rising in action through conflict), climax (turning point or reaching the summit of events) and an end (falling action or resolution), and the events of the plot must relate to one another as being either necessary or probable.

The plot should arouse emotion and sympathy in the psyche of the reader.

in the climax the hero make the biggest decision that defines the outcome of the story or hero.

in the falling action the novels turns to suggest who is going to win.

in the resolution there is the final relax of events which ensure the decisive winner who terminates the

events of the novel.

When applying the above rules of the plot, we may well say that from the beginning we come to feel the events' restlessness caused by the obliteration and orientation of thoughts and emotions being predetermined by the Party for all people to adopt. This situation of totalitarian grip is deeply felt by Winston from the start. His conflicting and opposing the Party has taken concrete steps when he buys the diary; and when he meets Julia and exercises sexual revolt against the Party. Their struggle reaches its peak activity when they join O'Brien and enroll themselves in the opposing Brotherhood. Their situation starts to deteriorate when they are caught by the Thought Police, and finally the plot is solved by obeying the Party and moving along its current.

It is worthwhile saying that chronology of actions is somehow related to external facts. By external facts, we mean the concrete historical actions that take place in the course of time. In a situation where it is never certain to tell what will happen next- whether it is Eastasia or Eurasia who is at war with Oceania- you cannot have sequential actions. In other words, a certain action does not necessarily or inevitably lead to the next one.

The idea of "Doublethink", which means holding , simultaneously, two contradictory beliefs, gives the

story a sort of free shape in the sense that the omission from, or the addition to, the events of the story does not affect its logic. You can add whatever is horrifying and the story holds true. Here lies the artistic gift of George Orwell. He grants the reader the discretion to suggest what is to happen without making any substantial change that affects the accuracy of the story. In this way the reader becomes involved in the novel, and he can easily assimilate the events.

## Section 3: Characterization

**Characterization** is the art of creating characters for a narrative, including the process of conveying information about them. Characters may be presented by means of direct description, or through their actions, speech, or thoughts.

In this novel we encounter two classes of characters:

### Principal characters:

\* Winston Smith— a civil servant in the Ministry of Truth; his name suggests the name of a political leader—probably Winston Churchill.

\* Julia— a mechanical engineer in the Fiction Department; her name bears connotation to jolly or joyful, because she likes leading a joyful lusty life in which to sleep with men.

\* Big Brother— the quasi-divine Party leader who enjoys an intense cult of personality, but who may not even exist.

\* O'Brien— a prominent figure in the Inner Party his name suggest the meaning: “of brain”, because is intelligent enough to investigate thought criminals.

\* Emmanuel Goldstein— a former leader of The

Party, the counter-revolutionary author of *The Book*, containing *The Theory and Practice of Oligarchic Collectivism*; now he is the leader of the Brotherhood.

### **Secondary characters:**

\* Aaronson, Jones, and Rutherford— Former members of the Inner Party whom Winston vaguely remembers.

\* Ampleforth— Winston's colleague at the Department; he has been imprisoned for leaving the word "God" in a Kipling poem;

\* Charrington— An officer of the Thought Police, who- mischievously- pretends to be a sympathetic antiques-shop keeper.

\* Katharine— The emotionally indifferent wife whom Winston "can't get rid of". Despite disliking sexual intercourse, Katharine continued living with Winston because it was their "duty to the Party". They separated because she could not bear children.

\* Parsons— Winston's naïve neighbour, and an ideal member of the Outer Party. Later, as a prisoner, Winston sees Parsons in the Ministry of Love, because his daughter had reported him to the Thought Police after overhearing him speak against the Party during his sleep.

\* Mrs. Parsons— Parsons' wife

\* Syme— Winston's colleague at the Ministry of Truth. The Party "vaporises" Syme because he has remained a lucidly thinking intellectual. He is a lexicographer whose job is to develop the language and the dictionary of Newspeak.

characters are also described by the course of their development in a work of literature. They are classified as:

**1. Flat characters:** These are one-dimensional characters in the sense that they are relatively uncomplicated and do not change throughout the course of a work. They are also called type, static, shallow or stereotypical characters. The behaviour of the flat character is predictable because such a character possesses a single trait. There is no breakdown or overturn in his conduct. Unless the writer puts some decoration of description, such characters are a bit monotonous.

