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**THE CONTRIBUTION OF CONTRASTIVE STYLISTIC STUDIES TO
FOREIGN LANGUAGE TEACHING: A STYLISTIC COMPARISON
OF “NINETEEN EIGHTY FOUR”
BY G.ORWELL AND “WE” BY Y. ZAMYATIN**

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ABSTRACT

The purpose of this study is to analyze the stylistic peculiarities of the novels “*Nineteen Eighty Four*” by G. Orwell and “*We*” by Y. Zamyatin, and to investigate the importance of the stylistic analysis of a literary work for the students learning foreign languages.

The novels chosen for the stylistic analysis and comparison are thematically close to each other. They share many similarities both in style and in meaning, but their expressiveness is achieved via different means.

In the first chapter, the general background to the study, the goal and scope of the study, the statement of the problem and method of the study are introduced.

The second chapter reveals the works done in this field before. The next two chapters deal with the stylistic text analysis of the novels “*Nineteen Eighty Four*” by G. Orwell and “*We*” by Y. Zamyatin according to the method proposed by M. Short and G. Leech.

Chapter five presents the comparison of the novels under discussion. The last chapter of this work explains the importance of this kind of stylistic text analysis for foreign language teaching.

In the concluding section the summary and findings are presented.

ÖZET

Bu çalışmanın amacı George Orwell'in *Bin Dokuz Yüz Seksen Dört* adlı romanı ile Y. Zamyatin'in *Biz* adlı romanının stilistik özelliklerini incelemek ve yabancı dil öğretimi gören öğrenciler için edebî metinlerin stilistik incelemelerinin önemini ortaya koymaktır.

Bu stilistik inceleme ve karşılaştırma için seçilmiş iki romanın tematik görünüşleri de ciddi benzerlikler içerir.

Birinci bölümünde çalışmamızla ilgili ön bilgiler, çalışmamızın amacı, problemin belirlenmesi ve çalışmada kullanılan metot üzerinde durulmuştur.

İkinci bölümde, bu alanda daha önce yapılan çalışmalar hakkında kısa bilgiler yer almaktadır.

Sonraki iki bölüm M. Short ve G. Leech'in yöntemleri doğrultusunda G. Orwell'in *Bin Dokuz Yüz Seksen Dört*'ü ile Y. Zamyatin'in *Biz* adlı romanının stilistik analizlerini içermektedir.

Beşinci bölümde söz konusu romanların karşılaştırmaları yer almaktadır.

Çalışmamızın son bölümünde bu tip stilistik metin analizlerinin yabancı dil öğrenimindeki önemi ve işlevi üzerinde duruldu.

Sonuç bölümünde çalışmamızın özeti ve çalışmada ulaşılan bulguların değerlendirilmesi bulunmaktadır.

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I. INTRODUCTION

1.1. General Background To The Study

Language in its communicative function serves people not only to express their thoughts and ideas, but also to show their subjective attitude (that is their feelings, emotions, and assessments of) to what is being communicated.

Literature shows how to use language in the best way. Reading fiction in the foreign language classroom first of all provides authentic material, to interpret and analyze, reveals the way in which the author expresses his point of view and thus it teaches students to arrange their ideas, emphasize their emotions and give assessment.

Literary text analysis is no doubt important for the university students learning a foreign language. When having a good command of the foreign language for the purpose of communication, they pass to the next step where the major object of their study becomes the language of literary texts. For the university student, the second stage is of greater importance.

It is evident that the true perception of the text is achieved via detailed literary analysis. Geoffrey N. Leech and Michael H. Short in the book “Style in fiction” point out that: “...the aim [is] ... showing the student of English that examining the language of a literary text can be a means to a fuller understanding and appreciation of the writer’s artistic achievement... by making ourselves explain how a particular effect or meaning is achieved we understand better not just how it is achieved (which in itself is essential to the critical task of explanation) but also gain a greater appreciation of what the writer has created.”

We have chosen to analyze the novels “Nineteen Eighty-Four” by G. Orwell and “*We*” by E. Zamyatin because these novels are very much alike as for their theme and the structure. They were both written in the twentieth century, and are both considered

Utopia. Though written by different authors in different countries, these novels have a lot in common, for they discuss the disease of society in the twentieth century in general and the regime of Stalin in particular.

1.2. Goal and Scope of the Study

The goal of this study is to figure out and analyze the stylistic peculiarities of the novels “Nineteen Eighty-Four” by G. Orwell and “*We*” by E. Zamyatin. These two novels are close in their theme, thus we are going to find out by what means of expression each author reveals the main idea.

Michael Swan in his work “Inside Meaning” states that: “Writers do not always express things directly – sometimes they imply them. That is to say, they suggest things in a roundabout, indirect way, so that you have to think carefully to see what they mean.”

To get the main idea of the text clearly or to see the writer’s point of view might be difficult for the foreign language learners. That is why literary analysis of a fictional work shouldn’t be neglected by the teachers; otherwise the students will be deprived of the objective information communicated in the text.

The following assumptions will be considered throughout the study:

1. The novels chosen for the study are similar in the main idea of the discussion, they reflect the illness of the society, the domination of power, which tends to increase and by doing that deprives the individual, tries to turn it into nothing, make it a dust. Both authors use different stylistic devices to achieve their aim.
2. Interpreting and analyzing literary texts help students of foreign language to fully understand and appreciate the writer’s achievement, get the objective view of the author’s point, make their own critical assessment of the literary work.

1.3. Statement of the Problem

As it has already been mentioned above, the novels chosen for the stylistic analysis are thematically close to each other. Moreover “Nineteen Eighty-Four” was written by G. Orwell under the deep influence by Zamyatin’s “*We*”. They share many similarities, including “the isolation of individuals from nature and natural behavior, the turning of man into machine, the production of synthetic happiness instead of real impulses, the lack of privacy, the composing of music and literature by machines, the use of science for control and torture, and each novel ends with the protagonist mentally and spiritually crushed by the state.” (Daran Oisin Anderson at www.k-1.com/Orwell/site/opinion/essays/anderson2.htm). We believe that the analysis of these novels will be suitable for university students of foreign languages to work at, for they demand some knowledge of the history and politics. The writers use bright metaphors to reveal the idea of the text, that is why they will be exciting to interpret.

Teaching at the upper levels should be different from the previous stages in respect of methods and techniques. At this stage students can already communicate successfully, besides, grown up students are known for abstract thinking, not the concrete one as that of the younger learners. They are to be taught to solve problems of the different kind; they feel the necessity of expressing themselves, their points of view.

1.4. Method of the Study

The study is built around stylistic analysis of the two particular novels both written in the twentieth century by different authors from different countries, but very much alike thematically. We are going to analyze them from the point of view of their style, and then see what this kind of work can give to the foreign language university students.

1.5. Limitations

The study will have the following limitations:

1. This study will be based on interpreting and analyzing of the two particular novels: “Nineteen Eighty-Four” by G. Orwell and “*We*” by E. Zamyatin.

2. The chosen novels will be analyzed from the point of view of style, we are going to find out their stylistic peculiarities.

3. Text analysis will be done for the purpose of the comparison of the two novels and with the aim of investigating the role and importance of such work for the foreign language teaching.

Here in this study, we are going to deal with stylistic text analysis which gains its popularity day by day. Stylistic analysis helps us to penetrate into the so-called vertical context of the literary work, which means to be able to see the whole system of the writer’s literary art and cultural background. Analytical reading helps us to understand the real intention of the author. By getting the true intention of the text, a reader becomes more interested in reading and it becomes a pleasure. The topic under discussion will be a comparative stylistic analysis of “*Nineteen Eighty Four*” by George Orwell and “*We*” by Zamyatin. The two authors choose almost similar object for describing but their effects on a reader are not equal. Our task here is to find out how these texts produce a different impression on the reader, and what is the role of this study in ELT.

II. WORKS PREVIOUSLY DONE IN THIS FIELD

Presently we are going to look at the works that deal with Yevgeny Zamyatin's and George Orwell's Fiction in general and the novels "*We*" and "*Nineteen Eighty Four*" in particular.

To start with Zamyatin didn't leave us many fiction of his, among them, there are two novels, one of which isn't finished, a four novelettes and plays, some short stories essays and articles.

We can say that all of his works are critical by nature.

Zamyatin compares himself with an amphibious creature, which can breathe both in underwater and outside it on the shore.

He tells (Ya Boyus:257-258) that the only difference between them is just that he doesn't yield, and was never afraid or ashamed of telling and writing the truth. To "cure" him from this habit, the tsarist government imprisoned him in 1906 as a revolutioner. They repeated the same method in 1922. But Zamyatin states that this peculiarity of his is incurable. In 1932 in the interview with a French critic F. Lefevr, Zamyatin assures that one of the critical moments of this disease is my novel "*We*" [...]. The blind critics have seen nothing more than a political pamphlet. This is of course not correct: This novel Is a sign of a dual danger, for the humanity: a danger of hypertrophied power of machines and hypertrophied power of government.

There is also an article of a Russian writer E. Mindlin "Yevgeny Zamyatin: (A letter from Moscow)" in which he describes the critics of Zamyatin's works, and comments on Zamyatin's answers to them. (Ivanova, Sitrahova, 1996:89) According to this article, the author of the novel "*We*" finds a short story to be a worn-out form. And he accepts as a duty portraying and sharing but not telling. According to Zamyatin, the failure

of some modern writers in terms of impartial description of the protagonists sympathetic to the author takes them back to the sweet narrations of the 60's.

The second characteristic feature of Zamyatin's works is the language of his characters. They speak the language of their environment. It is not the dialect that is under discussion, but the language expressing the protagonist's soul, his psychological state. Moreover, the same language should be used to describe landscapes, for example, to let the reader see that particular landscape through the perception of the protagonist.

In another article from the same book "Discussions of the modern literature" the author of this article, A. G. expresses the idea that in the life of a human there are stative and dynamic periods. During the stative period the speed of motion is extremely slow. An artist watching the life at his period perceps only the same things. He is incapable of setting the formula of the life motion. This kind of research will inevitably be an analytic study. That is why it is stative periods to which realistic literature corresponds; that is, a big novel, a detailed psychological analysis and a detailed description. Meanwhile according to the article the law of life development, the formula of its motion can be detected through watching the sequence of phase change. In the novel "*We*" the author makes an attempt to find the formula of the motion of European mechanic and mechanizing civilization.

There is one more view of Zamyatin's novel by Ivanova, N. (1996:454): the main conflict of the novel "*We*" –is the conflict of ideas, the idea of freedom and the idea of One State.

Phylosophical plot of the novel presents the protagonist's ambivalent view of freedom- slavery, the choice of his role as a human mathematician –engineer in a dependant world, undergoing future-history –in the far-away "tomorrow" –cataclysm. Ivanova expresses that it is not enough to read this novel of Zamyatin as anti-utopical pamphlet. She states that the author portrays invisibly the interconnection between artistic avangard, futurism in particular, cubism, constructivism, and ideological dictatorship, as

well as the interconnection between the super organized machine civilization and the unification of human, whose artistic individuality is suppressed.

According to Ivanova (Ivanova,1996:132), Zamyatin thinks over all the arguments of non-freedom, and offers the idea of the idea of the “Great Inquisitor” from Dostoyevsky’s “*The Karamazov Brothers*” for re-inspecting.

A Russian critic and author of many articles on the Soviet literature, Davidova T. has also analyzed Zamyatin’s novel “*We*” and has pointed out its philosophical meaning, and the main idea, its style, and the author’s point of view. Having written the novel “*We*” (1921) Zamyatin started a new tradition in the culture of the twentieth century, the tradition of anti-utopia. Davidova (1991:43) writes that: “In the 20th century, the dreams of the utopians were meaningless, and everybody was convinced that Zamyatin was right in his prophecy.”

According to Davidova (1991:45) “in the critic nature of Zamyatin’s anti-utopia there is aiming at the real practice of the revolutionary changes in Russia.”

Zamyatin could have seen in the life of the Soviet society a lot of points which were quite opposite of his anticipation of a new socialistic world. It turned out later that Zamyatin had been right in his dislike of such tendencies in the real practice of the revolution as an excessive strictness: the destroying of the classical culture and other thousand-year traditions as in the field of family relations and virtue. As a result, we can state that in the novel “*We*” Zamyatin argues with some aspect of practice of the revolutionary reality.

Davidova (1991:46) claims that “the style of the novel reveals perfectly the peculiarities of the protagonist’s way of thinking: they combine the logic thinking of the builder of the spaceship Integral and the ability to see the world through the glass of poetic images. The language of the novel “*We*” is metaphorical, very bright and expressive [...]. In the beginning of the novel the protagonist D-503-is the admirer of the present political

system. Later, under the influence of the rebellious I-330 and the love of her, a lot of changes in his view of the world.”

Davidova emphasizes (1991: 76) that the author’s point of view in the novel is not clear, it is faulty but an attentive reader can come to the conclusion that the metaphor of the One State as a Paradise should be understood contrary, and that the world described as a paradise is the hell in reality.

She also figures out the image of the terrible operation as a new finding of Zamyatin, where all the members are lobotomized and their imagination is deleted.

The metaphor of glass building, according to Davidova (Davidova 1991:49) was used by Zamyatin in the same way as in Chernishevskiy’s with the difference in connotation. Meanwhile Chernishevskiy intends to express the domination of light and positive traits in the life of a society while Zamyatin emphasizes the penetration of One State in the citizens’ personal life. The climax of the novel, according to Davidova, is the scene of the rebellion of Mephi and their followers. The wall, separating the totalitarian state and the free world is broken by the rebels. The city is full of birds’ sounds. The rebellion itself is described by the use of metaphor, based on natural events. It shows the correctness of Zamyatin’s idea of the harmonious nature of this revolution.

III. STYLISTIC ANALYSIS OF “NINETEEN EIGHTY FOUR” BY G. ORWELL

3.1. Lexical Categories

George Orwell used to work for the BBC and for different news- papers in England. His works are short but very bright; they mostly touch upon the political problems, especially concerning India, poverty, mass unemployment; besides contributed a regular page of political and literary commentary. Thus we see that he used to work with the publicistic style mostly.

The main function of publicistic style is to influence the public opinion, to convince the reader or the listener of something and make them accept the point of view expressed, both by logical argumentation and by emotional appeal.

The vocabulary is not simple or complex in general. It is probably better to say that the vocabulary is heterogeneous, there are words of both kinds. Simply words are used mostly in the speech of characters, probably to make the dialogues seem natural.

Oh, comrade....I thought I heard you come in. Do you think you could come across and have a look at our kitchen sink? It's got blocked up and of course it's only because Tom isn't home" said Mrs. Parsons.

"Of course if Tom was home he'd put it right in a moment" she said. "he loves anything like that. He's ever so good with his hands, Tom is".

"Have you got a spanner?" said Winston...

"A spanner", said Mrs. Parsons...."I don't know, I'm sure. Perhaps the children". (*NEF*: 22- 24)

"It's coffee", he murmured, "real coffee".

"It's Inner Party coffee. There's a whole kilo here", she said.

"How did you manage to get hold of all this things?" (*NEF*:125)

“It’s all Inner Party stuff. There is nothing those swine don’t have, nothing. But of course waiters and servants and people pinch things, and ___ look, I got a little picket of tea as well.”...

“It’s a real tea. Not blackberry leaves.”

“There’s been a lot of tea about lately. They’ve captured India, or something”, she said vaguely. “But listen, dear. I want you to turn your back on me for three minutes....”. (*NEF*: 125)

Complex words are frequently used by Orwell in the novel as a matter of fact.

Katherine would unquestionably have denounced him to the Thought Police if she had not happened to be too stupid to detect the unorthodoxy of his opinions. But what really recalled her to him at this moment was the stifling heat of the afternoon, which had brought the sweat out on this forehead. (*NEF*: 24)

The sacred principles of Ingsoc, Newspeak, doublethink, the mutability of the past. He felt as though he was wondering in the forest of the sea bottom, lost in a monstrous world where he himself was the monster. He was alone. The past was dead, the future was unimaginable. What certainly had he that a single human creature living now was on his side? And what way of knowing that the dominion of the Party would not endure forever? (*NEF*: 27).

Complex words give a literary work a formal shade. Together with this George Orwell frequently uses formal words. Such unambiguous vocabulary helps the author to express the idea directly and in the clearest way so that the reader can grasp the message easily.

According to Çakır (Çakır,2003:27) “His intention is perhaps to state his message in the precise and transparent style of a scientific writing. In this way he becomes highly successful in terms of intruding associations, which occur in reader’s mind. With this form style he does not let any association take the reader away from the flow of the story.”

As a rule in articles dealing with socio- political life, we find a lot of bookish literary words, terms and abstract notions.

“*Nineteen Eighty Four*” is a novel which thoroughly treats the problem of totalitarianism. “*Nineteen Eighty Four*” has a narrow plot which focuses solely on the life of Winston Smith. However Orwell makes a political point from this- Winston Smith is the only person left who is worth writing about; all the rest have been brainwashed already.