**2. Round characters:** By contrast, round characters are quite complex and they undergo considerable development, and they sometimes make sufficient deviations to surprise the reader. In the round character, weaknesses, like vices, imperfections or flaws, make him or her appear more realistic and human, causing the reader to identify with him / her. Such characters

are not subject to routine, so they may unexpectedly turn to extremes, or indulge in an eccentric situation, just as the risk of meeting Julia and O'Brien.

In "Nineteen Eighty-Four" the situation is neither normal nor familiar because the ideology of the Party and its policy renders man inhuman. The Party abolishes external facts, and diminishes emotions, and works hard on narrowing the scope of thought by decreasing the vocabulary. So, most of the characters are flat characters who act in a specified routine of loving Big Brother, witnessing Hate Programmes, attending Community Hikes, and the likes. Such characters have already been rendered to standardized and identical aggregates.

However, with Winston, Julia, and a few other critical-minded members the case is somewhat different. These depict round characters. They do not resemble the community. The behaviour of each of them cannot be predicted. When they are with people, they act just as others do, yelling and cursing in the Two Minutes Hate, spitting on the face of Goldstein. However, when they are alone at home, they detest the Party, and they ponder on the nearest possible ways of resisting the Party's doctrines.

The proles, unlike Winston and his resembling comrades, are all considered flat characters who are strictly stereotyped so as to act in accordance with the predictions of the Party- living in a dilemma of a vicious cycle:



“Until they have become conscious, they will never rebel; and until after they have rebelled, they cannot become conscious.”

Whether they are flat or round characters, each of these characters in this novel is sincere to the role he / she plays and, hence, each of them is artistically justifiable, together with showing the necessary element of consistency.

## Section 4: Orwell's Writing style

Writing style, which is called "voice" as well, is the manner in which an author chooses to write. The style reveals both the writer's personality and voice. This might be done by a simple change of words; a syntactical structure, parsing prose, adding diction, and organizing figures of thought into usable frameworks.

Details relevant to the purpose are necessary; some details give psychological weight to the incident: "Sometimes he tried to calculate the number of porcelain bricks in the wall of the cell. It should have been easy, but he always lost count at some point or another." p 229. Counting the bricks is definitely a symptom of vague-mindedness, whereas losing count depicts absentmindedness.

The author needs to decide whether the goal of the writing is to inform, persuade, or entertain. This decision inevitably affects the choice of sentence and diction.

In this novel, Orwell uses a mixture of loose and periodical sentences. The **loose sentence** begins with the main point (an independent clause), followed by one or more subordinate clauses to modify the main clause. For example:

\* I am taking trouble with you, Winston, because you are worth trouble.

\* There is another room upstairs that you might care to take a look at. p 96.

\* Rutherford had once been a famous caricaturist, whose brutal

cartoons had helped to inflame popular opinion before and during the Revolution. p 76.

Alternatively, a **periodic sentence** places the main point in the middle or at the end of the sentence. In this case, the main point is modified by preceding subordinate clauses. For example:

\* **Therefore**, from the point of view of the new groups who were on the point of seizing power, human equality was no longer an ideal to be striven after, but a danger to be averted. p 204.

\* **Throughout** recorded time, and probably since the end of the Neolithic Age, there have been three kinds of people in the world, the High, the Middle, and the Low. p 201.

\* **With** the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end. p205.

\* **In** past ages, a war, almost by definition, was something that sooner or later came to an end, usually in unmistakable victory or defeat. p 197.

Orwell sometimes used a **balanced sentence** which is characterized by parallel structures: two or more parts of the sentence have the same form, emphasizing similarities or differences. That is to say a balanced sentence uses **parallelism**. Examples of Orwell's parallelism are as follows:

\* Katharine was a tall, fair-haired girl, very straight, with splendid movements. p 66.

\* He thought of a man whom he had passed in the street a few weeks back: a quite ordinary-looking man, a Party member, aged

thirty-five or forty, tallish and thin, carrying a brief case. p 64.

\* There were no more doubts, no more arguments, no more pain, no more fear. p 279.

Orwell sometimes used **intricate sentences**, which deal with subtle subjects:

“It was intended when Newspeak had been adopted once and for all, and Oldspeak forgotten, a heretical thought- that is, a thought diverging from the principles of Ingsoc- should be literally unthinkable, at least so far as thought is dependent upon words.”  
p 300.

George Orwell has been classified - with reference to style- within the category of writers who assumed the Literature of Thought or Ideas, as a way of differentiating them from the flippant and escapist writers of whom Oscar Wilde is one.

Because it is a novel of ideology, Orwell's tone put much weight on argumentation. Winston, trying to prove the Party's fallacies, argued with the tenets of the Party, and, sometimes, with himself. O'Brien, representing the Party, argued with Winston.

To clarify things, let's first say a word about argumentation.

The primary intention of argumentation is to persuade by appealing to reason. Reasoning works in two ways: deduction and induction. Deduction argues from general premises to particular conclusion:

(1) ALL men are mortal

(2) Winston is a man

(3) Winston is mortal

if the major premise (1) and the minor premise (2) are true, the inference or conclusion (3) has got to be true, and we say the inference is logically valid.

The danger comes with fallacies or heretic premises. The Party compromised fallacious arguments:

(1) Who controls the past, controls the present.

(2) The Party controls the past.

(3) Therefore, the Party controls the present.

Induction does not appeal to the Party because it is not possible to move from particular facts to derive a comprehensive rule. Such argumentation requires observing external facts, which do not exist in the Party's ideology. The Party distorts facts to fit a preconceived notion.

Facts are not evident until they have been interpreted, and, paradoxically, the same "fact" may be interpreted in many different ways. For example, "manual work" may be regarded as evidence of highly esteeming work, or, quite the reverse, of a very low standard.

Yet the Party neither makes concessions nor neutralizes concepts. Therefore, the Party sometimes constantly uses ad hominem attacks. Ad hominem

attack is the argument directed against a person's character rather than his argument:

\* "You are mentally deranged. You suffer from a defective memory." p 245.

\* "You are here because you have failed in humanity, in self-discipline. You would not make the act of submission which is the price of sanity. You preferred to be a lunatic, a minority of one." p 248.

\* O'Brien used pejorative words to attack Winston. He smiled slightly: "You are a flaw in the pattern, Winston. You are a stain that must be wiped out." p 255.

## **Diction:**

To secure force in a sentence, it is necessary not only to choose the strongest words and to be concise and consistent with clearness, but also to arrange words, phrases, and clauses in the order which gives a commanding position to what is most important, and thus fixes the attention on the central idea. Here lies the importance of diction.

Depending on the mode in which the writer is writing, diction can also pertain to the writer's style. In so far as a "style" of diction can be discerned, it is best to examine the diction against a number of spectrums:

**1. Abstract-concrete or literal:** This shows how much of the diction is physical? George Orwell says:

\* It was a bright cold day in April, and the clocks were striking thirteen. p 1.

\* The sweat started out of Winston's backbone. p 61.

**2. Metaphorical:** Here Orwell uses a lot of personification.

Besides depicting normal descriptions of characters, Orwell describes feelings by letting the gestures and body features portray inner qualities of his characters:

\* "a clever face, ..... silliness in the long thin nose)" p 12

\* "wearing on his face the look of grim enjoyment" p 32.

\* "Syme had large protuberant eyes, at once mournful and derisive, which seemed to search your face closely while he was speaking to you." p 48.

\* His (Syme) eyes roved over Winston's face. "I know you," the eyes seemed to say, "I see through you." p 49.

\* "Always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to." p 59.

\* the food with its strange evil taste. p 60.

\* "At any moment the tension inside you was liable to translate itself into some visible symptom." p 64.

\* The only evidence to the contrary was the mute protest in your own bones, the instinctive feeling that the conditions you lived in were intolerable. p 73.

**3. Density or intensity:** Some words are quite blunt, with no connotation to convey, other words are shadowy- bearing more inherent meanings. To intensify the meaning, George Orwell uses a lot of expressions

and words:

\* “the expression on his face was still indecipherable.” p 169.

(indecipherable) is better than unintelligible because it denotes discovering secret, which is relevant to the work of the Party and the Thought Police.

\* “dodge the kick” p 240. To say “dodge” is better than saying: “avoid”, because “dodge” has the connotation of using tricky ways of avoiding.

\* “the air seemed to kiss one’s skin.” p 117. The word “kiss” gives the skin a pleasant sensation.

\* To take the saucepan, trying to (tear it out of one another’s hand). p 70. To “tear it out of” is more expressive than saying: (snatch). If something is snatched, it may be recovered; however, when it is “torn out of hand”, it may fall to pieces and never be recovered safely.

#### **4. clichés:**

Some familiar phrases that briefly describe a complicated concept through connotation are used so frequently that they have lost their novelty, sincerity, and perhaps even their meaning. They are disparagingly referred to as clichés or bromides.