Through the perception of Winston Smith, George Orwell reveals the picture of totalitarianism, to be more exact, according to Crick in *Fundamentals of Fiction*, Hasan Çakır. Konya: Çizgi Kitabevi. 2003, 164. “Orwell constantly scorns and mocks the maltreatment of the citizen and the violation of human rights in a totalitarian regime.”

Though “*Nineteen Eighty Four*” is not a political review or an article in a newspaper. The author makes a wide use of this category of words.

Sometimes he talked to her of the Records Department and the impudent forgeries that he committed there. (*NEF*: 136)

But she refused to believe that widespread, organized opposition existed or could exist. (*NEF*: 135)

Sometimes, too, they talked of engaging in active rebellion against the Party, but with no notion of how to take the first step. Even if the fabulous brotherhood was a reality, there still remained the difficulty of finding one’s way into it.” (*NEF*:134- 135)

These semantic fields are noteworthy, for they create the atmosphere in the novel (that is one of domination of the Inner Party and political oppression and constant fear together with mockery) and the choice of such lexical elements express the author’s attitude.

3.1.1. Nouns

The novel focuses mostly on the life of Winston Smith, an ordinary citizen of Oceania, but the only one left who is worth talking about. George Orwell makes a political point from this. Through the perception of the protagonist he shows the tragedy of the totalitarian society, the way it treats people; the ideas of the regime and their danger both to an individual and humanity as a whole.

The writer explicitly states his idea, he wants the reader to clearly understand his point of view. To achieve this George Orwell uses a rather rich vocabulary containing both abstract and concrete nouns. Perhaps we should mention that the wider use is made of concrete nouns. Publicistic style doesn't employ a big amount of abstract words. In "*Nineteen Eighty Four*" there are many descriptions of different situations, processes, events, physical appearances, in which concrete nouns are used mostly. However one third of the vocabulary use is abstract.

The majority of the abstract nouns refers to the nouns of perception (enjoyment, pleasure, curiosity, boredom, beauty, ugliness, melancholy, pain.)

...Julia wandered about the room, glancing indifferently at the bookcase, ...and examining the absurd twelve- hour clock with a sort of tolerant amusement. (*NEF*: 129)

His soul writhed with boredom, but for once he had had no impulse to shriek his evening at the Center. (*NEF*: 98)

He laid Winston down on the bed. The grip of his limbs tightened again, but the pain had ebbed away and the trembling had stopped, leaving him merely weak and cold. (*NEF*: 216)

These abstract nouns of perception express the protagonist's point of view, the way he looks at the world and understands that is going on.

George Orwell lets the reader feel and think the way the protagonist does. This method is rather useful in case when the writer's aim is to influence the reader's opinion.

Her voice floated upward with the sweet summer air, very tuneful, charged with a sort of happy melancholy. (*NEF*: 126)

This sentence shows us the way Winston Smith felt when listening to the song sang by a woman prole. While listening the thought that he had never heard a member of the Party singing alone and spontaneously, struck him. He heard a kind of melancholy in her voice, which actually stands for melancholy which tortured the protagonist.

There is also one more vast group of abstract nouns used in the novel, that is nouns which refer to movement and act of will: writing, meeting, laughter, adoption, anticipation, execution, rebellion, recognition, belief, translation.

Sometimes, too, they talked of engaging in active rebellion against the Party, but with no notion of how to take the first step. (*NEF*: 134)

There will be no laughter, except the laugh of triumph over a defeated enemy. (*NEF*: 230)

Various writer, such as Shakespeare, Milton, Swift, Byron, Dickens, and some others were therefore in process of translation: when the task had been completed, their original writings, with all else that survived of the literature of the past, would be destroyed. (*NEF*: 268)

Other abstract nouns refer to different things, these words are, for example: triumph, reality, difficulty, hope, loyalty, beauty, ugliness, existence, power, enthusiasm, cynicism, time, fanaticism, humiliation, love, possibility, dream, birth, death, etc.

These nouns refer to entities which exist on a social or psychological plane. They help the author to create psychological portraits of the heroes and the atmosphere in the novel.

If there is hope,” he has written in the diary, “it lies in the proles. (*NEF*: 74)

“But how can you control matter?” he [Winston Smith] burst out.

“You don’t even control the climate or the law of gravity. And there are disease, pain, death __” (*NEF*: 228)

O’Brien silenced him by a movement of his hand. “We control matter because we control the mind. Reality is inside the skull. You will learn by degrees, Winston. There is nothing that we could not do. Invisibility, levitation—anything.” (*NEF*:228)

We should mention that the biggest amount of abstract nouns is used in the dialogues between the protagonist and O’Brien, representing power, and in the appendix, describing the political system of the country. These words create some kind of ambiguity as a matter of fact; Ideology, political systems are ambiguous in their nature. Besides the slogans of the Party consist of abstract notions which contradict each other.

Was is peace

Freedom is slavery

Ignorance is strength. (*NEF*: 27)

The category of Proper Names is also noteworthy, George Orwell uses a lot of proper names, which belong to different categories and perform different functions as well. These categories are:

1. Proper names referring to the reality of the totalitarian Oceania:

Victory Mansions/ Coffee/ Gin/ Cigarettes, Square, Collectivity, Proletarians, Ministry of truth/ Love/ Peace/ Plenty, Newspeak, the Spies, Brotherhood, Junior Anti_Sex League, Sports Committee, Records Department.

2. Geographical names:

Oceania, Eurasia, Eastasia, South India, North Africa, London, North America, Russia, Europe, Western Europe, Antarctic.

3. Names of famous writers:

Chaucer, Shakespeare, Milton, Byron, Dickens, Swift, Kipling, Julius, Caesar, etc.

4. Names of ordinary people, heroes of the novel:

Winston Smith, Emanuel Goldstein, O'Brien, Mrs. Parsons, Syme, Katharine, Julia, Mrs. Carrington, etc.

5. Race:

Jews, Negroes, South Americans, Indians, Mongolian, etc.

6. Proper names referring to history:

Neolithic Age, Middle Ages, the Revolution, Neo- Bolshevism, Socialism.

7. Proper names referring to names of the Months:

April, March, February.

8. Proper names referring to the English reality:

The Times, the Tube, St. Martyn's, Catholic Church, Saint Pancras Station, etc.

These categories perform different functions. For example the names of the famous English writers and Poets stand for Cultural treasure of the country, which is supposed to be completely changed into something contradictory.

The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron- they'll exist only in Newspeak version, not merely changed into something different but actually changed into something contradictory of what they used to be. (*NEF*: 50)

George Orwell displays the scale in which the Past was changed, and the fact that everything dealing with Past should be deleted from the memory of the society. The writer is trying to tell the reader that this is one of the methods of totalitarianism on it's way to achieving the goal.

3.1.2. Adjectives

The adjectives are used rather frequently in "*Nineteen Eighty Four*". The adjectives bring visual imagery, particularly, those referring to physical attribute: big, large, enormous, heavy, monstrous, dark, ugly, intelligent contrast with smallish frail, fair, little, white, tine, quiet, colorless, small, shabby, which portray the dominant position of a totalitarian state with Big Brother, a figure of almost mythical power, standing in the

forefront of the Party and a human being, Winston Smith, and his rebellion against the Party.

By opposing them George Orwell showed that it was a Utopia. He created a bright and threatening image of the ruling Party with Big Brother:

At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty- five, with heavy black moustache and ruggedly handsome features. .. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran. (*NEF: 7*)

With O'Brien :

He opened his eyes and looked up gratefully at O' Brien. At sight of the heavy, lined face, so ugly and so intelligent, his heart seemed to turn over. (*NEF: 217*)

He was banding over Winston. His face looked enormous because of it's nearness, and hideously ugly because it was seen from below. Moreover it was filled with the sort of exaltation, a lunatic intensity. (*NEF: 217*)

With the buildings of the Ministers:

The Ministry of Truth...was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. (*NEF: 9*)

...The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometer of it. It was a place impossible to enter except on official business, and then only by penetrating through a mare of barbed- wire entanglements, steel doors, and hidden machine- gun nests. Even the streets leading up to its outer barriers were roamed by gorilla- faced guards in black uniforms, armed with jointed truncheons. And a single human being trying to rebel against this terrible system (*NEF: 7- 10*)

The flat was seven flights up, and Winston, who was thirty- nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. ...he moves over to the window; a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razorblades and the cold of the winter that had just ended. ...he crossed the room into the tiny kitchen. (*NEF*: 7)

Thus the author makes a wide use of the adjectives referring to physical attributes, simply giving a description. Winston Smith feels that there was no color in anything except for the bright poster which was everywhere. But later on, when Winston and Julia meet in Mrs. Carrington's shop and Winston realized how big the distance between the world of the Party members and the world of the proles, connotation: sweet, happy, endless, inexhaustible, curious, dangerous, surprising, complete, bright, startling, feminine, real, etc.

It's also very important to say that gradable adjectives are used here mostly.

The transformation that had happened was much more surprising than that.
(*NEF*: 126)

..there was even a touch of something under the eyes to make them brighter.
(*NEF*:123)

....she had become not only very much prettier, but, above all, far more feminine. (*NEF*: 98)

Gradable adjectives function as intensifiers, stressing the difference between the two worlds showing in particular how natural and free the world of proles is in comparison with the artificial world that the Party had created. On the whole, Orwell uses non-gradable vocabulary most, probably to logically and explicitly describe the situation and with the help of sparse use of gradable adjectives give the right direction to a reader's thought, or probably just to make a more effective use of them.

In the novel “*Nineteen Eighty Four*” non- restrictive adjectives dominate over the restrictive ones. The function of restrictive adjectives is usually to distinguish one object from the others; and talking into consideration the main idea of the novel we suppose that G. Orwell deliberately used non- restrictive words to make us understand that everything in the world of totalitarianism is clear, unambiguous and there is only one choice, there is no such luxury as alternative. People are given no variants to choose, there is always only one choice, the choice of the Party. For example party members live in regular conditions, everybody is supposed to wear blue overalls, they can go shopping only to one store. Many, if not all goods belong to the same brand “Victory”, which is the monopoly of the State.

He took down from the shelf a bottle of colorless liquid with a plain white label marked “VICTORY GIN”

...He took a cigarette from a crumpled packet marked VICTORY CIGARETTES and incautiously held it upright, where upon the tobacco fell out on the floor. (*NEF*: 10)

As for their functions in the sentence some adjectives used are attributive, some are predicative.

Predicative adjectives function as intensifiers of the ideas to be expressed. The author uses them in order to draw a reader’s attention to particular sentences.

No word in the B vocabulary was ideologically neutral. (*NEF*: 263)

By this statement Orwell emphasizes how thoroughly everything was thought out by the Party.

It was almost normal for people over thirty to be frightened of their own children. (*NEF*: 25)

Other words, again, were ambivalent, having the connotation “good” when applied to the Party and “bad” when applied to its enemies. (*NEF*: 263)

However the general stock of adjectives in “*Nineteen Eighty Four*” is attributive, portraying the atmosphere of the totalitarian state, the life of W. Smith and his attempt to rebel.

A new poster had suddenly appeared all over London. It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three of four meters high, striding forward with expressionless Mongolian face and enormous boots, a Submachine gun pointed from his hip. (*NEF*: 132)

3.1.3. Verbs

So far we described the nouns, the adjectives and adverbs in “*Nineteen Eighty Four*” Now it is time to look at the verbs, for they perform an important function in the narration. There are hardly any nominative sentences in the novel, so that almost each sentence contains at least one verb.

There are verbs of different kinds and of different function.

The verbs of novel do not only describe some action but also are used by the author to express the thoughts of the protagonist in an indirect way.

He sat back. A sense of complete helplessness had descended upon him.
(*NEF*: 11)

Both stative and dynamic verbs are used. They all create the atmosphere of helplessness and passivity of the protagonist. The majority of Stative verbs refer to the psychological state of the protagonist.

Winston was dreaming of his mother. ..

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. (*NEF*: 30)

He was aware of his ugliness, his gracelessness, a bundle of bones in filthy underclothes sitting weeping in the harsh white light; but he could not stop himself. (*NEF*:235)

These verbs render the psychological condition of an individual, who tried to rebel against the whole political system. They show what absolute tyranny can make to a human being.

Dynamic verbs predominate in the description of Julia, a rather active citizen, who challenged the Party together with Winston, she probably even didn't intend to rebel, she just wanted physical freedom, in comparison to Winston, who stood for the freedom of thought besides action.

He turned round, and for a second almost failed to recognize her. What he had actually expected was to see her naked. But she was not naked. The transformation that had happened was much more surprising than that. She had painted her face.

She must have slipped into some shop in the proletarian quarters and bought herself a complete set of make- up materials. (*NEF*: 126)

It is important to mention that a large amount of verbs is passive. According to Hasan Çakır (2003: 168) Orwell prefers passive verbs, and structures. Passive case lends itself to reflecting the restricted activities of the protagonist in a totalitarian state where the Party controls everything.

A new poster had suddenly appeared all over London...the thing had been plastered on every blank space on every wall, even out numbering the portraits of Big Brother. The proles, normally apathetic about the war, were being lashed into one of their periodical frenzies of patriotism. (*NEF*: 132)

There is some usage of the Past Continuous tense instead of Past Simple, which characterizes the current emotional state and behavior of the protagonist.

He was rolling down a mighty corridor, a kilometer wide, full of glorious, golden light, roaring with laughter and shouting out confessions at the top of his voice. He was confessing everything, even the things he had succeeded in holding back under the torture. He was relating the entire history of his life to an audience who knew it already. (*NEF*: 210)

George Orwell makes a wide use of linking verb “to be” which also refers to states. It usually takes adverbial complements.

In 1984, when Oldspeak was still the normal means of communication, the danger theoretically existed that in using Newspeak words one might remember their original meanings. (*NEF*: 266)

Other linking verbs are also used in a large scale in the text with various functions.

1) For example those, referring to a current state.

His body seemed to have not only the weakness of a jelly, but its translucency. He felt if he held up his hand he would be able to see the light through it. (*NEF*: 205)

2) linking verbs indicating result.

He was walking down the long corridor at the Ministry and he was almost at the spot where Julia had slipped the note into his hand when he became aware that someone larger than himself was walking just behind him. (*NEF*: 157)

Orwell makes a wide use of transitive verbs rather than intransitive, in the text, probably to show the object of the action. The general atmosphere of the novel is suppression.

3.1.4. Adverbs

The largest group of adverbs is that of manner ending with -ly: quickly, slowly, startlingly, abruptly, guiltily, reasonably, furtively, stupidly, literally, unbearably,

deafeningly, untruthfully, indifferently, reminiscently, incautiously, reminiscently, hungrily, sadly, sympathetically, carelessly, eagerly, unwillingly.

The presence of adverbs in a literary work is very important, especially in those of manner. They add emotional color and meaning, without which it is rather hard to understand the author's intention in the text.

We can compare other grammatical categories such as nouns and verbs to a body and adverbs to a soul. A body without a soul is dead, there is no life in it, no function. In the same way adverbs are important for the text. Some of them in combination with verbs show the attitude of characters towards particular actions and situations.

Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions....(NEF: 7)

The adverb "quickly" implies that Winston Smith didn't want to be noticed by anybody in a hurry. Actually, some of the adverbs describing the protagonist reveal that he was constantly afraid of being noticed or caught, especially while doing something illegal.

Winston turned around abruptly. He had set features into the expression of quiet optimism which it was advisable to wear when facing the telescreen.
(NEF:10)

The pen was an archaic instrument, seldom used even for signatures, and he had procured one, furtively and with some difficulty...(NEF: 11)

He had carried it guiltily home in his briefcase. Even with nothing written in it, it was compromising possession. (NEF: 11)

Other adverbs of manner also help to give detailed portraits of the other heroes of the novel.

"How is the Dictionary getting on?" said Winston, raising his voice to overcome the noise.

“Slowly” said Syme. “I’m on the adjectives. It is fascinating.”

He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking with a sort of pedant’s passion. (*NEF*: 48)

O’ Brien leaned over him, deliberately bringing the worm face nearer. (*NEF*: 227)

O’ Brien laid hand reassuringly, almost kindly on his. (*NEF*: 221)

There is a group of adverbs of degree in “*Nineteen Eighty Four*” expressing uncertainty: evidently, probably, possibly, not exactly, fairly, partly.

The whole process seemed to stretch out over a long, indefinite time- weeks, possibly- and the intervals between the sessions might some times have been days, sometimes only an hour or two. (*NEF*:225)

The two of them must evidently have been swallowed up in one of the first great purges of the fifties. (*NEF*: 30)

It must be round about that date since he was fairly sure that his age was thirty- nine, and he believed that he had been born in 1944 or 1945; it was never possible nowadays to pin down any date within a year or two. (*NEF*: 11- 12)

In fact, everything was constantly changing in Oceania. The citizens didn’t know the truth. Winston, for example, was even not sure about the date of his birth. However people were not suppose to doubt the reality, even if everything changed completely, for instance the country in coalition with Oceania and its enemy, they were obliged to think that it had always been that way.

There are adverbs of time used in the novel, which should be mentioned: at the best times, at present, during day light hours, simultaneously immediately, suddenly, instantly, the next moment, occasionally.

Perhaps they are used to show all the changes that take place in the life of Oceania occur unexpectedly: the State changes its position at war, people disappear, attacks on London from the air. George Orwell creates this atmosphere of uncertainty and unexpectedness by means of adverbs referring to time.

Suddenly he began writing in sheer panic, only imperfectly aware of what he was setting down. (*NEF*: 12)

And yet it was a fact that Syme grasped, even for three seconds, the nature of his, Winston's, secret opinions, he would betray him instantly to the Thought Police. (*NEF*: 52)

O'Brien smiled again. "She betrayed you, Winston. Immediately-unreservedly. I have seldom seen anyone come over to us so promptly. (*NEF*: 223)

The thing that now suddenly stuck Winston was that his mother's death, nearly thirty years ago, had been tragic and sorrowful in a way that was no longer possible. (*NEF*: 30)

There are hardly any adverbs referring to the past or the future.
The past not only changed, but changed continuously (*NEF*: 72)

3.2. Grammatical Categories

3.2.1. Sentence Types

To begin with, grammatical categories play a very important role for the expressiveness of a literary text and the novel "*Nineteen Eighty Four*" in particular. It is chiefly due to different grammatical constructions that the effect of the utopia is achieved.

As the critic Frank Winter (at www.netcharles.com/Orwell) has observed this use of the tenses... pinpoints the use of Newspeak as something that was never fully achieved.

There are tenses of different kinds in the text. We should mention that George Orwell applies a rich variety of sentence types in the novel. There are Statements or declarative sentences, there are questions, imperative sentences emphasizing both requests and orders, exclamations, though not very frequent. There are also some sentences with no verb, but they aren't numerous.

We would like to start with the imperative sentences. According to the plot of the novel, the citizens of the state of Oceania had to know their duties not the rights, while the first and the most important of all duties was an absolute devotion to the political regime.

Almost all the imperative sentences are uttered by the representatives of power according to the ordinary citizens.

'Get up,' said O'Brien. 'Come here'....

'You have had thoughts of deceiving me,' he said. 'That was stupid. Stand up straighter. Look me in the face.'*(NEF: 243)*

'Now we can see you,' said the voice. 'Stand out in the middle of the room. Stand back to back. Clasp your hands behind your heads. Do not touch one another.'*(NEF: 189)*

These examples are the brightest representatives of power, they show the protagonist's weakness and helplessness in the face of totalitarianism.

George Orwell makes use of numerous exclamatory sentences. It's a well-known fact that the Party propaganda consists of different methods, one of which is shouting out slogans in exclamatory sentences.

When public trials were happening she had taken her place in the detachments from the Youth League who surrounded the courts for morning to night, chanting at intervals 'Death to the traitors!' (*NEF*: 135)

Propaganda is everywhere; it is even done during morning exercises.

'There, comrades! That's hour I want to see you doing it... You can all do it if you want to,' she added as she straightened herself up. '...We don't all have the privilege of lighting in the front line, but at least we can all keep fit. Remember our boys on the Malabar front! And the sailors in the Floating Fortresses! ...' (*NEF*:36)

The structure of such exclamations is rather simple, sometimes they happen to be elliptical sentences, lacking for example a verb.

Questions are also used in the narration, mainly in the dialogues. There is a statement, which contains question words, but is not a question. It is repeated throughout the novel, because this is what the protagonist is trying to understand.

'I understand how but I don't understand why.' (*NEF*: 56)

3.2.2. Sentence Complexity

The sentences of the novel are mostly complex. However Orwell makes use of simple sentences, which sometimes have parallel constructions. They seem to be short and

simple deliberately, probably on the purpose of just giving information to the reader and to utilize the contextual meaning. Besides it resembles newspaper style.

He opened the diary. It was important to write something down. The woman on the telescreen had started a new song. Her voice seemed to stick into his brain like jagged splinters of glass. (*NEF*: 91)

He raised a finger to the man in the white coat. Evidently the session was at an end. A needle jerked into Winston's arm. He sank almost instantly into deep sleep. (*NEF*: 54)

The connection between the sentences is implicit on purpose because otherwise the relation between them will be over determined.

However Orwell makes a wider use of complex sentences, such as subordination, where there are both main and dependant clauses. Actually this structure of the majority of sentences is probably implied by the plot, according to which everybody and everything is absolutely dependent on the party and its politics.

Each time that Winston broke off for one of his spells of sleep he tried to leave his desk clear of work, and each time that he crawled back sticky-eyed and aching, it was to find that another shower of paper cylinders had covered the desk like snowdrift, half-burying the speak write and over-flowing on the floor, so that the first job was always to stack them into a neat enough pile to give him room to work. (*NEF*: 58)

If you made unexpected movements they yelled at you from the telescreen. (*NEF*: 65)

There are also cases when the clauses are connected by means of coordination.

The German Nazis and the Russian Communists came very close to us in their methods, but they never had the courage to recognize their own motives. Orwell also tends to use loose sentence structure in his narration. (*NEF*: 89)

The street was a blind alley. Winston halted, stood for several seconds wondering vaguely what to do; he turned round and began to retrace his steps. As he turned it occurred to him that the girl had only passed him three minutes ago and that by running he could probably catch up with her. He could keep on her track till then were in some quiet place, and then smash her skull in with a cobblestone. The piece of glass in his pocket would be heavy enough for the job. (*NEF*: 90)

The advantage of these kinds of sentences (loose structure) is that they let the author express some ideas in a very natural way, easy to grasp by the reader. It adds natural simplicity to the narration.

There are also a few sentences with a periodic structure implied by the author, where the dependent constituent is placed at the beginning of the, sentences and is followed by the main clause.

How long he had been down there he did not know. ... But whether the intervals were of days or weeks or only seconds, there was no of knowing.

.... How many times he had been beaten, how long the beatings had continued, he could not remember. (*NEF*: 95)

Orwell prefers loose sentences structure to the periodic more frequently.

It seems that loose sentence structure is more convenient to narrate the story, but still occasional periodic structures occur to emphasize some idea, to reinforce its meaning by anticipation in the beginning of a sentence.

There are some types of sentences, which attract the reader's attention and are rather expressive. Among them there are anaphorical sentences, sentences with enumeration, catch repetition, parenthetical sentences and parallel constructions.

There is a sentence, which contains enumeration and detachment at the same time. The author tells us about the living conditions in Oceania.

The fabulous statistics continued to pour out of the telescreen. As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies-more of every- thing except disease, crime, and insanity.(*NEF:55*)

This enumeration is opposed by the following enumerations quite contrary in meaning.

In any time that he could accurately remember, there had never been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety, rooms under heated, tube trains crowded, houses falling to pieces, bread dark-coloured, tea a rarity, coffee filthy-tasting, cigarettes insufficient-nothing cheap and except synthetic gin. (*NEF: 55*)

The author uses the same grammatical construction to describe two opposite realities of the same state. Thus displaying contradiction between what the party is trying to show as reality and what the citizens experience in the true life. Orwell creates irony of the socialistic regime.

In the English language the word order in a sentence performs first of all a grammatical function, but it also plays a great role in shaping the meaning of a sentence

and its stylistic function. The novel “Nineteen Eighty Four” though written in a formal style, is very expressive. The author implies numerous parenthesis and detachments. The most important stylistic effect of a parenthetical construction or word is adding a special meaning, emphasizing that particular word or phrase. A famous Russian philologist Vinogradov (1954:26) devotes the essence and the stylistic function of such a device as parenthesis “Parenthetical words and sentences are particular meaningful syntactic units inside a sentence, outlined by such devices as inversion and intonation,-with the purpose of giving more expressiveness to the meaning of the detached construction. Parenthetical members of a sentence are usually filled with a vivid emphasis and are understood logically and emotionally, but they do not stop to be secondary members of a sentence in terms of grammar.”

Winston’s greatest pleasure in life was in his work. Most of it was a tedious routine, but included in it there were also jobs so difficult and intricate that you could lose yourself in them as in the depths of a mathematical problem-delicate pieces of forgery in which you had nothing to guide you except your knowledge of the principles of Ingsoc and your estimate of what the Party wanted you to say. (*NEF*: 42)

3.3. Figures of Speech

The novel “*Nineteen Eighty Four*” received divergent and apparently contradictory interpretations. The work, however, is generally viewed as a satire of the totalitarian regime. George Orwell created a utopian world which so much resembles some countries where dictatorship dominated.

Philologists distinguish two stages in interpreting a literary work: the first is formal seeing, figuring out of some device, and at the second stage, which is called the global vertical context (that is the whole system of the writer’s ideals in literature, art, culture, etc.). Thus the reader tries to understand the intention of the author.

Before interpreting the stylistic devices of “*Nineteen Eighty Four*” we shall have a look at George Orwell’s background, the writer implies symbolism in the novel, through which the reader can easily grasp the main idea.

When “*Nineteen Eighty Four*” was published in 1949, the Cold War had just begun. The first and last names of the protagonist are also important, Winston stands for Winston Churchill, who ruled England at the time and was seen as a hero.

Smith, being a common last name in England as well as Ivanov, Petrov in Russia or Yılmaz, Ertürk, Eyüpoğlu in Turkey, conveys the universal appeal to every man.

The ministry of Truth stands for the BBC (British Broadcast Corporation). Inside BBC there was a restaurant that had a dish, called ‘Victory Pie’- Orwell used ‘Victory’ as the word that proceeded as all objects: Victory gin, Victory apartments. Orwell worked in the Information area for the BBC. This department was headed by a man named Brendan Bracken, who was called ‘B.B’.

Big Brother was one of the many propaganda tools used in “*Nineteen Eighty Four*”. The force of Big Brother is used to promote the ideal man, one who is tall and muscular living in a perfect world. Big Brother represents Stalin, Lenin and Hitler. All three were totalitarian figures who frightened all as the world saw the horror of their powers. Posters of these men were hung all over their countries to give the effect that you could not escape their presence. Hence the statement in “*Nineteen Eighty Four*” ‘Big Brother is Watching You’.

Blue overalls represent the appearance of many English civilians, but also the Bolsheviks working attire. The three year plans are similar to Stalin’s Five Year Plans. Besides, the living condition, the ideology of the country and even numerous abbreviated words in the vocabulary used are similar to the reality of other Totalitarian countries.

Late in 1945 Orwell went to the island of Jura off the Scottish coast, and settled there in 1946. He wrote "*Nineteen Eighty Four*" there. The island's climate was unsuitable for someone suffering from tuberculosis, and "*Nineteen Eighty Four*" reflects the bleakness of human suffering, the indignity of pain. Indeed, he said the book wouldn't have been so gloomy had he not been so ill. Notwithstanding the darkness and pessimism of the novel it is viewed as a satire. "*Nineteen Eighty Four*" was called a Satirical pamphlet –however is different in nature from ordinary satires.

Satire is a literary attack through ridicule, irony, and parody, intended to amuse. Here, in the case "*Nineteen Eighty Four*" the target is hardly amusement, George Orwell's intention is, probably, to ridicule the utopic nature of such a tyrannic regime as totalitarianism. The mockery is rather bitter, mixed with horror. Orwell portrays a protagonist, who supposes that he is able to struggle secretly against the totalitarian regime.

According to Çakır (Çakır, 2003: 164-165) 'George Orwell certainly possess serious attitude towards his subject. Orwell did really see and understand the political conjuncture of his time and satirized it in "*Nineteen Eighty Four*". The satire is not at the level of words. Nevertheless, his satire has a powerful penetrating quality into the whole book.'

To achieve the goal in the novel George Orwell makes use of numerous stylistic devices, both lexical and syntactical. Though we can't say that he applies a great variety of lexical devices, he prefers rather syntactical ones.

3.3.1. Metaphor

George Orwell found his own metaphor representing the situation in the world in the middle twentieth century a boot stamping on a human face”. This metaphor is actually a key metaphor in the novel “*Nineteen Eighty Four*”, which is at the same time utopic aim of the totalitarian regime.

“If you want a picture of the future, imagine a boot stamping on a human face- for ever.”

...O’Brien went on: “And remember that it is for ever. The face will always be there to be stamped upon.” (*NEF*: 230-231)

The face under the boot is the enemy of the regime. According to Kennedy (at www.k-1.com) “... it is very difficult for O’Brien to avoid the master paradox...for the boot to feel power; it is dependent on the existence of the face.

The party’s power can therefore be seen to be dependent on those who feel it as a negative force; that is these who would desire to resist it. However, O’Brien gives the logic of the master paradox a subtle twist: Goldstein and his heresies will live for ever. Every day at every moment they will be defeated, discredited, ridiculed, spat upon- and yet they will always survive”.

By means of only one sentence, a metaphoric sentence the author expresses the main idea of the novel. Other metaphor is used to enlarge the effect of the key metaphor.

“We are the priests of power,” he said. “God is power. (*NEF*:227).

O'Brien wants to say that someone or something superb possess the power, and that they serve him. However, the word "priest" has a positive connotation, meanwhile O'Brien and other members of the Inner Party perform evil actions.

This metaphor therefore is a contradiction which arouses a negative image of the power and its servants. The emptiness, dullness and artificial nature of a totalitarian country is revealed through the following metaphor.

The room was a world, a protect of the past where extinct animals could walk. Mr. Charrington, thought Winston, was another extinct animal.
(*NEF*:133)

The room was full of antique stuff, there were no telescreens, one could do whatever he wanted; and Mr. Charrington was the keeper of all these things, he remembered and sang the old songs, comprised by people, not machine, and he remembered the old times and old London with its historical cathedrals.

This metaphor emphasises the impossibility to stay outside the party and the political life of the country. Another metaphor indicates the success of the Party in brainwashing, because it renders the stupidity of Winston's first wife with no original thought of her own.

Katherine was a tall, fair-haired girl, very straight, with splendid movements...She had not a thought in her head that was not a slogan..."The human sound-track " he nicknamed her in his own mind. (*NEF*:61)

The writer uses one trite metaphor, in the speech of the protagonist, when he makes a kind of prophesy that proles will become conscious one day and will began acting.

The proles were immortal, you could not doubt it when you looked at that valiant figure in the yard. In the end their awakening would come. (*NEF*: 188)

“Awakening” doesn’t imply some certain, particular action, it is just a dream, a dream full of hope that one day the present situation will change, and the conditions will improve. The author emphasises this idea via the repetition throughout the text that “if there is hope it lies in the proles”, because they didn’t lose the natural aspects of a human.

George Orwell makes a wide use of such a device as simile in “*Nineteen Eighty Four*”. They are all original and add vividness to the formal style of the novel. They also reveal a particular attitude towards the objects described. There is a group of similes in the novel which are used to talk about the proles, which is the lowest level of the society, but simultaneously the one that still has the characteristic features of a living human. A party member, when speaking about the proles compares them to an animal.

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. (*NEF*:64)

... the Party taught that the proles were natural inferiors who must be kept in subjection, like animals, by the application of a few simple rules. (*NEF*:65)

The proles were immortalthey would stay alive against all the odds, like birds, passing on from body to body the vitality which the Party did not share and could not kill. (*NEF*:188)

By reference to animals Orwell describes the ordinary Party members as well.

By lack of understanding they remained same. They simply swallowed everything , and what they swallowed did them no harm , because it left no residue behind, just as a grain of corn will pass un digested through the body of a bird. (*NEF:138*)

The protagonist Winston Smith was a different character who was racking his brain to understand the system , constantly questioning himself pondering on the reason of the actions of the Party. He finds the system incorrect and thus suffers a lot. Meanwhile other Party members stay same because it does not occur to them to rebel like animals. In the second chapter of the of the novel, where the protagonist breaks the rules and performs illegal actions more and more he feels that the death is very close. By the next simile the reality of a close death is revealed.

There were times when the fact of impending death seemed as palpable as the bed they lay on (*NEF:134*)

Although Orwell uses conventional similes her also express similitude by means of constructions which are also known as quasi-simile.

.... the idea of renting Mr. Charrington's room had occurred to him Both of them knew it was lunacy. It was as though they were intentionally stepping nearer to their graves. (*NEF:124*)

There it lay, fixed in future times, preceding death as surely as 99presedes 100. (*NEF:124*)

Such kind of constructions strengthen the impression of a mind.

He led a ghostlike existence between the tiny, dark shop and an even tinier back kitchen... (*NEF:133*)

His body seemed to have not only the weakness of a jelly, but it translucency . (*NEF:159*)

George Orwell uses simile to describe the State of Oceania.

Cut off from contact with the outer world, and with the past , the citizen of Oceania is like a man in interstellar space , who has no way of knowing which direction is up and which is down. (*NEF*:172)

And in the next sentences talking about the rulers the author makes the simile seem brighter and the effect stronger by inferring allusion, that is comparing to the rulers of the ancient history who were possessors of the immense power.