Another characteristic in Orwell’s diction is the use of some clichés, yet he uses them in a novelty of situation. This can obviously be exemplified by the following quotations:

purged out of them. p 305, blanket words p 305, stupid



hedonistic Utopias p 267, collective solipsism p 266, ipso facto p 303.

Orwell possesses what could be considered the cornerstone for the good style- namely the effectiveness through force and grace His sentences have the logical force which proves that the actions, after all, are quite realistic and convincing. At the same time, the reader is alluringly attracted to trace the charming sentences.

The diction and sentences display some sources for literary motifs. "Nineteen Eighty-Four" uses themes from life in the Soviet Union and wartime life in Great Britain as sources for many of its motifs. The following items are worth indicating:

\* The statement " $2 + 2 = 5$ ", used to torment Winston Smith during his interrogation, was a Communist party slogan from the second Five-Year Plan for the National Economy of the Soviet Union, which encouraged fulfilment of this five-year plan in four years.

\* The description of Emmanuel Goldstein, with the characteristic: "goatee beard", evokes the very image of Leon Trotsky.

\* The omnipresent images of Big Brother, described as having a moustache, evokes the cult of personality built up around Joseph Stalin.

\* The song (Under the spreading chestnut tree, I sold you, and you sold me) was based on Glenn Miller's 1939 song of the same name (Under the spreading chestnut tree, Where I knelt upon my knee, We were as happy as could be, 'Neath the spreading chestnut tree.) The song has its origins in the 1920s, when it was a camp song, sung with corresponding movements (like touching your chest when you sing "chest", and touching your head when you sing "nut"). The original title was 'Go no more a-rushing'. Under these lyrics, the song was published as early as 1891. In this respect, Orwell exploits the heritage of Literature to use hinting contextualization.

\* Doublethink, a system of thought that allowed people to believe two contradictory things simultaneously (the chocolate ration is "cut" to 20 grams and the chocolate ration is "raised" to 20 grams), is a genius literary re-working of Marxist-Leninist and Dialectical Materialism.

\* Winston Smith's job, "revising history" (and the "unperson" motif) is based on the Stalinist habit of airbrushing images of "fallen" people from group photographs and removing references to them in books and newspapers.

Orwell's style is too profound to be tacked on in a few pages; what has been mentioned about it just opens the door for the reader to pass in, making his way into other corridors and sub-rooms.

## Conclusion

Nothing of what I have written in the previous chapters can induce me to claim that I have made an intensive or inclusive study or criticism for George Orwell's "Nineteen Eighty-Four". A novel as diffuse and profound as such necessitates much more elaboration than just a few pages of mine. Nevertheless, a little is worth mentioning by a citizen who has survived to witness 1984.

George Orwell's satire has often been compared with that of Swift, Jonathan (1667 - 1745). But Swift was erroneously accused of being arrogant and misanthropist who saw men as Yahoos (human-like creatures) mentioned in "Gulliver's Travels." Nonetheless, he meets Orwell in the fact that both wrote to depict the vision of life as they saw it, and without regard for any man.

Although "Nineteen Eighty Four" lacks the humour of "Animal Farm", its satire maintains a degree of tolerance and sympathetic appreciation of the vanity of human nature. Orwell's satire in this novel holds within constructive attitudes. So, it is not sheer cutting in the fibres of society- not butchery. It is a kind of surgery- though without anaesthetic.

Nineteen Eighty-Four as a vision for the future of Man may well be placed adjacent to H. G. Wells's (1866 - 1946) scientific romances or scientific fiction such as H. G. Wells' "The Time Machine," "The War of the Worlds," "The Invisible Man," and "The Country of

the Blind.”

Orwell’s novel implies a great deal of warning to Man that by the year 1984 social, political and cultural life will have unrecognizably changed.

In the social and cultural sphere people will lose mutual relationships between one another, and between one sex and the other. The eradication of family ties is backed up by the scientific experiments to bring for the State babies by means of artificial multiplication undertaken in laboratories, and, consequently, no love or sex relationship among citizens is tolerated. The Party seeks to abolish orgasm. The human emotions and reactions will cease to be natural and spontaneous, for even song words will be artificially composed and compiled by a machine called “versificator.” In fact, songs are manufactured by the State for the sake of the Proles, because “Proles and animals are free.” Nevertheless, singing among the Party members is considered “unorthodox and a dangerous eccentricity.”

Beauty is no longer appreciated. For instance, Winston buys a piece of coral for 4 dollars, while it might have fetched 8 dollars in the past.