The rulers of such a state are absolute , as the Pharaohs or the Caesars could be. (*NEF*:172)

To sum up, we should say that Orwell uses some simile and quasi-simile in order to strengthen the impression on the reader , imply some certain associations and convey his attitude towards the subject.

3.3.2. Euphemism

As descriptive phrase which is considered too unpleasant to name directly the value of euphemism is notorious in totalitarian countries, where some evil actions can be made to look respectable by calling them differently.

For example Winston's former wife used two substitutes for a thing if not with the purpose of serving the Party was a crime.

She had two names for it. One was making a baby , and the other was duty to the Party (Yes , she had actually used that phrase). (*NEF*:62)

3.3.3. Allusion

The author makes use of a few allusions in the novel. They belong to different groups: allusions to Literary personalities, allusions to History, allusions to some famous places in London. Allusion to the English Classics is probably playing the function of periphrasis.

Various writers, such as Shakespeare, Milton, Swift, Bayron, Dickens, and some others were therefore in process of translation... (NEF:267-268)

It means that the English tradition was being changed beyond recognition.

Winston woke up with the word "Shakespeare" on his lips. (NEF:31)

In this case the allusion points to the fact that the protagonist cared for the past, though very deep in his consciousness. Moreover the protagonist resembles the Hamlet of Shakespeare.

To know or not to know...

That was the ultimate subtlety... (NEF:35)

Winston Smith is alone like Hamlet and is constantly asking himself questions; he is foreign to the environmental and is trying to find the truth. Strange as it might seem the author alludes to Shakespeare more often than to the other famous writers.

Orwell uses allusion in the novel to arouse some certain associations in the reader and thus create the desirable effect.

3.3.4. Parenthesis and Detachment

The author uses enumerable detachment and parenthetical constructions in the novel. Their function is in most cases to emphasise or explain or specify an utterance.

Winston wrenched his body out of bed – naked, for a member of the Outer Party received only 3,000 clothing coupons annually, and a suit of pajamas was 6000 – and seized a dingy singlet and a pair of short that were lying across the chair. (*NEF:32*)

From some where at the bottom of a passage the smell of roasting coffee – real coffee, not Victory Coffee – came floating out into the street. (*NEF:74*)

In the first sentence the function of the detachment is to explain whereas in the second sentence the parenthesis functions' as the specifier of the whole sentence. The additional information which is at the same time an explanation or specifier is brightly and wittily used by George Orwell.

Orthodoxy means not thinking – not needing to think. (*NEF:50*)

This - although the vast majority of Party members understand it only in a shallower sense – is the inner meaning of the Party slogan: Was is Pease. (*NEF:173*)

These witty additions also contribute to the production of a satirical effect.

3.3.5. Repetition, Anaphora, Epiphora

Repetition and its different kinds are successfully used in the novel throughout the text. George Orwell repeats some statements or sentences deliberately to draw the reader's attention.

“If there is hope, wrote Winston, it lies in the proles.” (*NEF*:64)

“If there is hope”, he had written in the diary, “it lies in the proles”. (*NEF*:74)

This idea is repeated by the protagonist many times. It emphasizes that he saw the proles as a very important component in achieving the goal. The other statement that appears throughout the novel is:

“From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

War is Peace

Freedom is Slavery

Ignore is Strength.” (*NEF*: 9)

It represents the essence of the ideology of Oceania, it contains paradox in itself. The protagonist continuously returns back to this paradox, tries to understand how War can be Peace, Freedom can be Slavery, and Ignorance can be Strength. It actually represents the philosophy of “Doublethink”, when one simultaneously accepts two opposite institutions, this is the method of the regime. That is why the protagonist says that it is impossible to stay sane trying to understand. Gradually the words become associated with horror in the protagonist.

Like a leaden knell the words came back at him:

War is Peace

Freedom is Slavery

Ignore is Strength. (*NEF*:92)

There are quite many anaphorical repetitions in the text. They are very important and serve to lay logical emphasis on some ideas which especially need to be stressed.

It (crimestop) includes the power of not grasping analogies, of failing to perceive logical errors, of misunderstanding the simplest repelled by any train of thought which is capable of learning in a heretical direction. (*NEF*:182)

Here the author uses polysyndeton together with anaphorical repetition. Polysyndeton creates a certain rhythm in the sentence and helps the reader to single out and emphasize the content of each unit. This sentence, particularly, gives us the information of what is included in “crimestop”.

The next example of anaphora stresses the meaning and the importance of what is said in the preceding sentences.

If you love someone, you loved him, and when you had nothing else to give, you still gave him love. When the last of chocolate was gone, his mother had clasped the child in her arms. It was no use, it changed nothing, it did not produce more chocolate, it did not avert the child’s death or her own; but it seemed natural to her to do it. (*NEF*:145-146)

There are many situations in the novel which also make emphasis on the idea expressed in the sentence. By the following anaphorical repetition, that the author lets us understand that the torture in the ministry of love was unbearable, they could make anybody confess every thing whatever they wanted.

He became simply a mouth that uttered, a hand that signed, whatever was demanded of him... He confessed to the assassinations of eminent Party members, the distribution of seditious pamphlets, embezzlement of public funds, sale of military secrets, sabotage of every kind. He confessed that he had been a spy in the pay of the Eastasian government as far back as 1968. He confessed that he was a religious believer... He confessed that he has murdered his wife... He confessed that for years he had been in personal touch with Goldstein... (NEF:209)

The case of epiphora, as well as anaphora helps the writer make emphasis on the ideas he considers important. In following example due to epiphora, satirical effect is created.

Within two years those children would be denouncing her to the thought Police. Mrs. Parsons would be vaporized. Syme would be vaporized. Parsons, on the other hand, would never be vaporized... (NEF:56)

3.3.6. Rhetorical question

Throughout the text the protagonist asks himself numerous question. In fact, these are rhetorical questions, which need no answer.

If the Party could thrust its hand into the past and say of this or that event, it never happened- that, surely was more terrifying than more torture and death? (NEF:34)

And though, of course, it grew worse as one's body aged, was it not a sign that this was not true natural order of things, if one's heart sickened at the discomfort and dirt and scarcity, the interminable winters, the stickiness of one's socks, the lifts that never worked, the cold war, the gritty soap, the cigarettes that came to pieces, the food with its strange evil tastes? Why should one feel it to be into-alterable unless one had some kind of ancestral memory that things had once been different? (*NEF:55*)

These rhetorical questions are asked not for information but to produce dramatic effect. They have the force of emphatic affirmation. The author uses them also to reproduce the way Winston's thought is flowing who, ponders what tortures from inside.

3.3.7. Chiasmus

There are two cases of chiasmus in true text. It is a very bright stylistic device which can never be unnoticed by the reader. The first chiasmus is used in the protagonist's diary. According to Winston Smith, the hope for the better future, for breaking down the totalitarian systems lies in the proles, because they still didn't lose the habits and instincts of a human being, but at the same time he realises that they lack consciousness, intellectuality, whose minds are not capable of planning an act of rebellion. So the chiasmus depicts the protagonist's desperate state of mind. He doesn't see a way out of this situation.

Until they become conscious they will never rebel, and until after they have rebelled they can't become conscious. (*NEF:148*)

There is another chiasmus, this time in the speech of those, who represent the power, the totalitarian system.

One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. (*NEF:227*)

Here chiasmus emphasises the second part of the utterance due to a sudden pause before it, caused by the unexpected change of the word order. It results in reader's deeper penetration into the meaning at the words. Besides, chiasmus contributes to producing a satirical effect by the novel.

3.4. Cohesion

Perhaps the most notable feature of cohesion in the novel is repetition of different kinds. There are a lot of cases of repetition throughout the text, both lexical and syntactical. Some repetitions throughout the text are intended to constantly remind the reader of the main idea. Actually these repetitions occur in the mind or perception of the protagonist, he either thinks over some matters or writes down in the diary or his eye constantly meets the reminders that everything is under control of the Party. This kind of repetition actually produces the atmosphere of being under pressure. "*Nineteen Eighty Four*" is widely used as a symbol for extreme political control and the destruction of individualism. Orwell wrote "*Nineteen Eighty Four*" to try and show how political systems can suppress individual freedom. The reader feels the tension of the atmosphere due to constant repetition.

For example over the text Winston Smith constantly returns to the slogan of the party "War is Peace", "freedom is Slavery", "Ignorance is strength" because he is trying to understand, what seems illogical and ridiculous to him. And finally, towards the end of the novel O'Brian explains to Winston the logic of the slogan. In his explanation everything is clear, so that it even seems acceptable. Thus Orwell relies both on logical connection between sentences and paragraphs and on obvious discourse markers and grammatical devices. There are a lot of cases of parallel constructions, and even equal sentences and paragraphs all over the text. For example the statement that the hope if it exists, lies in the proles is repeated several times.

If there is hope,” he had written in the diary, “it lies in the proles”. The words kept coming back to him, statement of a mystical truth and a palpable absurdity. (NEF:74)

If there was hope, it lay in the proles! Without having read the end of the book, he knew that must be Goldstein’s final message. (NEF:188)

If there is hope, wrote Winston, it lies in the proles. If there was hope, it must lie in the proles, because only there in those swarming disregarded masses, 85 percent of the population of Oceania, could the force to destroy the Party ever be generated. (NEF:64)

Winston glanced across the hall. In the corresponding cubicle on the other side a small, precise- looking, dark- chinned man named Tillotson was working steadily away... He had the air of trying to keep what he was saying a secret between himself and the telescreen. In the cubicle across the way Comrade Tillotson was still crouching secretively over his speak write. He raised his head for a moment: again the hostile spectacle- flash. Winston wondered whether Cowrade Tillotson engaged on the job as himself. (NEF:43)

Once again he glanced at his rival in the opposite cubicle. Something seemed to tell him with certainty that Tillotson was busy on the same job as himself. (NEF:45)

Here is the case of both logical connection and grammatical repetition. The connection between passages is stated explicitly in the text by the parallel constructions and adverbs of time (still, again, once again). Actually the text is a description of an individual under the pressure of state, though not directly but still we can look at the world

and feel it through the perception of the protagonist. Winston Smith's mind is constantly busy with reflections about the totalitarian system, his mind constantly returns to the same points, repeats them. That is how the cohesion of the novel is maintained. The Cohesion of the novel is achieved mainly not via Lexics but through the grammatical aspects.

3.4.1. Voice

The voice of the verbs in literary work is very important in terms of style. In fact, both active and passive voices have the same value, but there are differences in style and emphasis. Passive voice is more formal than active and the end of a passive sentence or clause tends to have more the greatest emphasis.

Though the novel "*Nineteen Eighty Four*" is written in the formal style, we can't say that verbs with the passive voice dominate. George Orwell makes a wide use of active verbs. However passive verbs are also frequent the novel. Passive verbs are stylistically neutral. Nevertheless the amount of passive verbs, which is used in the novel add some stylistic colouring to the text. On the reader "*Nineteen Eighty Four*" produces the effect of helplessness, suppression and gloom.

"In fact the theme in "*Nineteen Eighty Four*" is helplessness and passivity of the individual under a totalitarian regime. ...Passive case lends itself to reflecting the restricted activities of the protagonist in a totalitarian state where the party controls everything". (Çakır 2003:168)

This purpose of the author is achieved via passive constructions.

Since he was arrested he had not been fed.

...Before being brought here he had been taken to another place which must have been an ordinary prison or a temporary lock-up used by the patrols.

The story really began in the middle sixties, the period of the great purges in which the original leaders of the Revolution were wiped out once and for all. By 1970 none of them was left, except big Brother himself. All the rest had by that time been exposed as traitors and counter-revolutionaries. (*NEF*: 94)

It was not wise even to be seen in the neighborhood of such people. (*NEF*: 105)

Passive voice is chiefly used to talk about the Party refugees, the rules and restrictions that the Party imposed on the citizens and the principles of Newspeak, and of Winston after the arrest. In this way George Orwell portrays the domination of the Party power over everything. However the author uses active voice mainly when speaking about the protagonist before the imprisonment, when his actions, though restricted, were still bound to his free will.

3.4.2. Tense and Aspect

The novel is written in the past tense chiefly. The author is retelling the events which had already happened in the past. There is no continuation in the verbs, all the actions are complete and can be categorized as belonging to a perfect aspect. It is a kind of tragedy of an individual which occurred in history and cannot be altered.

Though the whole novel is written in the past tense the dialogues between the characters and the book (*The Theory and practice of Oligarchial Collectivism* by Emmanuel Goldstein) are presented in the present tense and with a continuous aspect. The book, which is a kind of manual, describes the totalitarian state. The action of the novel takes place at the time when the regime was dominating in the State of Oceania. Thus it was chosen correctly to describe the essence of the totalitarian state in the present tense and continuous aspect because totalitarianism was actually being experienced by the protagonist at the moment of reading the book.

The primary aim of modern warfare (in accordance with the principles of double think, this aim is simultaneously recognized and not recognized by the directing brains of the Inner Party) is to use up the products of the machine without raising the general standard of living. (*NEF*: 116)

The choice of tense and aspect is probably intended to portray totalitarianism as a period of history in the past, and to make it look realistic the book describes the events by means of the present tense and continuous aspect.

3.4.3. Modality

Modality is the way in which the meaning of a sentence or clause may be modified through the use of a modal auxiliary. The author of “*Nineteen Eighty Four*” makes use of the modal verbs to give a certain coloring to the novel. There are some modal verbs, which are met most frequently in the text. These are: ‘must’, ‘can \could’, very rare cases of ‘ought to’, ‘may’ and ‘might’ the modal *must* is used in two meanings

1. Strong possibility:

It was a memory that he must have deliberately pushed out of his consciousness over many years. (*NEF*: 148)

It was evident even to Wintson that she was waiting for something that she knew must happen. (*NEF*: 148)

2. Obligation:

Ex: Alone-free-the human being is always defeated. It must be so, because every human being is doomed to die, which is the greatest of all failures.

The theme of the novel is the cruelty of totalitarianism, and its pressure over individuals and is the effort of making everybody live according to the Party rules and

restrictions. Those few, who make an attempt of rebellion know for sure that sooner or later they will be vaporized. This atmosphere of suppression is expressed by means of the modal verbs 'must', ought to. The modal 'can\could' is also used in different meanings:

1. Possibility:

Facts, at any rate, could not be kept hidden. They could be tracked down by enquiry; they could be squeezed out of you by torture. (*NEF*: 167)

2. Ability (Physical):

Winston could not remember ever to have seen a passageway whose walls were not grimy from the contact of human bodies. (*NEF*: 168)

If he could have moved he would have stretched out a hand and laid it on O'Brien's arm. (*NEF*: 170)

This modal verb creates the image of weakness of an individual against the Party. George Orwell portrays the Party and its leader as powerful and almighty, giving orders, obligations, restrictions, whereas the protagonist is opposed to the Party as weak, helpless, incapable of struggling and winning. This effect is achieved due to modality and it contributes to creating irony in the main idea of the novel, as well as other devices. It has already been mentioned above that by this utopia the author intended to show the misery of humanity.

'You are the last man', said O'Brien. 'You are the guardian of the human spirit.'...Look at the condition you are IN! ...You are rotting away,' he said: you are falling to pieces. Do you see that thing facing you? That is the last man. If you are human, that is humanity'. (*NEF*: 145)

According to Leech and Short (Leech and Short 1983: 245) 'Cohesion is an important part of what makes a text, both in literary and none, literary writing, but it is not

always an important aspect of literary style. In literary fiction it can most often be seen as a background to more significant style markers, just as the framework which, makes a building hang together is rarely the most interesting part of it is architecture.'

Now we are going to analyze the connection that helps to create coherence, but are not of great stylistic importance.

A. Cross-reference:

1. Definite reference:

a) Personal pronouns:

He, his, him (referring to Winston Smith, Goldstein, O'Brien, Big Brother, Mrs. Charrington, Martyn, Syme, e.t.c.)

She, her (Katharine, Julia, Winston's mother, Mr. Parsons, e.t.c)

They, their (referring to Winston and Julia, to Oceania, the proles, the German Nazis, the Russian communists)

It (referring to many objects: the colored poster of Big Brother, the telescreen, the Ministries, e.t.c.)

b) The definite article (referring to almost everything):

A needle slid into Winston's arm, almost in the same instant a blissful, healing warmth' spread although his body. The pain was already half-forgotten. (*NEF*: 138)

c) Deictics: This, that.

That is what you were thinking, was it not? (*NEF*: 193)

This doctrine, of course, had always had its adherents, but in the manner in which it was now put forward there was a significant change. (*NEF*: 204)

2. Elegant Variation.

He usually stopped to talk with Mr. Charrington for a few minutes on his way upstairs. The old man seemed seldom or never to go out of doors, and on the other hand, to have almost no customers. He led a ghostlike existence between the tiny, dark shop, and an even tinier back kitchen... (*NEF*: 245)

B. Linkage

a) Coordinating conjunctions: and, but, or.

Mr. Charrington was still wearing his old velvet jacket, but his hair, which had been almost white, had turned black (*NEF*: 193)

b) Linking adverbials: nevertheless, at any rate, because, yet, thus, too, e.t.c.

He was gone, leaving Winston holding the scrap of paper, which this time there was no need to conceal. Nevertheless he carefully memorized what

was written on it, and some hours later dropped it into the memory hole along with amass of other papers. (NEF: 186)

3.5. Context

‘Sentences do not possess an appropriate semantic value unless they depend on context, situation and background’ (Hasan Çakır, 2003: 53)

“*Nineteen Eighty Four*” has a narrow plot which focuses solely on the life of Winston Smith. However, Orwell makes a political point from this-Winston Smith is the only person left who is worth writing about. O’Brien calls him ‘the guardian of human spirit’ with a kind of mockery.

“*Nineteen Eighty Four*” can be seen to be a text which differs from to some extent, dominates other meanings the text can be seen to have. However it is the pessimistic surface meaning which has been absorbed into popular culture as the true meaning of the text. “*Nineteen Eighty Four*” is widely used as a symbol for extreme political control and the destruction of individualism.’ (James Benstead, www.k-1.com. 26.06.2005)

As it has already been said the novel describes a period of life of Winston Smith, which is influenced and changed by the interference of the politics. The protagonist’s lives described from the third person narration. The writer does not address the reader directly; he does it via the protagonist, his thoughts, fears, and his diary. This is clear from the usage of third person pronouns except for the dialogs, where we deal with the case of direct speech. Besides, the author uses the protagonist’s name to talk about him.

Winston clasped his forearms above his head. There was a rear that seemed to make the pavement heave; a shower of light objects pattered on his back. When he stood up he found that he was covered with fragments of glass from the nearest window. (NEF: 76)

Notwithstanding the overall enthusiasm about Socialism in the world, George Orwell could have distinguished its evil nature. While in Spain he witnessed the ugliness of the Socialism built according to the Stalin's model. It was the kind of Socialism which destroyed the achievements of the National Leader and bureaucracy.

Since then Socialism became the ugliest enemy for George Orwell, and the appearance of which could be detected by him without a mistake and notwithstanding any slogans and banners. The author had read Zamyatin's novel 'We' where totalitarian state and personal freedom is the main subject, which also produced a great impression on him. Thus the subject of the novel "*Nineteen Eighty Four*" is the political system maintained by Stalin, which is actually a deviation from the ideal Socialism, and the suppression of a personal freedom. As it has already been expressed above the author implies a negative attitude towards the subject. The aim of the novel is primarily to let everybody see the true nature of this political system, to help the people of that period of history understand that they had been brain washed. The novel received divergent interpretations. Some call it a satire , some see the book as really about the delusions and phobias of the unbalanced , whether character or author , some people read it politically , some- psychologically, "*Nineteen Eighty Four*" is also described as a successful recreation of the idea of the hell. But all of these views are common that its subject is something negative and destroying.

The reader can clearly understand it due to some linguistic clues by means of which the author depicts the situation. First of all we understand the writer's attitude via parenthetical constructions, which express the author's personal view of some points.

To be killed was what you expected. But before death (nobody spoke of such things, yet everybody knew of them) there was the routine of confession that had to be gone through: the groveling on the floor and screaming for mercy, the crack of broken bones, the smashed teeth, and bloody clots of hair. (*NEF*: 91)

A few cases of simple sentences also point out the author's attitude towards the subject. The novel is a kind of satire, but the satire is not at the level of words, it rather deals with associations. Thus the protagonist thinks 'that the hope lies in the paroles' and at the same time they are constantly compared to animals.

They needed only to rise up and shake themselves like a horse shaking off flies. (*NEF*: 64)

And according to Orwell, the totalitarian system did its best to make the citizens as close to animals as possible.

Newspeak, indeed, differed from most all other languages in that its vocabulary grew smaller instead of larger every year. Each reduction was a gain, since the smaller the area of choice, the smaller the temptation to take thought. Ultimately it was hoped to make articulate speech issue from the larynx without involving the higher brain centers at all. This aim was frankly admitted in the Newspeak word duck speak, meaning 'to quack like a duck'. (*NEF*: 265)

Kies (in Çakır: 2003:168) also points out his stylistic characteristic when he states: "however, it is not the level of plot that the reader can best appreciate that powerlessness. Rather it is through the language that Orwell used to describe Winston to narrate his action and develop his character that the reader perceives not only the futility of struggle but also Orwell's sensitivity to both the use and meaning of the language. Specifically, Orwell manipulated the expression of agency so that Winston Smith is never seen as active or in control of any situation'.

Character's thoughts are represented in three different ways across the text. The first way is a rather implicit one when the author represents Winston's thoughts.

It was horribly dangerous , but at any rate there was no telescreen in the room , a point he had made sure of as soon as he came in. Author way is via direct speech , I, e. the dialogues. (*NEF*: 80)

‘ But how can you control the matter?’ he burst out . You do not even control the climate or the law of gravity. And there are disease, pain, death’

O’Brian silenced him by a moment of his hand. ‘We control the matter because we control the mind . ‘ ...

‘But you don’t ! You are not even masters of this planet . What about Eurasia and East Asia ? You have not conquered them yet.’ (*NEF*: 21)

And the third way is via the diary which the protagonist had started notwithstanding the regulations and prohibitions is the direct representation of the character’s thoughts.

For a moment he was seized by a kind of hysteria. He began writing in a hurried untidy scrawl:

They’ll shoot me I don’t care they’ll shoot me in the back of the neck I don’t care down with big brother they always shoot you in the back of the neck I don’t care down with big brother- (*NEF*: 21)

There are some changes of style though not very significant according to who is speaking. For example, the speech of O’Brian is rather complicated and formal. Special names formal vocabulary and a lot of parallel sentences repetitions anaphoric constructions in his speech. He represents power and the speech of politicians is always intended to affect influence the opposition show the power and even to threaten . There is also irony about Winston and humanity in O’Brian ‘s speech.

Our neurologists are at upon it now. There will be no loyalty , except the love of Big Brother. There will be no laughter , except the laugh of triumph over a defeated enemy. There will be no art , no literature , no science... But always-do not forget this, Winston – always there will be the intoxication of power , constantly increasing and constantly growing subtler . Always , at every moment , there will be the thrill of victory , the sensation of trampling on an enemy who is helpless . (NEF:230)

The speech of Winston Smith is not as expressive as of O'Brien's but the general style is formal, whereas the speech of Julia is that of colloquial she doesn't much care of the problems in society , she adjusted herself to living in the present condition , but lives in her own world , a carefree world of pleasure .

Were they friends of yours ? she said.

' No , I never knew them . They were Inner Party Members ...'

'Then what was there to worry about ? People are being killed off all the time, aren't they ?'

...

'I'm not interested in the next generation , dear . I'm interested in us.'
(NEF:137-138)

The changes in the style of characters' speech contribute to making their portraits and 'showing their attitude .

What can be conserved to be the main text of "*Nineteen Eighty Four*" is followed by an appendix subtitled 'The Principles of Newspeak' . However the appendix tells the reader very little about the structure of Newspeak which he could not learn directly from the main text of "*Nineteen Eighty Four*". Moreover , much of the new information contained in the appendix could be directly inferred from the main text.

‘The appendix can be seen to be foregrounded against the genre of appendix and to subvert readily preconceptions as to what an appendix should do this subversion is suggested moreover , by the very induction of an appendix in a novel since appendixes are ordinarily associated with academic or technical works .’

(‘Hope begins in the dark...’ James Benstead / internet)

George Orwell was not actually against the official propaganda of an invented variety of English. Therefore the Newspeak of “*Nineteen Eighty Four*” is not evil simply because it is artificial but because its goals are untruth and mind control and because its means to this end are the suppression of words for forbidden concepts (like honor, justice) and the conversion of parts of speech (like the verb ‘speak’ as a noun).

CHAPTER IV

IV. STYLISTIC ANALYSIS OF “We” BY Y. ZAMYATIN

4.1. Lexical Categories

4.1.1. General

The novel “We” is written in the form of a diary, thus it is the protagonist’s direct speech, direct expressions of his thoughts and feelings. The protagonist in Zamyatin’s novel is a mathematician, a builder of the Integral. According to him the ideal society should be based on mathematics, because it is in maths that everything is calculated, integrated, everything is in harmony. He just adores mathematics and lives in its world he thinks and speaks by using math terms, compares everything what he sees or thinks about to some mathematics reality or item.

I saw everything: the unalterably straight streets, the sparkling glass of the sidewalks, the divine parallelepipeds of the transparent dwellings, the squared harmony of our gray-blue ranks. (*WE*: 7)

Thus the language of the novel is determined by the protagonist’s choice, it is mostly descriptive, but it reflects D-503’s subjective description of events, people, processes. The protagonist writes down in the diary the events of the day, his feelings, thought, fears, people he met.

The style of the novel is not that formal, but there are a lot of scientific terms, and other formal and complex lexis. The vocabulary can be called formal or colloquial in general. In the novel we can meet some colloquial phrases but as well bookish words are also frequently met throughout the text. We should probably say that it is neutral in majority. The vocabulary is actually general but again there is big percent of specific words.

4.1.2. Nouns

The nouns are concrete in general, but strange as it might seem there are also abstract words, especially in different descriptions, not in conversations between the characters.

I stood in front of the intercom screen and with mixed tenderness and hatred implored it to click so that the write slot would hurry and light up with “I-330”. (WE: 83)

Abstract nouns refer mostly to state: harmony, rhythm, tenderness, happiness, hatred, shame, etc. The author doesn't make a wide use of proper names, only to allude to something; the characters don't have names, just numbers.

4.1.3. Adjectives

The vocabulary of “We” is mainly descriptive. Zamyatin uses a variety of devices to achieve the desired effect. One of them is adjectives, which are comparatively frequent in the text. The adjectives have different constructions; some of them refer to physical attributes.

I can feel the sharp, physical pain in my heart as though it were happening right now. (WE: 137)

A lot of them refer to emotive attributes:

You, too, probably have a drop or two of that sunny forest blood. (p.157)

But this is crazy, “I say. You ... and One State. It’s like putting your hand over the muzzle and thinking you can stop the shot. It’s absolutely crazy!”
(*WE*: 156)

The quality of adjectives is also determined by the plot, because they are used to describe the protagonist’s psychological state, though indirectly via some events and objects. As for the functional characteristics of the adjectives, there are mainly attributive rather than predicative adjectives.

4.1.4. Verbs

Verbs of the novel carry an important part of the meaning. However there are a lot of elliptical and nominative sentences in which the verb is omitted.

The verbs of the novel under discussion can also be characterized as dynamic, they tell us about the events and actions the protagonist experienced after which his psychology began to change.

That was yesterday. I ran over there, and for a whole hour, from 16:00 to 17:00, I wandered around the building where she lives. Numbers were passing in rows. Thousands of feet raining down in time, a million-footed leviathan, heaving, was floating past. (*WE*: 85)

4.1.5. Adverbs

Adverbs are frequently met throughout the narration and play a great role in expressing the of events, the psychological, emotional state of the protagonist and other numbers. The majority of adverbs perform the semantic function of manner.

I saw I-330 and, next to her, the disgustingly grinning African lips of R-13.
(*WE*: 137)

4.2. Grammatical Categories

To begin with, the novel under discussion is very rich from both lexical and syntactical aspects. We have just described the variety of lexical categories implied in the text. It is very important to mention that not with standing its lexical richness the aim and intention of the author is achieved mainly due to the grammatical peculiarities of the text.

We should probably start with a variety of sentence types used by the author. There are very different sentences: statements, imperative clauses (commands), a lot of exclamations and rhetorical questions.

The diary of protagonist deals with describing everyday routine and it is performed first of all by the usage of declarative statements. They describe the events of the day. But what striking about them is that most of them are elliptical or there are breaks-in-the-narrative, which express either the protagonist's emotional state or his unwillingness to mention something.

The intercom screen clicks. I see the number R-13. Good – I'm even glad. For me right now, being alone would ... (*WE*: 60)

Some notes in the diary are written down by the protagonist at the moment of highly emotional psychological condition, so that it influences the quality of the sentences.

Steps, wind, wet, leaping fragment of lights, faces, and, on the run, I think:
“No! To see her! To see her just once more!” (*WE*: 208)

Or there are great many of exclamations in the speech of the protagonist's best friend, R-13, whose emotional speech is meant to reassure the protagonists, to make him choose the right way.

Those idiots chose freedom. And then what? [...] They missed the chains. For ages! [...] The ancient God and us, side by side, at the same table. Yes! [...] It was him, the wily serpent. But we gave him a boot to the head! Crack! And it was all over: Paradise was back/ (WE: 61)

Interrogative sentences are also of great importance for the narration. They are encountered in dialogues between the protagonist and other characters, but this is not the case of interest for the stylistic analysis. We are more interested in rhetorical questions, which are not aimed at getting new information. But rather, they intend to make a tragic effect in the text, and let the reader think or probably try to find his own answer for the question.

My mathematics, up to the only lasting and immovable island in my entire dislocated life, had also broken loose and floated whirling off. So does this mean that stupid "Soul" is just as real as my yuny, as my boots, even though I can't see them now (they're behind the mirror of the wardrobe door)? And if the boots are not a disease, why is the "soul" a diseases? (WE: 98)

We should also talk about sentence complexity here. There are different types of sentences in the text, from nominative and elliptical to long parallel constructions and complex sentences with subordinate clauses.

The knife was a guillotine, the knife is a universal means of resolving all knots, and the path of paradox lies along the blade of a knife – the only path worthy of the mind without fear ... (WE: 113)

It's night. Green, orange, blue; a red "royal" instrument; a yellow-orange dress. Then, a bronze Buddha; suddenly it raised its bronze eyelids and juice started to flow, juice out of the Buddha. Then out of the yellow dress; too: juice. (*WE*: 33)

Some sentences in the narration are extremely long and complicated, some, in contrast, are very short.

The author deliberately implies such a variety of grammatical constructions, so that it acts as expressive means, with the goal of pointing out to some idea which the author intends to convey to the reader, to give him a message. Nominative short sentences are mostly aimed at creating a particular atmosphere in the book, meanwhile sentences interrupted by a break-in-the-narrative show the speaker's psychological state and emotion. Complicated sentences, especially those including any kind of repetition convey the message, stress, emphasize an important point, trying to draw the reader's attention. They also create a kind of rhythm in the narration to let the message appear more comprehensible.

4.3. FIGURES OF SPEECH

The novel "*We*" by Evgeniy Zamyatin is also very rich for stylistic devices, both lexical and syntactical. Though syntactical stylistic devices predominate, nevertheless the lexical ones are very important and carry meaningful and stylistic value of the text.

We shall begin with the lexical figures of speech, particularly with allusion.

4.3.1. Allusions

They do not only perform some stylistic function in the text but also give us necessary information, which lets us penetrate into the vertical context of the novel and understand Zamyatin`s intention. There are several groups of allusions in the text. The first group of allusions includes the names of the characters, O-90, D-503 and I-330, which are almost certainly derived from the specification of the Saint Alexander Nevsky, Zamyatin`s favourite icebreaker, the drawings of which he claimed to have signed with his own special stamp.

Evgeniy Zamyatin was a naval engineer, and a rather talented one. He spent a lot of time in Great Britain, where he was working on the projects of some icebreakers. He had a special affection for them.

The second group of allusions includes Biblical references. Zamyatin compares *The one state* to the Paradise described in the Bible.

“Paradise”, he began, and the p meant a spray. “The old legend about Paradise – that was about us, about right now. Yes! Just think about it. Those two in Paradise, they were offered a choice: happiness without freedom, or freedom without happiness, nothing else. Those idiots choice freedom. And then what? Then for centuries they were homesick for the chains. [...] We helped god finally overcome the Devil – because that`s who it was that pushed people to break the commandment and taste freedom and be ruined. It was him, the wily serpent. But we gave him a boot to the head! Crack! And it was all over: Paradise was back. And we`re simple and innocent again, like Adam and Eve. None of those complications about good and evil: Everything is very simple, childishly simple – Paradise!” (WE: 61)

The protagonist D-503 is compared to Adam and I-330 - to Eve. The snake in the piece is S-4711, who is described to the a bent and twisted form, with a “double – curved

body”. References to Mephistopheles (in the Mephi) are seen as allusions to Satan and his rebellion against Heaven in the Bible. The Mephi are rebels against what is considered to be a perfect society. The novel itself could also be considered a criticism of organized religion given this interpretation.

Zamyatin`s father was an Orthodox priest and a schoolmaster. He himself supported the Bolsheviks while a student. Although Zamyatin welcomed the revolution, he criticized its repression of freedom, and barbarity of the new regime. Thus the novel “*We*” can be called a satire on the political regime.

Another group of allusions in the text is mathematical references. The protagonist D-503 mentions how the irrationality of square root – 1 bothers him greatly.