We will be faced with Literature of diminishing artistic merits and declining standard. The cartoons done by the caricaturist, Rutherford are imitations of his earlier manner, and curiously lifeless and unconvincing. Always they are merely rehashing of ancient themes- slum elements, starving children, street battles, capitalists in top hats, ..... etc. Poetry as well is monotonously lifeless and of inferior quality:

Under the spreading chestnut tree

I sold and you sold me

There lie thee

And here lie we

Under the spreading chestnut tree.

Even the cinema is not exempted from this deterioration, for the films presented are mostly monotonous war films.

In the political field the State has reduced the ministries to only four ones. The implication of this is that human needs are cut to the minimum. Because the political relationships between the three countries is some-how hostile and, in its best estimation, ambiguous, there is no ministry for foreign affairs in Oceania.

To depict Big Brother as immortal is advocating individual worship by giving Big Brother the attributes of God.

It is more injurious and likewise dangerous when the State uses heretic views and fallacies to render truth internal and subjective, regardless of its coincidence with external material world. Winston said:

“If he thinks he floats off the floor and if I simultaneously think I see him do it, then the thing happens.”

Writing the Eleventh Edition of the Newspeak Dictionary demonstrates how the Party is keen on

accelerating the alteration of vocabulary, with which values, ideas, beliefs, norms and customs are modified. The Committee responsible for something called Interim Report, which is vaguely connected with punctuation, gives a distinct picture of the organizational hierarchy within the State. It is a chart of committees and sub-committees engaged in doing trifle and useless activities.

Realizing the impact and influence of language, the Party has accomplished Newspeak. Newspeak, contrasted to Oldspeak (Standard English), is now only used for headings of magazines and newspapers; and the Party members exhibit an interesting and increasing tendency to use it in their speech. Yet it is expected to supersede Oldspeak in the year 2050.

This delay in the spread of Oldspeak might be the major hope for humanity to escape the domination of the Party. It implies the fact that there is yet enough time for people before their opinions and beliefs get changed via change in language.

The omission of words like thought, honour, justice, science, religion, internationalism, and so on shows how human essence has been destroyed by the Party.

The issue of the language relationship with politics, so to speak, had mentally preoccupied George Orwell. In his essay: "Politics and the English Language," Orwell says:

"The inflated style is, itself, a kind of euphemism. A mass of Latin words fall upon the facts, like soft snow, blurring the out-

lines, and covering up all the details. The greatest enemy of clear language is insincerity. When there is a gap between one's real and one's declared aims, one turns - as it were instinctively- to long words and exhausted idioms, like a cutlass fish squirting out ink. .... But if thought corrupts language, language can also corrupt thought."

In Newspeak the irony is in using words like "Minitrue" for "Ministry of Truth" whose primary purpose is to tell lies. The prefix "mini" denotes "little or small". We have words like mini-bus, mini-skirt ... etc. Therefore, minitrue connotes: "not having complete truth, but just a little of it."

This is, then, "Nineteen Eighty-Four" with all its appalling horrors and apprehensions. I am not discussing here how accurate or inaccurate Orwell's predictions and prophecies are. However, if George Orwell seems to some people ,in this novel, excessively pessimistic, he is all the same pardoned. He witnessed the two World Wars, fought in Spain, worked in the Imperial Police. This sad experience brought home to him the strong belief how man could be cruel to man. The disease in his last days might have affected his temperament, thus making this novel hysterically toned. We thank him for changing its name from: "The

Last Man in Europe” to “Nineteen Eighty-Four” because there are still as many humanistic men in Europe as he did not think would be.

This novel makes Orwell more celebrated for his sincere endeavour to change the World for the better.

The events of the novel begin in April. So, one might, alludingly, say that Orwell may have satirically fabricated an April Fool of 312 pages published by Signet Classics of 1977.



# Afterword

## Influences

Nineteen Eighty-Four has had ample influence upon the cultural spheres. References to the themes, concepts and plot of “Nineteen Eighty-Four” have appeared frequently in other works, especially in:

### 1- Literature:

Here we find a large variety of writings and criticism from which we quote a few examples:

\* Hollis, Christopher. A Study of George Orwell: The Man and His Works. Chicago: Henry Regnery Co. 1956.

\* Andrew Anthony, ‘Review: George Orwell’s Books’, The Observer, 11 May 2003, Observer Review Pages, Pg. 1.

\* West, W. J. The Larger Evils. Edinburgh: Canongate Press. 1992. ISBN 0-86241-382-6 (Nineteen Eighty-Four – The truth behind the satire.)