Once Pliapa told us about irrational numbers – and I remember how I cried, I beat my fists on the table and bawled: “I don’t want $\sqrt{1}$! Take it out of me, this $\sqrt{1}$!” The irrational root grew in me like some alien thing, strange and terrifying, and it was eating me, and you couldn’t make any sense of it or neutralize it because it was completely beyond ratio. And now there that $\sqrt{1}$ again.” (*WE*: 39)

It is known that in math this number is represented by the letter *i*. But, the most ironic and one of the greatest satirical symbols in the novel is that the One State thinks it is perfect because it bases its system on math even though math itself has irrationality in it.

Zamyatin`s point, probably in light of the increasingly dogmatic Soviet government of the time, would seem to be that it is impossible to remove all the rebels against a system and he even says this through I-330: “There is no one final revolution. Revolutions are infinite.” (*WE*: 142)

There is one more group of allusions in the novel, that is, one referring to famous great people of the past: writers, poets, and philosophers.

“Thank goodness, ” I said, deliberately raising my voice, “the antediluvian times of all those Shakespeare’s and Dostoevsky`s, or whatever you call them, are over” (WE: 43)

“On a little bracket on the wall was a bust of one of their ancient poets, Pushkin, I think. His asymmetrical, snub-nosed face was looking straight at me with a barely detectable smile”. (WE: 29)

“This problem in moral math could be solved in half a minute by a ten- year – old Number Today, but they couldn’t solve it. All their Kants together couldn’t solve it (because it never occurred to one of their Kants to construct a system of scientific ethics – that is, one based on subtraction, addition, division, and multiplication).” (WE: 14)

Referring to them, the protagonist uses a special name in plural with a kind of mockery, thus diminishing and humiliating the past with its great people and achievements.

The writers, philosophies and scientists are accepted great all over the world and the protagonist, an ordinary Number, talks in a rather disrespectful way about them. This satire of the protagonist towards the past can be accepted a satire from the author’s part towards the protagonist, his shallow, narrow mind and the time together with its political regime, that brings people to this condition. However the protagonist uses exclamatory sentences when alluding to the mathematicians of the present.

After that, how pleasant it was to listen to our music of today. [...] Crystalline chromatic scales of converging and diverging infinite series – and the synoptic harmonies of the formulae of Taylor and Maclaurin, wholesome,

quadrangular, and weighty as Pythagoras`s pants; mournful melodies of a wavering, diminishing movement, the alternating bright beats of the pauses according to the lines of Frauen hofer – the spectral analysis of the planet ... What magnificence! What unalterable regularity! (*WE*: 19)

The protagonist does not only mock at the well-known writers and philosophers of the past, he expresses his indignation towards everything of those irrational” times. For example, there is allusion to antique mythology, to be more exact, the author implies simile in the text referring to the antique.

But there ahead of us we could see the white cataract of a cloud, a stupid downy thing like the check of some antique “cupidon”, and that somehow bothered me. (*WE*: 26)

Thus allusion helps the author to elegantly express the protagonist`s attitude, and in this way give indirect characterization of him via his thought, attitudes, likes and dislikes. Besides it contributes to creating the esthetics of the text.

4.3.2. Metaphor

Zamyatin makes a wide use of such a stylistic device as metaphor in the novel. This is probably acquired by the fantastic utopian nature of the plot. Zamyatin does not express the thoughts and ideas directly: Instead he leaves them half explicit to let reader think by creating associations. There are metaphors in the novel, which refer to different objects. A wide group of this stylistic devices helps the writer create vivid description of the appearances of the characters and at the same time their psychological characteristics and the attitude of the protagonist.

“Her smile was a bite, and I was its target.” (*WE*:67)

This is the description of I-330, one of the rebels. The protagonist had a strong dislike towards her at the very beginning. The protagonist had a feeling as though I-330 was hunting him and he was trying to escape, to avoid her presence because she implied some psychological discomfort. There is one more unpleasant description, of a doctor by means of metaphor.

And a little man, extremely thin. He was like something cut out of paper, and no matter which way he turned, he was nothing but profile, sharp and chiseled. His nose, a flashing blade; his lips – scissors. (*WE*: 72)

This is also a description of the protagonist's partner, his colleague at work; it also doesn't pass a positive connotation.

As soon as I enter the hangar where the INTEGRAL is being built, the Second Builder comes towards me. His face is the same as always: round, white, a porcelain plate. And – serving something irresistibly tasty on this plate – he says: “Yesterday, while you were so good as to be sick, while the boss was away, so to speak, we had here what you might call an event”. (*WE*: 78)

There is a repeated metaphor – in the protagonist's thoughts about I-330, to be more exact her eyelids are compared to blinds, because she keeps some secret inside her, she doesn't let everybody to see what she is keeping; it is like blinds which are down during a Personal Hour and which don't let the government or anyone else penetrate into the window.

She lowered her eyes again to what she was writing. And what, I wondered, was there inside her head, behind the lowered blinds? What would she say, and what was I it, when every bit of her come from ... there, from the land of dreams? (*WE*: 52)

Besides, the protagonist's negative attitude towards I-330 is emphasized in the following metaphor.

“Just then the phone rang. The voice was a long, slow needle into my heart.

“Oh good, you're home. I'm glad. Wait for me on the corner. We'll go ... but you'll see where we're going.” (*WE*: 69-70)

A needle is sharp, and is supposed to hurt when pinned into something or somebody alive. This metaphor expresses the pain, that the appearance of I-330 caused in the protagonist. This probably can be accepted as a larger scale metaphor, where I-330 stands for a rebel against the One State, the ideal mathematical world with its calculated and rational happiness; so the protagonist is afraid of that rebel, it brings discomfort to him and causes pain. Metaphor is also used by the protagonist to compare the poetry of the past with the present.

We've [...] taken a mad crashing foaming beast and turned it into a domestic animal. In just the same way we've tamed and saddled what used to be the wild nature of poetry.

Poetry today is not some impudent nightingale's piping – poetry is government service, poetry is usefulness/ (*WE*: 66-67)

There are quite a lot of cases of metaphor throughout the novel, but we would like to comment on just one more.

There were two me`s. One me was the old one, D-503, Number D-503, and the other ... the other used to just stick his hairy paws out of his shell, but now all of him came out, the shell burst open, and the pieces were just about to fly in all directions ... and then what? (*WE*: 56)

The author creates the image of the true hidden nature of the protagonist, by comparing it with some animal, the “hairy paws” of which are stuck out of the shell. The shell is the protecting appearance, the surface, which at the same time hides the true character, of which the protagonist has no notion.

To sum up, metaphors are widely used by the author. This stylistic device is very bright and helps to create vivid images in the novel. Besides, the metaphors aren't trite, all of them are original and contribute to establishing a special atmosphere of every individual hero and convey the author's attitude towards them.

4.3.3. Simile

Similes are also numerous in the text. Galperin separates this stylistic device “... is based on the interaction between two lexical meanings simultaneously materialized in the context. This kind of interaction helps to call special attention to a certain feature of the object described”. (Znamenskaya 2006: 53)

For me, yesterday was like the paper that chemists filter their solutions through: All the particles that were in suspension, all the unwanted stuff, stays on this paper. And when I went down this morning I felt I'd been freshly distilled, perfectly clear. (*WE*: 50)

When she talks, her face is like a quick, flashing wheel – you can't see the separate spokes. (*WE*: 52)

Like grasping at a straw with all my strength, I grasped the arms of the chair and asked, just to hear what that old man sounded like: “Where ... where'd you get this ... poison?” (*WE*: 56)

My heart was light and fast as an aero, and it was carrying me up and up. I know that some sort of happiness was waiting for me tomorrow. But what sort? (*WE*: 89)

Simile is based on the comparison of two things belonging to completely different semantic classes. This is probably the reason of vividness of this stylistic device, and its striking expressiveness. For example, the protagonist compares his heart at the moment of happy anticipation to an aero. The author does not only show us the degree of the protagonist's happiness but gives us a key to understanding the way he thinks as well, by the choice of the objects for comparison.

4.3.4. Personification

There is a case of personification in the novel, where a computer is described as a human being and referred to by pronouns as a cross-reference.

I remember the bright globular auditorium, the hundreds of round boyish heads – and Pliapa, our math teacher. We nicknamed him Pliapa. He was already pretty much used up and falling apart by that time, and whenever the person on duty would connect the plug to him, the loudspeaker would always start with what sounded like “Pli – plia – plia - tshshsh” and only then we'd get the lesson.” (*WE*: 39)

Zamyatin might have used such a device to describe a machine to show that electronic device were so widespread and ordinary in the future ideal society that they were almost equal with human beings.

4.3.5. Zeugma

We stood up and sang the anthem of One State, and on the platform appeared the phonolecturer, sparkling with wit and with his golden loudspeaker.

She got up quickly, put on her yuny, and her smile-bite. (*WE*: 73)

Zeugma is meant to produce a humorous effect as it is in the first case, where the author mocks at the solemnity of an electronic device, which substitutes human beings; and it gives more expressiveness and brightness to the description of one of the characters, I-330.

4.3.6. Metonymy

I think I was searching whether the pink crescent of my dear O's lips would not shine above the blue waves of the yunies. (*WE*: 16)

In this case of metonymy the container stands for the thing it contains. In the One State all the citizens are equal and are wearing blue yunies. The author's intention here was probably to emphasize O-90, whom the protagonist differentiates from the crowd, because she is special for the protagonist.

4.3.7. Epithet

Epithet are probably the largest group of devices used by the author. The novel "We" by Zamyatin is written in very bright and vivid colors, it is achieved mostly due to original epithets, which show a purely individual emotional attitude of the author towards the described objects.

I love – and I am sure that I am right in saying we love – only such a sky as this one today: sterile and immaculate.

Because the line of One State is a straight line. The great, divine, precise, wise straight line – the wisest of all lines ... (WE: 4)

It was perfectly clear that this contrast, this unbridgeable gulf between today and back then ... (WE: 8)

These epithets don't define a property of the objects described, but portray them as they appear to the speaker. They are shown through the perception of the protagonist and reveal his point of view. At the very beginning he adores the mathematical order and harmony of One State and that is why speaks about it using the best adjectives, even the one which is usually used to talk about alive objects – "wise". In the other example of an epithet the protagonist uses the adjectives which are more suitable when speaking about something from the field of natural science, for example medicine, which conveys a complete cleanness, thus he emphasizes his hatred of clouds, the source of inspiration for the poets of the past.

4.3.8 Ellipsis and Break-in-the-narrative

Probably the most striking feature in the structure of the sentences in the novel, is the excessive use of elliptical sentences and breaks-in-the-narrative. This can actually be acquired by the character of the novel, which presented in the form of the protagonist's diary.

Up to this point I have found everything in life clear (not for nothing do I seem to have a certain partiality for that very word clear). But today ... I don't understand." (WE: 16)

There ... it looked like someone's very white, shiny teeth ... but no, not hers.
(*WE*: 16)

These sudden breaks in a speech give the impression as if the protagonist was unable or unwilling to express what was in his mind. Such breaks very often occur in oral speech, they come natural, that is why they aren't regarded a stylistic device, but as "*We*" is a work of fiction we need to try and detect their stylistic function. In the dairy protagonist writes down everyday routine. He used to be an ordinary "Number" of the One State and a Builder of the Integral, he led a quiet and happy life before the day he met I-330, the one from the group of rebels. She let him discover his inner natural self. First it caused some discomfort in him, he even thought it was sickness, but later he was looking for the freedom. It is reflected in the way he makes notes in the dairy. Unfinished elliptical sentences appeared when he realized there was something wrong going on with him. Numerous breaks-in-the-narrative are used when the protagonist is too excited to speak, they reflect sudden upsurge of emotion.

I rushed over to I-330! "I will never forgive ... I'll never forgive myself for that! She would dare to ... to you? But surely you don't think that I think that ... that she ... It's all because she wants to be registered to me, and I ..." (*WE*: 155)

It is also worth noting that break-in-the-narrative occurs mostly in the speech of the protagonist, D-503.

4.3.9. Chiasmus

According to Screbnev the term "chiasmus " means the parallelism of two syntactical constructions (a clause or a phrase), but the members of the clauses (the words) change their syntactic positions. (Screbnev 1994: 77)

Galperin also regards chiasmus as one of the syntactical stylistic devices, based on the repetitions of syntactic constructions, but having opposite word order, in other words he calls it a “backwards parallelism”. The purpose of chiasmus is always to stress some part of the sentence or to change the tone or coloring of the meaning of the second clause or phrase. There is a case of chiasmus in the novel, which loads additional meaning, and sounds rather astonishing and a sort of impudent. (Galperin 1976: 41)

Our gods are here below, with us, in the Bureau, in the kitchen, in the shop, in the toilet. The gods have become like us – ergo, we’ve become like gods.
(*WE*:68)

The author stresses the second part of this sentence due to a sudden pause before it, caused by the unexpected change of the word order.

4.3.10. Enumeration

According to Galperin, as a stylistic device enumeration is naming separate things, objects, phenomenon or actions one by one in chain. The members of enumeration usually belong to the same part of speech but to different semantic classes. (Galperin 1976: 43)

The text under discussion there are some cases of enumeration implied by the author.

“All was new, made of steel: a steel sun, steel trees, steel people.” (*WE*: 32)

This sentence preceded by a verse:

Green trees writhed in it, spewed drops of sap, left nothing but black skeletons like crosses. But Prometheus appeared (that’s us, of course): And in machines, in steel, he harnessed fire,

And chaos fettered he with hoops of Law. (*WE*: 47)

This enumeration serves to convey one's personal attitude towards the events described. It actually touches upon the politics of the party and its intention to create a perfect world, an ideal society. By this pathos verse, followed by the above enumeration we can feel the author's mockery at the ridicule of these ideas.

4.3.11. Polysyndeton

Polysyndeton is also a kind of repetition. It is an insistent repetition of a connective between words, phrases and sentences. Polysyndeton always creates a certain rhythm in the text. There are cases of polysyndeton in the text we are analyzing.

“But ... what is really going on? I don't ... I can't understand.”

“You see ... how can I put this? You're a mathematician, right?”

“Yes.”

“Okay ... take a flat plane, a surface, take this mirror, for instance. And the two of us are on this surface, see, and we squint our eyes against the sun, and there's a blue electric spark in the tubing, and – there – the shadow of an aero just flashed by ...” (*WE*: 87)

The function of polysyndeton in this particular sentence is to single out and emphasize the content of each unit. The medical doctor is trying to explain to the protagonist the mechanism of this illness by means of the language comprehensible for him.

4.3.12. Rhetorical Question

Rhetorical question is a syntactic stylistic device which presents a statement in the form of a question, requiring no answer. The answer may be supplied or left for the reader to infer. Throughout the text the protagonist asks himself this type of question. They may also be regarded as a question left for the reader to think about.

...all human history, as far as we know it, is the history of moving from nomadic life to a more settled form of life (ours) is by the same token the most perfect form of life (ours)? (*WE*: 11-12)

After man's tail fell off, it was probably some while before he learned to shoo away the flies without a tail. I don't doubt that during that first time he probably missed his tail. But now – can you even imagine yourself with a tail? Or: Can you imagine yourself walking down the street naked – without your “jacket”? (*WE*: 12)

The Rhetorical questions are not asked for information, but to produce dramatic effect. And they ask the questions that the author wants the readers to ask themselves and think about.

4.3.13. Parenthetic and Detached Constructions

It's natural that once Hunger had been vanquished (which is algebraically the equivalent of attaining the summit of material well-being). One State mounted on attack on that other ruler of the world, Love. (*WE*: 22)

This is a case of parenthesis, that is a sentence grammatically independent of the sentence into which it is included. There are a lot of parenthetic and detached constructions in the novel, and they perform different functions. Some of them emphasize an utterance,

some explain to the reader what the character intended to express, some parenthesis specify an utterance. They also convey either an author's or one of the character's point of view. The most usual detached constructions is the one in which an attribute or an adverbial modifier is syntactically isolated from the words it refers to.

The example of parenthesis above shows us the mental process of the protagonist. He lives in the world of mathematics, where everything is calculated up to second and small details, for him mathematics is a source of harmony, balance, that is why he compares all the processes in life to mathematical problems.

It was true. I, the real me, did not want ... But still, what words could I use to fell her?

Here in this example the purpose of the parenthesis is to specify the utterance.
(*WE*: 77)

No matter how limited their powers of reason might have been, still they must have understood that living like that was just murder, a capital crime – except it was slow, day-by-day murder. (*WE*: 14)

4.3.14. Nominative Sentences

Zamyatin use a lot of Nominative Sentences, which is also a striking peculiarity of the text. These are one member sentences based on the only one nuclear component which is expressed by a noun. They are very laconic.

Evening. A light mist. The sky is covered over with some milky gold fabric, and you can't see what's up there, beyond, higher. (*WE*: 59)

In this case Nominative Sentences are used in description and the next example conveys the protagonist's psychological state.

Sun. Voices from above. I-330's smile. (*WE*: 151)

4.3.15. Repetition

As an expressive tool, repetition serves to emphasize the state of a person overcome by strong emotion. Such repetitions are mostly used in conversation. As a stylistic device it is used to lay logical emphasis and to draw the reader's attention to something very important in the text. The author may repeat a single word, a phrase or a sentence.

There are different types of meanings a repetition might have:

1. The repetition of one and the same meaning with emphatic purpose.
2. Repetition of seemingly one and the same meaning, but in fact a development of the basic meaning.
3. Getting different meanings closer with the purpose of finding something common in them.
4. Performs the important role of a connective between sentences.

5. Point out the main theme or idea of the text.
6. Repetition as a contrasting some different idea device or antithesis.

There are a lot of cases of repetition throughout the novel.

But I firmly believe – let them call me idealist and dreamer – but I firmly believe that, sooner or later, one day, we'll find a place for even these hours in the general formula. One day all 86,400 seconds will be on the Table of Hours. (*WE*: 13)

By repetition the author, meant to emphasize that it was the protagonist's hope and belief that one day the citizens total schedule would be controlled by the government.

4.3.16. Catch Repetition

Catch repetition is one more stylistic device implied by the author, though not met frequently. It is a rather expressive means.

I can't imagine a life that isn't clad in the numerical robes of the *Table*.

The *Table* – at this very minute, from the wall of my room, its purple figures on their golden ground are looking down at me sternly and tenderly, straight in the eyes. (*WE*: 12)

By the repetition of the word “the Table” Zamyatin wants to emphasize the importance of it for the protagonist and for building an ideal society.

With a smile: “Everyone has to go mad ... go mad as soon as possible. Someone said that yesterday. Remember? There ...”

Here a humorous effect is produced by the Catch repetition. (*WE*: 156)

4.3.17. Anaphora, Epiphora

These are several patterns of repetition, with one difference between them; Anaphora is the repetition of the initial part of the sentence; Epiphora is the repetition of the final part of successive sentences.

I suddenly recalled a picture in the museum: one of the avenues they had back them, after twenty centuries - a stunningly garish, mixed-up crush of people, wheels, animals, posters, trees, colors, birds ... And they say it really was like that. It could have been like that. (*WE*: 7-8)

Could it be that I, D-503, actually wrote these 225 pages?

Could it be that I ever actually felt this – or imagined that I did?

These types of repetition are served for the emphasis of some idea the author thinks is important and worth noticing, or probably something which the protagonist is thinking about. It is a very useful device especially to draw the reader's attention to some problem.

4.3.18. Parallel Constructions

Parallelism is the similarity of syntactical structure of successive phrases or sentences. Parallelism in most cases makes an utterance logical, easier to understand, rhythmical and emphatic. They help the author create laconic, emotional and dynamic narration.

And in order to discard some bolt that has gotten but, we have the heavy, skillful hand of the be *Nineteen Eighty Four* actor, we have the experienced eye of the Guardians. (*WE*: 15)

Man ceased to be a wild animal only when he built the first wall. Man ceased to be a wild animal only when we built the Green Wall, only when, by means of that Wall, we isolated our perfect machine world from the irrational, ugly world of trees, birds, and animals ... (*WE*: 91)

Zamyatin makes a wide use of parallel constructions in the novel and almost all of them are uttered by the protagonist, they show how much he adores the political system with the rational mathematical world. He deliberately stresses with point of view by means of parallelism.

4.4. Context and Cohesion

The story is told by the protagonist, D-503, in his diary, which details both his work as a mathematician and his misadventure with a resistance group called the Mephi, who take their name from Mephistopheles.

D-503 lives in the One State, an urban nation constructed almost entirely of glass, where everything is organized according to primitive mathematics. Sleep time are measured out for each day and each individual is given a certain number of other people to have intercourse with based on a system of coupons and scheduling. People move around according to special machines in-step with each other and wear special suits so there is hardly any way to differentiate between different people. People of One State don't have names, only numbers.

The protagonist, D-503 spends most of his time with O-90 and R-13, their relationship is viewed as a "triangle". He eventually falls in love with I-330 and the

problems begin. He starts a dairy. This ends up being all a part of the Great Be*Nineteen Eighty Four* actor's plan so he could collect as many Mephi followers as possible.

As the novel progresses, D-503's infatuation with I-330, a rebellious woman in league with Mephi, starts to take over his life. He starts to lose his initial dedication to the dystopian One State, and his ability to differentiate between reality and dreams starts to fade.

By the end of the story he has almost been driven to madness by inner conflicts between himself and his society, or imagination and mathematical truths. In addition, other members of the One State have fallen prey to higher math (obviously symbolizing love) and various forms of chaos begin to occur.

At the end, D-503 is captured and taken for the Great Operation, where a "splinter" is removed from his brain and he no longer loves, falling back into his previous existence.

As it has already been discussed above, the novel presents the diary of the protagonist, and all the events, are described from the main character's point, through his perception. It is interesting to notice that the protagonist directly addresses the reader. He actually writes the diary not for the sake of himself, just to express the emotions inside, but for the readers of other far away civilizations.

The direct address is explicit and is performed by the usage of the second person pronoun, detachments.

What formula could express how this whirlwind sweeps everything out of my soul, except her? Yes, yes – I said soul. If you want to laugh, go ahead. (*WE*: 148)

Wrong again. Again I'm talking to you, my unknown reader, as though you were ... well, say, as though you were my old comrade R-13, the poet, the one with the African lips – everyone knows him. You, meanwhile, you might be anywhere ... on the moon, on the Venus, on the Mars, on Mercury. Who knows you, where you are and who you are? (WE: 21)

There are several major themes expressed in the novel: They are Dystopian society, Totalitarianism or Communism and Individualism.

Actually Zamyatin welcomed the Bolsheviks revolution, but later he realized its true despotic ugly nature and its suppression of any individualism. By exaggeration of the political reality of Communism and Totalitarianism, he mocks at the primitive mind as a result of such politics and the whole system. There are both irony and tragedy in the plot of the novel. Zamyatin displays the ridicule of a machine and glass world, the dependence of a numbers on the Table, which the government has compiled for them, at the fact that all human activities are reduce to mathematical equations. According to D-503, he is proud to think that some day there will be a society in which the Free Hours have been eliminated, and every single moment is catalogued and choreographed. But there is also a tragic point the author wants us to see; the protagonist becomes miserable when his true nature appeared on the surface. And this is inevitable because a human being cannot win what is destined predominate. The protagonist is nearly driven mad by this inner torture between his true self and the ideal number.

All this is expressed brightly especially by break-in-the-narrative and ellipsis, which perfectly portray the protagonists mental state.

CHAPTER V

V. COMPARISON OF THE NOVELS “*NINETEEN EIGHTY FOUR*” AND “*WE*”

Thus we have just analysed the two novels by different authors, from different countries but sharing the same theme. Now we are going to have a look at what is common or alike and what differentiates these works of fiction.

5.1. Novel History

1. First of all let us have a look at the history of “*Nineteen Eighty Four*” and how the idea of writing a novel on this theme appeared. As a dystopia it was preceded by Russian author Yevgeny Zamyatin’s 1921 novel “*We*”, which Orwell was familiar with, having read it in French and reviewed it in 1946; it became a significant influence on “*Nineteen Eighty Four*”.

2. Zamyatin’s “*We*” was possibly the deepest influence on “*Nineteen Eighty Four*” and the works share many similarities including the isolation of individuals from nature and natural behavior, the turning of man into machine, the product of synthetic happiness instead of real impulses, [...], the lack of privacy (all walls are made of glass), the composing of music and literature by machines, the use of science for control and torture and each novel ends with the protagonist being mentally and spiritually crushed by the state.” (Rhodri Williams, k-1 Web Page: 16.11.2006)

In his essay “Why I Write” (www.k-1.com), Orwell clearly explains that all the “serious work” he had written since the Spanish Civil War in 1936 was “written directly or indirectly, against totalitarianism and for democratic socialism”. Therefore we can look at “*Nineteen Eighty Four*” as a novel against totalitarianism and in particular the betrayal of revolution by those claiming to defend or support it. However, as many reviewers and critics have stated, it should not be read as an attack on socialism as a whole, but on totalitarianism and potential totalitarianism.

Orwell had already set forth his distrusts of totalitarianism and the betrayal of revolutions in “Homage to Catalonia” and “Animal Farm”. “Coming Up For Air” celebrates the individual freedom that is lost in “*Nineteen Eighty Four*”.

Actually at the very beginning George Orwell actually believed in Socialism and its necessity, however later in Spain he witnessed, for the first time in his life, that a completely different socialism is possible – that is Socialism built according to Stalin’s model. Since then, that ugly socialism, executing revolution in the name of the leaders’ dictatorship and bureaucracy became the worst enemy for Orwell, the appearance of which he could recognize very quickly and without a mistake, taking into considerations neither slogans nor banners.

The contours of the described in “*Nineteen Eighty Four*” world, where totalitarianism dominates, and a man is ought to be devoted to the crazy and hypocritic ideology, was revealed to him in the late thirties.

The system applied by Stalinism was accepted as the ideal way of Socialistic organization of the world. Thus having faced the terrible reality of this regime Orwell decides to write a novel.

3. Yevgeny Ivanovich Zamyatin (1884 - 1937) was a naval architect by profession and a writer by nature. His favourite idea was the absolute freedom of the human personality to create, to imagine, to love, to make mistakes, and to change the world. This made him a highly inconvenient citizen of two despotisms, the tsarist and the Communist, both of which exiled him, the first for a year, the latter forever. (Penguin Web Page: 17.11.2006)

The novel was the first work banned by Glavlit, the new Soviet censorship bureau, in 1921, though the initial draft dates to 199. In fact, a good deal of the basis of the novel is present in Zamyatin's novella "Islanders", begun in Newcastle in 1916. In March 1916 Zamyatin leaves for England, where he was supposed to stay and work in the factory of New Castle as a naval engineer. The contrast between the forests and meadows of his native Lebedyan and the deafening noise of the docks of New Castle struck him. Later he describes England (Penguin Web Page 17.11.2006) saying that the only fertile soil there, is the asphalt, there are thick forests of factory chimneys, and the herds of only one species of animals – that is automobiles, and nothing of fresh spring air but the smell of petrol. He told that this mechanic world was the contemporary London of 20 century. In London he saw how they were building the basis of the mechanical Paradise, which inspired him for greatest novel "We".

5.2. Major Themes

1. Now we'll try and distinguish major themes in Orwell's novel. The first theme we should distinguish is Nationalism. "*Nineteen Eighty Four*" expands upon the subjects summarized in Orwell's preparatory essay, "Notes on Nationalism" (1945). In it, Orwell expresses frustration at the lack of vocabulary needed to explain an unrecognized phenomenon that he felt was behind certain forces. He addressed this problem in "*Nineteen Eighty Four*" by inventing the jargon of Newspeak.

A fictional society, to which the readers have no preconceived bias, was a tool in illustrating why Orwell thought examples shown below were different manifestations of the same forces at work, despite their being ideologically incompatible. Positive nationalism is apparent in the novel, in the Oceanians' undying love for Big Brother, whose physical existence is doubtful. Negative nationalism is apparent in the novel, in the Oceanians' undying hatred for Goldstein, whose continued existence is doubtful. Orwell lists Stalinism, anti-Semitism and Anglophobia as examples of negative nationalism.

Transferred nationalism. In the novel, an orator, mid-sentence, alters the alleged enemy of Oceania, and the crowd instantly transfer their feelings of hatred toward the new alleged enemy. In “Notes on Nationalism”, Orwell describes transferred nationalism as swiftly redirecting emotions from one power unit to another. Orwell lists Communism, Political Catholicism, Pacifism, Color Feeling, and Class Feeling as examples of transferred nationalism. O’Brien, in one of his most conclusive statements, describes nationalism for its own sake: “The object of power is power; The object of torture is torture”.

2. As the second theme we can distinguish the individual repression and diminishing natural necessities of the human beings.

Orwell supposed that the sufficient mental energy for prolonged worship requires vital instincts, as eating, and male-female intercourse. The government deliberately restricts the amount of goods that the citizens of Airship One can have. By the year “*Nineteen Eighty Four*” the people of the State live in poverty, hunger, disease and filth have become the norm. As a result of the civil war, atomic and enemy rocket bombs, the urban areas of Airship One lie in ruins. Living standards for the population are generally very low – everything is in short supply and those goods available are very poor quality. The Party claims that this is due to the immense sacrifices that must be made for the war effort. They are partially correct, since top point of continuous warfare is to be rid of the surplus of industrial production to prevent the rise of the standard of living and make possible the economic repression of people. The politics of the party towards the citizens’ private life is applied because of the fear that otherwise the freedom in this matter will diminish exclusive loyalty to the party.

3. Futurology is the third theme of the novel “*Nineteen Eighty Four*”. It is not clear to what extent Orwell believed his work was prophetic. His character O’Brien described his view of the future of the world: “There will be no curiosity, no enjoyment of the process of the life. All compelling pleasures will be destroyed. But always – do not forget this, Winston – always there will be the intoxication of power, constantly increasing and constantly growing subtler. Always, at every moment, there will be the thrill of

victory, the sensation of trampling on an enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face forever". (*NEF*: 230)

I. In the novel "*We*" by Yevgeny Zamyatin we can distinguish four major themes.

Firstly we should distinguish the theme of a Dystopian society. The dystopian society depicted in "*We*" is called the One State, a glass city surrounded by a giant Green Wall to separate the citizens from nature. The story takes place after the Two Hundred Year's War, a war that whipped out all but 0,2 of the earth's population: the 200 Years War was a war over a rare substance never mentioned in the book, as all knowledge of the war comes from biblical metaphors; the objective of the war was a rare substance called "bread" as the "Christians glaciated over it" – as in countries fighting conventional wars. However, it is also revealed that the war only ended after the use of superweapons, after which came a time when grass grew over old streets and buildings crumbled.

George Orwell also describes a dystopian society, but it doesn't act as a whole, it presents a social pyramid of the classes, with Big Brother on top, and the Proles at the bottom. After the Big Brother downwards there follows the Inner party and then the outer party. Here is a great gap between the layers, first of all in their rights and living conditions. As for Zamyatin's "*We*" there isn't such a division between people according to the social layer, all of them are equal, everyone performs his/ her own function and all of them are ruled by the Benefactor.

II. The second theme should, probably, be correctly identified as the problem of individualism.

Society places no value on the individual. Names are replaced by Numbers. In one instance, ten numbers are incinerated while standing too close to the rockets of the Integral during tests. With pride, D-503 writes that this did not slow the test in any way.

In "*Nineteen Eighty Four*", this idea of individual unimportance is not conveyed directly. We understand that the government (the party) doesn't care a bit for the ordinary

outer party members and Proles by the frequency and light heartedness with which these people are vaporized and suppressed.

III. The third major theme in the novel totalitarianism and communism.

The Benefactor is the equivalent of Big Brother, but unlike his Orwellian equivalent, the Benefactor is actually confirmed to exist when D-503 has an encounter with him. An “election” is held every year on Unanimity Day, but the outcome is always known beforehand, with the Benefactor unanimously being reelected each year. The Integral, the One State’s space ship has been designed by D-503 to bring efficiency of the One State to the rest of the universe. This is often seen as analogous to ideals of Global Communist State held by early Marxists.

In “*Nineteen Eighty Four*” the Inner Party doesn’t actually impose its political views, nor does it try to spread the regime all over the world or other countries. The present goal of the Inner Party is to establish the obedience to its restricted society, adoring Big Brother, never doubting the principles of Ingsoc. There is also an extensive and institutional use of propaganda in “*Nineteen Eighty Four*”; this was actually found in the totalitarian regimes of Hitler and Stalin.

For example:

“To tell deliberate lies while genuinely believing in them, to forget any fact that has become inconvenient, and then when it becomes necessary again, to draw it back from oblivion for just so long as it is needed” (*NEF*:231)

“The past was erased, the erasure was forgotten, the lie became truth”

“Who controls the past controls the future; who controls the present controls the past” (*NEF*: 248)

“Remember our boys on the Malabar front! And the sailors in the Floating Fortresses! Just think what they have to put up with” (*NEF*: 39)

The central theme should probably be the question of degree of pressure by which a human could be turned into not only a slave, but the most convinced admirer of the system, where the state of being convinced turns into happiness. Orwell finds the answer to this question in the mass threatening. Meanwhile Zamyatin's protagonist passes from a happy admirer of the harmonious “mathematically” based, calculated regime to the state of ancient people having developed a soul.

IV. There is one more theme noteworthy, that's efficiency and mathematics in “*We*”.

All human activities are reduced to mathematical equation, or at least attempted to. Every single moment in one's life is directed by “The Table”, a precursor to “*Nineteen Eighty Four*”'s telescreen. It is in every single residence, and direct their every walking instant. With it, every person eats, the same way at the same time, wakes at the exact same time, goes to sleep at the exact the same time, and works at the exact the same time. The only exception are two required “Free Hours” in which a Number might go out and stroll down a street, or work, or write a diary or the like. According to D-503, he is proud to think that someday there will be a society in which the Free Hours have been eliminated, and every single moment is catalogued and choreographed. Mathematical imagery is used to characterize the D-503's thinking in a number of places; the simple statistical calculation of the odds that he would be assigned to auditorium 112 as I-330 predicted = $\frac{3}{20000}$ or 0,015 – has far – reading consequences on his understanding of the world around him. I-330 is subtly outside of the system that is the One State. She knows things that are outside the Table of Hours. By beating the odds, the mathematical perfection of the Table is ever so subtly disturbed.