\* “What Happens After Big Brother Dies”, by Gyorgy Dalos 1985: publisher Pantheon Books 978-0394537801 pages 118

### 2- Radio and TV Programmes and cinema:

\* “Nineteen Ninety-Four” (1985), a BBC Radio 4 comedy series and book (1986)

- \* “Nineteen Eighty-Four (TV programme) ”, the 1954 BBC Television programme.
- \* “1984 (television commercial), 1984”, a famous Apple Computer advertisement
- \* “Big Brother (TV series) ”, a reality TV show based on the premise that the audience acts as Big Brother by watching the participants at all times
- \* “Room 101”, a BBC television series.
- \* Cinema, “Brazil (film)]]” (1985)

### **3- Music albums:**

- \* “Welcome to 1984” (2007) by Jens Weinberg.
- \* “1984 (1981) by Anthony Phillips
- \* “1984 (For The Love Of Big Brother) ” (1984) by Eurhythmics.
- \* “DoubleThink (album)” (2010) by Akala (rapper)|Akala.
- \* “Unpersons” (2011) by The Pack A.D.

### **4- Songs**

- \* “Big Brother” (1972) by Stevie Wonder.
- \* “Hey Big Brother” (1971) by Rare Earth (band)|Rare Earth.
- \* “Big Brother’s Still Watching” by The Tubes.
- \* “1984” by Spirit (band)
- \* “Sons of 1984” by Todd Rundgren.

- \* “Nineteen-Forty-Eightish” by Roy Harper and Jimmy Page.
- \* “Thought Criminal” by Velvet Acid Christ.
- \* “Winston smith” by Dogs (British Band)|Dogs.

### **Theories Related to This Novel:**

George Orwell’s “Nineteen Eighty-Four”- together with other writers- have culturally stirred and motivated many Western philosophers to investigate the present state of affairs and look ahead to raise crucial political and cultural prophecies and theses. Hence, has emerged the following thesis:

#### **1- The End of History and the Last Man:**

This is Fukuyama’s thesis. The End of History and the Last Man is a 1992 book by Francis Fukuyama, expanding on his 1989 essay “The End of History?”, published in the international affairs journal “The National Interest”. In the book, Fukuyama argues that the advent of Western liberal democracy may signal the end point of humanity’s sociocultural evolution and the final form of human government.

Fukuyama’s position contradicts that of Karl Marx, who imagined that antagonistic history would end with communism displacing capitalism.

However, various Western commentators have described the thesis of “The End of History” as flawed

because it does not sufficiently take into account the power of ethnic loyalties and religious fundamentalism as a counter-force to the spread of liberal democracy; with the specific example of Islamic fundamentalism, or radical Islam, as the most powerful of these.

Opponents to Fukuyama argue that no degree of progress allows one to ignore that never before, in absolute figures, have so many men, women and children been subjugated, starved or exterminated on the earth.

Another challenge to the “End of History” theory is the resurgence or growth of Muslim countries, Russia and China in economic and political power.

## **2- The Clash of Civilizations:**

However, the history is too reluctant to remain stagnant.

In 2008, in “Washington Post” Fukuyama declined to come closer to Samuel P. Huntington. Fukuyama admitted that: “Democracy’s only real competitor in the realm of ideas today is radical Islamism”.

Therefore, the Western thought has given way to the theory of “Clash of Civilization”.

“The Clash of Civilizations” is a theory which has been proposed by political scientist Samuel P. Huntington. It maintains that people’s cultural and religious identities will be the primary source of conflict in the post-Cold War world. In his thesis, he argues that the primary axis of conflict in the future will be along cultural and religious lines.

Huntington also argues that civilizational conflicts are “particularly prevalent between Muslims and non-Muslims”, identifying the “bloody borders” between Islamic and non-Islamic civilizations. Due to the economic modernization and social change, people are separated from longstanding local identities. Instead, religion has replaced this gap, which provides a basis for identity and commitment that transcends national boundaries and unites civilizations.

Nonetheless, in a world aspiring for tight human relations and co-operation, the “Clash of Civilizations” does no more than provoke hatred and terrorism.

Edward Said issued criticism to Huntington’s thesis in his “The Clash of Ignorance”.

Edward Said, argues that Huntington’s categorization of the world’s fixed “civilizations” omits the most dynamic interdependency and interaction of culture. Edward Said also claimed that not only is the Clash of Civilizations thesis a “reductive and vulgar notion”, but it is also an illustration “of the purest invidious racism, a sort of parody of Hitlerian science directed today against Arabs and Muslims” Said, E. W. (2004). From Oslo to Iraq and the Road Map. New York: Pantheon, 2004.

In fact, the “Clash of Civilization” is simply a revival for the war obsession in “Nineteen Eighty-Four”, in which the Party constantly creates an enemy to keep fighting. Of course, continuous warfare guarantees the people’s continuous engagement in activities that will divert their attention from uprising against the Party.

### 3- Interfaith Dialogue:

The world is now turning towards enhancing tolerance and contact. That is why we hear voices calling for “Interfaith Dialogue”.

Interfaith dialogue refers to dialogue between members of different religions for the goal of reducing conflicts between these religions and to achieve agreed upon mutually desirable goals. It is perhaps summarized as an attitude which rejects focus on insignificant differences, and instead gives respect to those beliefs held in common.

Islam’s fundamental theological concept is belief in one God. Muslims are not expected to visualize God but to worship and adore him as a protector. Any kind of idolatry is condemned in Islam. As a result, Muslims hold that if someone worships any gods or deities other than Allah, he is committing (“Shirk” (polytheism). Polytheism is a sin that will lead to separation from Allah.

(Say: “O People of the Book! Come to what is common between us and you: That we worship none but Allah; that we associate no partners with Him; that we erect not, from among ourselves, Lords and patrons other than Allah. If then they turn back, say: ye bear witness that we are Muslims, bowing to Allah’s will.) Al Imran, 64.

Muslims believe that Allah sent the Qur’an to bring peace and harmony to humanity through Islam (submission to Allah).

Many Muslims agree that cooperation- in earthly

matters- with the international community, including Christians, is desirable, but most Muslims believe that theological debate is often unnecessary. They think that if matters of creed or tents in these religions are irreconcilable, then it is pointless to set forth a dialogue for the sake of amalgamating these religions into one comprehensive religion.

#### **4- Globalization:**

Globalization is the process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture in particular. Advances in transportation and telecommunication infrastructure, including the rise of internet, are considered major factors in globalization

According to the prospect of “Doublethink” globalization yields two courteous concepts:

1) globalization is the process of world shrinkage of distances getting shorter; and things moving closer. It pertains to the increasing ease with which cultural entities, social aspects, and economic corporations on one side of the world can reach the other side of the world.

The emphasis, here, lies in the advantages derived by the rich industrial countries over the poor. It appeals to prosperous countries.

2) In “The Consequences of Modernity”, Anthony Giddens uses the following definition: “Globalization

can, thus, be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa.”

The stress here is on the supposed mutually exchanged benefits between the rich and the poor. However, the logic of events - based on economic capabilities- suggests that the poor receive rather than give; they consume rather than produce.

### **critiques:**

Nonetheless, globalization is facing a lot of criticism:

a- Economic arguments by fair trade theorists claim that unrestricted free trade will benefit those with more financial leverage (i.e. the rich) at the expense of the poor. While it is true that free trade encourages globalization among countries, some countries try to protect their domestic suppliers. The main export of poorer countries is usually agricultural goods. Yet, larger countries often subsidise their Agricultural farmers, which lowers the market price for foreign crops.

Some opponents of globalization see the phenomenon as the promotion of “corporatism” or corporatist interests.

### **Islamic View:**

From Islamic point of view, there are various drawbacks encompassing globalization:



1) Muslim are quite apprehensive about this globalization, which enhances only American life style and trend of thought. They view it as a symptom that stinks of western domination to Muslim countries.

2) This supposed “vice versa” of exchanging benefits will never occur due the discrepancy in capabilities between rich and poor.

3) It is just a step towards making the poor countries lose their social and cultural identities- provided that they have already been economically erased. One of the major points raised against globalization is that diversity is the most apparent feature of cultures in the world, meanwhile Globalization ensures the absence of the national dimension as an effective factor.

4) Muslims condemn the equating of personal happiness with consumption and the purchase of material possessions, drawing the attention to the sharp conflict which arises between the spiritual preferences and exaggerated material greediness of consumption.

5) The west commits misunderstanding as regards evaluating the spiritual power of Muslims. Economists of free market suggest some economic solutions undertaken by the “invisible hand of the market”. They fail to recognize that it is the hand of Allah’s Almighty that regulates all human affairs, including business.