Later, D-503 attempts to explain how the One State has quantified happiness. By taking a function of bliss “b” over envy “e” we got $h = b / e$. One aspect of reasoning contained in this formula is extremely interesting to note: people do not need to be blissful

to be happy, just more blissful than envious. Even if the situation is poor, for example $b = 0,001$, if envy is much less than bliss, for example $e = 0,000001$, then

$$\frac{b}{e} = \frac{0,001}{0,000001} = 1000 \quad (\text{http://www.k-1.com/Orwell/site/opinion/essays/yee.html})$$

This is the essence behind the regimentalism of the One State: all men, unruled by passion, are equal to and therefore unenvious of their fellow man. Tiny blessings are given to people in the form of personal hours. Perhaps most interesting mathematical metaphor in the story is $\sqrt{-1}$ open up entirely new and fascinating fields of mathematics, including functions unknown in Zamyatin's time. The number is imagery, and imagination is a terrible thing in the One State. What is most expressive, however, is D-503's reaction to this thing: he hates it. As a child he wishes it would go away, but ideas cannot be unthought. (<http://www.k-1.com/Orwell/site/opinion/essays/yee.html>)

Here we probably see parallelism to "*Nineteen Eighty Four*" when Winston Smith recollects an episode from the past when he was a child, he is ashamed at that selfishness towards his poor sister and mother.

The supreme irony of simultaneously anthropomorphizing the relationship between numbers, but yet not going beyond their mathematical relationship of the role of mathematical symbolism throughout the novel.

There is a tension: people are numbers, but they are also people, but they are also numbers.

Finally we get to the great background of the story the spaceship Integral. Integral literally means things brought together. An integral is the sum of every possible value of a function over an interval. The One State, then, is the integral of the function of the workers

of the State. Thus the individualist revolution closely targets the spaceship: it is the perfect symbol.

5.3. The Conflict as the Basis of the Theme and Characters Taking Part in the Conflict

As it has already been mentioned above there is a conflict that plays a great role in each of the novels. In Zamyatin's "We" a human being is opposed to the artificial, perfectly calculated machine world; and in Orwell's "Nineteen Eighty Four" the protagonist, a normal citizen, is opposed to the political regime of oppression and absolute devotion to the leader of the State. In both of the novels it is expressed that a human being is free by nature but there are some certain conventions constructed by humanity which tend to limit this freedom.

Let us have a close look at the protagonists and other characters of both novels and analyze what they stand for, their allegory.

In "Nineteen Eighty-Four" the world is controlled by three functionally similar totalitarian superstates engaged in perpetual war with each other:

- Oceania (ideology: Ingsoc or English Socialism)
- Eurasian (ideology: Neo-Bolshevism)
- Eastasia (ideology: Obliteration of the Self, usually rendered as "Death worship").

Oceania covers the British Isles, Australia, Polynesia, and the Americas, Eastasia corresponds to China, Japan, Korea and Northern India. Eurasian correspond to the Soviet Union and Continental Europe. Goldstein's book explains that the ideologies of the three

states are the same, but it is imperative to keep the public ignorant of that. The population is led to believe that the other two ideologies are detestable.

Goldstein's book explains that the war, in which all the three states participate, is actually unwinnable, and that its only purpose is to set up human labor and the fruits of human labor so that each superstate's economy cannot support an equal (and high) standard of living for every citizen. The author mocks at the situation, having described in detail the whole system and events he hints that, in fact, there way not actually be a war. The only view of the outside world presented in the novel is through Oceania's media, which has an obvious tendency to exaggerate and even fabricate "facts".

The protagonist, Winston Smith, works for the party but he is different from other characters, some dim recollections from the past occur to illegal. Here are two time, later he starts a diary which is his idea of himself as the exposor of painful truth, which people for various reasons do not wish to see, and his idea of himself as a representative of the English moral conscience.

Zamyatin's protagonist, D-503, is a mathematician, and works for the government as well, he also enjoys and loves his work, besides he adores the perfect mathematical, machine world he lives in, it is the "Paradise" for him. Meanwhile for Winston Smith the Paradise is a room in the part of London where the Proles live, because there are no telescreens there, you don't have to follow the timetable and do what the party prescribed for you as a free-time activity. Orwell's protagonist is happy in this natural world.

Nevertheless both the protagonist's personality becomes to improve after they meet a woman with whom they fall in love later. Winston Smith finds the support for his ideas about the true nature of the political regime and makes up his mind to rebel. D-503 also begins to develop a soul and imagination, characteristics peculiar to living human beings. Thus we can make a conclusion that it is love that prevents a person from turning into a machine. And that is true reason of restrictions and prohibitions of the ruling government for love, because it is harder to direct a person in love.

There is one more very important image both writers employ to emphasize the idea.

George Orwell repeats many times throughout the novel that “if there is a hope, it lies in the Proles”. In Zamyatin`s work there is a similar image, that is one of the group of rebellious “the Mephi” who live in the woods behind the Green Wall, and who break the wall to capture the integral. But both the novels end with the rebellious protagonist turned back into a machine without soul. Winston Smith accepts the Party and Big Brother as a result of intolerable tortures; and D-503 is lobotomized and his new developing soul and imagination removed.

CHAPTER VI

THE CONTRIBUTION OF TEXT ANALYSIS TO ELT

M. Chokol (Chokol, 2006: 24-25) states that “The only way to attain knowledge, that is impossible to convey through words, is to experience the same as the person, who already possesses this knowledge, because it is only worry and experience that make us the people we are at present.”

Reading a literary work, learning about the protagonist’s feelings we maintain a kind of connection between him/her and ourselves and begin to feel the same as the protagonist does.

Reading the description of the emotions the characters experienced, their actions, movements, the events that they had to undergo, we almost fuse with them. Finally the author achieves his aim; that is how we begin to feel the same as the protagonist in a particular period of time.

This whole process aims at changing our viewpoint, because our experience and thoughts and feelings change.

Another important point of literary works is that it doesn’t try to reassure us. People don’t like when somebody tries to persuade and reassure them. Even if somebody is attempting to do this they begin to defend. For example, reading a book on the rules of etiquette is the worst way of teaching good behavior to people. But only if we take a good book, where the protagonist is living a good life, behaves correctly and everybody around loves him back, we will start to feel sympathy to this character and will try to resemble him/her at the end of a literary work. The author makes us believe that we actually occupy a neutral position according to the events and characters of a particular plot.

But actually, the further it goes, the more details appear before us, and the more real the characters become the better we imagine the situation, however our position becomes less neutral as a result.

Chokol (Chokol, 2006: 24-25) points out two aspect of the educational function of literature. Firstly, we are not trying to defend ourselves from the knowledge we gain out of the work of fiction, because we suppose that our position as a reader is neutral. Secondly, as well as reading a fictitious work a kind of special connection between the reader and the protagonist is maintained, we are capable of living the same events as the main character the book. Thus depending on the personal choice and the power of the narration, the reader can experience the same (thoughts and feelings) as the protagonist. As a result he changes to same extend. It could never has happened after an ordinary lecture conveying the same events.

Gillian Lazar (<http://teachingenglish.org.uk>) in the web page of the British Council teaching English shares with us that when their students listen to pop songs in English, browse web sites in English or watch movies in English they frequently meet language rich in its use of metaphors. Yet metaphors are often rather neglected in the classroom.

Increasing student vocabulary Metaphors provide a handy and memorable way of organizing new vocabulary to be learned. Most teachers are familiar with the notion of a lexical set, where vocabulary is grouped according to a topic area, such as 'food' or 'transport'. This idea can be extended to create 'metaphorical sets', where we group together the words and expressions that have a metaphorical, rather than a literal, meaning. Here are some examples:

- Body vocabulary
 - the heart of the city
 - the foot of the mountain/bed/stairs
 - to give a hand
 - to break somebody's heart
- Weather vocabulary
 - a warm welcome

- to freeze somebody out
- to be snowed under
- to storm out
- a hail of abuse
- Color vocabulary
 - to see red
 - a grey area
 - a white lie
 - to give somebody the green light.

Analyzing a literary piece of work, trying to understand the intention of the author makes the reading more exciting. But it is the duty of the teacher to make this activity attractive for a student. A teacher can think of various methods of getting the students involved in the reading and interpreting of a fictitious work. For example, a teacher can make a student think over a literary text by asking an unexpected question. To sum up, analytical reading is a valuable and very important means to be used at the lessons of a foreign language at the advanced level.

Stylistic text analysis at the lessons of a foreign language practice is one of very important and necessary abilities students gain while learning a language and it occupies an important place in the process of foreign language teaching, thus providing the connection between theory and practice in learning.

At the lessons of text analysis/interpretation, except for the goal of further development of students' abilities to use a foreign language as a means of communication and providing them with extra linguistic knowledge, there is also the goal of developing the students' logical thinking and gaining the ability to approach the material under study critically.

The peculiarity of this activity is that while working at a small abstract we have the opportunity of deeper penetrating into the meaning of the text and the author's intention, here we have the opportunity to closer see how a language functions in speech, to outline the peculiarities of the given text, to compare different language means and to study the author's style closer.

This activity is on a very high level among different other activities of working with a literary piece of text, because it demands not only excellent knowledge of a foreign language, but also a bunch of theoretic knowledge, the ability to maintain logical relations between facts, use the previously gained knowledge about the world and combine it with the given information about the text and also the ability to make a conclusion out of all these.

As a rule text analysis as a foreign language learning activity is used at the last stage, usually the 3rd and 4th years of university studies.

This type of activity is also a good means of control, because it helps to see both the practical use of the foreign language by students and the knowledge they gained on the theory of language, literature, history and geography of the country in which the particular language is spoken.

However we should mention that the lack of both theoretic and practical knowledge of the student leads to a smaller effect of this activity.

That is why while planning such kind of work a teacher shall take into consideration the level of each group of students knowledge and presuppose the difficulties that they may face in the interpreting a particular text.

How to choose a text for analysis.

Usually abstracts of literary works, political articles and short stories are used as a material for analysis at the lessons of foreign language.

However literary works are especially valuable for this kind of language learning activity because a foreign language teaching doesn't occur in the native speech environment, and thus authentic texts recreate this native speech environment because penetrating into the details of the abstract a student gets acquainted with the peculiarities of the time, living conditions, social atmosphere and some historical facts choosing and text for analysis teachers of a foreign language shall take some points into consideration.

First of all the chosen material shall meet all the requirements in ideological, linguistic, methodological and psychological respect. There are five points:

1. The abstract should be logically completed.

It is advisable to analyse the abstracts from the books which the students have already read, because being aware of the main idea, the chain of events and the peculiarities of the composition of the book helps to follow the writer's stream of thought in a particular abstract.

2. the language of the text should be example of a particular genre, or epoch and it should display the outstanding features of the literary work.

That is why it is advisable to take the best abstracts from the best classical literary works and the best popular writers.

3. The theme of the chosen abstract should help teachers form the necessary (for example: materialistic, socialistic or democratic) outlook, develop a critical approach to literary works, and get the students used to think logically.

For text analysis we should choose abstracts suitable for comparison, evaluation, discussion.

4. The chosen abstract should be interesting, valuable in terms of education and up to date.

Texts chosen for analysis and discussion should touch important points in human life, for example the problem of virtue, or the texts under discussion should be rich with information new for a student, the one that gets him acquainted with the culture, customs of the country the language under study is spoken, because an interesting abstract intensifies the work of a student's psychic, it creates positive emotions towards learning and makes a student want to express his thoughts.

That is why in choosing a material for analysis teachers should take into consideration the students' personal experience, knowledge, and the global issues that matter.

5. The chosen abstracts shall vary in terms of theme, events described, composition, genre, stylistic peculiarities.

On the one hand it helps to get the students acquainted with the works of different English writers and show various stylistic devices used in the English language, on the other hand it helps to escape copying text analysis of the previous works with the same theme, style, and genre.

Thus we can make a conclusion that text analysis should be taught according to some system, a complex of literary works for the sake of gradual teaching of various expressive means and aspects of life of the people living in English speaking countries.

There are two different approaches to the essence of text analysis in the methodology of foreign language teaching.

According to the first approach, the one appeared in 1950s, text interpretation should be done by means of analysing its small details separately, for example explaining the meaning of separate words and grammar constructions, enumerating stylistic devices and translation.

One of the aims of such analysis was providing students with new information in terms of lexis and grammar.

Such lessons were usually built around the following plan:

1. Reading of the abstract
2. Discussing its details (lexical or grammatical)
3. Second reading of the same abstract
4. Exercises with the new material

The way of analysis discussed above is not suitable for the lessons of text analysis at a university, because it prevents from looking at the text as a whole, and lets grammar-translation method play the main role in teaching a foreign language.

This way of analysis diminishes students' interest towards the lesson. Nowadays text analysis means looking at the text from many sides, including the small details.

Thus philologists arrived at a conclusion that text analysis can't consist of just enumeration of its stylistic devices, but that we should take into consideration two aspects of a literary work of art: its contents and its form.

Thus two types of text analysis have been distinguished by philologists: the linguistic and the critic one. In linguistic analysis text is regarded as source and material for studying different peculiarities of language. The contents of a text is of less importance,

and it is taken into consideration only in cases when without the context it is impossible to interpret the usage of particular devices. In the critical analysis the contents of the text and its literary devices are regarded as parts of a whole. In the educational process both types of analysis can be used according to the goals of the lesson.

Thus the linguistic analysis shall be applied at the lessons of stylistics, lexicology and theoretical grammar. Though in using text analysis the goal of the teacher is to help students develop all kinds of speech actions, still its main point is to help students understand complicated parts of a text.

That is why for a more effective class work students should make a sufficient preparation at home by gaining additional information about the author of the text, the time and place it was written and study the allusions of the text.

It is advisable to start the lesson with the reports the students have prepared before.

According to Kolker (2000:191) a lesson of text analysis should be planned as follows:

1. Give brief characteristics of the epoch, historical events, show the connection between the abstract and the whole book, and characterize the author's aspect.
2. Give the summary and point out the main idea of the text.
3. Give the characteristics of the composition of the text and point out the compositional units.
4. A more detailed analysis of the compositional units, which includes pointing at the author's intention, the main characters, time, and setting, and their functions.
5. Summarizing.
6. Study the peculiarities of the language used in the text more thoroughly.

CONCLUSION

We have just analyzed the novels “*Nineteen Eighty Four*” by G. Orwell and “*We*” by Y. Zamyatin from the stylistic point of view and found out the peculiarities of each novel. Having compared these two literary works we figured out their influence on the reader, and the literary elements which make the novels with the similar theme produce different effects.

The novels under discussion deal with personal freedom in the condition of political oppression and touch the readers deeply.

Having analyzed the novels we understood what literary elements were used and what the purpose of their usage is. We found the activity of reading and analyzing a literary work very useful, both in terms of improving a foreign language and develop a learner’s ability to understand and look at a piece of text from different points of view.

The educational value of this type of activity depends on the plot of a literary work under discussion.

The author of a fictitious work, never mind if he is conscious or not, has the device, which helps him to convey that, which belongs to the second category of knowledge; this is the kind of knowledge impossible to be expressed simply by means of words. This method has a very simple idea in its basis: it makes the reader create the events of lives of different people in his mind.

A writer’s language creates an enchanting world in which the reader participates in a unique relationship. Reading with full attention is the real difficulty with any work of literature. The more so when one reads in a foreign language. The problem is concerned with the inherent comprehension of the reading matter, and the fact that we are not accustomed to attending such complicity in everyday life. We have to learn how to read literature by concentrating on the words on the page. Unless we learn to read with accuracy we won’t know the real meaning of the writer’s message. One of the main objectives of

Careful reading is to point out the significance of seemingly unimportant details. The colors of things, the location of the action, and even the weather are important in a way they are not in reality; since they all contribute on more than one level to the unity of the work of literature.

While reading slowly and accurately the reader develops his or her stimulated capacity of discussing the aspects and significances of artistic details of a particular story. There is no short cut to learning to read because writers have their individual voices. For each of them their artistic aim is to find a unique way of expression which excites our cultural horizons and thrills our emotions.

In many ways such experience of a reader feeds his intellectual and emotional mill in the most beneficent way, enabling him to absorb a wide array of relationships, bringing into the focus the ever-present patterns of human thought and behavior. Important as content is, however, it is form that shapes the unity until the form and the content become united in an artistic whole.

Finally we arrive at a conclusion that such kind of work at a literary text can help students convey the contents of the literary work from a critical point of view, develop the ability to critically approach any text, expand students' knowledge, teach them different methods of argumentation.

The goal of teaching a text analysis is not only to teach the students how to understand a text and get the main idea, but also to teach how to make a conclusion, to express one's thoughts according to the norms of the studied foreign language.

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