There is, likewise, the invisible hand of politics. It is this Divine hand that bestows victory in war over the enemy;

(It is not ye who slew them; yet He is Allah who slew them. When thou threwest “a handful of dust” it was not thy act, but Allah’s). Al Anfal 17.

In fact, all of these concepts headed under: the end of history, clash of civilization, and globalization, stem from the desire of the West to dominate the third world- particularly the Muslims. The West, be it capitalist or communist, adopt totalitarian power to face the Islamic World. Their theses change names but they do not change notions and objectives towards having supremacy over Muslims, and adopting despotic solipsism and arrogant measures.

According to “doublethink” democracy in the Middle East should bring a government that benevolently considers and fosters the West interests, otherwise a military government which observes the Western interests would be better. So, the western criterion as regards governments in the third world, is not the Eastern democratic or totalitarian regime; the approval is granted to whatever regime that positively responds to the western interests. Therefore, it is really sheer pragmatism- popularized by western philosophers- that governs and guides the Western attitudes and practical behaviour towards the Middle East.

This “double scaling”, which render reality subjective, explicitly manifests itself in defining “terrorism.” The West- headed by America- defines terrorism as “any act of violence resulting in harming innocent people”. Paradoxically, Palestinians who strive for liberty and decent life are considered terrorists, whereas a western

vulgarian who makes pornography that insults Islam and Prophet Mohammad (peace and prayer are upon him) is looked upon as enjoying his liberty to express his opinion.

Today satellites, with their utmost efficiency of spying, are more horrifying than “telescreens” of “Nineteen Eighty-Four”. It follows that, without adopting measures of virtue and morality, man’s inability to control technology will give yield to pessimism about man’s future. Technology alone does not bring forth welfare to humanity, unless it is accompanied with high morality and anthrop-consideration for all human beings, regardless of race, religion, or culture.

War obsession has resulted in arm-race that begot devastating weapons that destroy mankind and his resources. Nonetheless, with such intoxication of power, it is not feasible to expect disarmament and “farewell to arms”. With the illusion of fighting for peace and democracy, the “drones” have assassinated countless numbers of innocent people, just as it is done by the Party in the novel, using “self-propelled projectiles.” p 195. Here again “doublethink” and “double scaling” interferes to give some countries every right to manufacture mass-destruction weapons, whilst depriving other countries from the same right.

What renders people unequal, whereas their freedom has been stated in the Declaration of Independence, let alone Islam, in which freedom is highly valued and respected. Here runs the American Declaration of Independence:

“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights. that among these are life, liberty and the pursuit of happiness. That to secure these rights, Governments are instituted among men, deriving their powers from the consent of the governed. That whenever any form of Government becomes destructive of those ends, it is the right of the People to alter or abolish it, and to institute new Government .....

Nevertheless, mentioning these western vices and deviations does not to exempt the Muslim countries from blame. Many of the Muslim countries assume either autocratic or totalitarian or oligarchic authorities.

Elections in these countries are sinfully geared out; and general assemblies are hypocritically held; oligarchy is enhanced; honesty is just mocked at; and exhortations from the honest elites are ridiculed; translucency is completely absent; apparent financial corruption and embezzlement is committed on large scale, and they all escape punishment or even criticism.

As a result, some formidable despotic African and Arab governments (Tunisia, Egypt, and Libya) have been overthrown by mass revolutions during the period (2011 - 2012).

It is these frank western partiality and eastern authoritarian that collectively provoke terrorism. Nobody advocates terrorism; security is one of the fundamental needs aspired for by human beings all over the world. Nonetheless, likes drive likes, and diamonds cut diamonds. So, injustice is confronted by struggle to gain rights that are otherwise would not be obtained.

Therefore, the world is in a terrible need of international co-operation that results in the respect of each others; shrinking from domination inflicted by the rich over the poor.

We need to recognize diversity in culture, norms, traditions and customs enjoyed by different nations, so that no one trend of thought and life style is imposed on all countries in the name of the ostentatious slogan of “globalization”.

We need to adopt tolerance and impartial measures for solving international disputes.



## Author's Literary Works:

### A) In English Language :

- 1- Spiritual Tour in the Sufi Method.
- 2- A View on George Orwell's (Nineteen Eighty-Four.)

### Under Print :

- 1- Fundamentals of Islam.
- 2- Under the Shade of Prophetic Traditions.

### B) In Arabic Language :

1. الإعلام عند الصوفية.
2. إعجاز القرآن العزيز للغة الإنجليز.
3. وسطية الإسلام في التصوف.
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