

Style and Techniques in George Orwell's 1984

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ABSTRACT

The novel will have a similar narrative style, methods, and style. We can identify the aspects and components of the dystopian fictional universe using structuralism. There is a clear protagonist who is trapped in an unfair society. Everything is under the direction of a central figure. The protagonist first follows the main character, but he eventually moves away from him in pursuit of possibilities and solutions. A male or female deuterogamist or protagonist assists the protagonist. Anagnorisis, which prompts the protagonist to strike back, comes after this. In addition, there are media, technology, a scarcity of literature, a lack of critical thinking among the general public, and hierarchical division. Animal abuse is another topic that may be discussed; to be honest, it is not as prevalent as the other elements, but it does occur in some of the reputable research books.

Keywords: - Novelty, satirical description, passionate seek, government, doublethink, Big Brother.

INTRODUCTION

From a postcolonial standpoint, many examples of colonialism and imperialism may be found throughout the works. Additionally, as these are allegorical works, there are numerous symbolic allusions to specific political figures. We can identify both parallels and contrasts between the three novels by comparing their styles and strategies. There was a sudden rupture with every tradition throughout Europe. There is a gap between the two eras in every area, including government, belief, communal ideals, the biggest separation in the past of Western male.

The rise of the Nazis and fascists, who would bring about another worldwide catastrophe, was made possible by the First World War, the conflict that was supposed to put a stop to all conflicts. With the right to vote, women gained power, and male chauvinism was finally challenged. These advancements were accompanied by the theories of Adler, Freud, and Jung.

George Orwell had to deal with a completely different human reality when he was younger. Virginia Woolf's comments capture the radical nature of the time: Around 1910, human nature began to shift. Every human relationship changed, including those between parents and children, spouses and wives, and masters and servants. Additionally, religion, behaviour, politics, and literature all evolve concurrently with changes in human interactions (Woolf 85).

Europe had widespread aesthetic revolutions that led to new directions for artistic expression. There was a crisis facing the Western humanistic tradition. It seemed like human life had evolved into a new way of experiencing and thinking. This has profound effects on the fields of politics, literature, and the arts. Being self-aware means feeling anxious everywhere and in every social class. Readers of George Orwell's works will be aware of his distaste for the expanding mass culture of the 20th century, especially his dislike of mass entertainment.

The novels also show Orwell's acquaintance with and admiration for avant-garde artists. The transition from one era to the next, the rapid flow of new scientific and technological discoveries and experimentation, the development of new communication channels, and, most unsettling of all, the political rifts that were emerging between the contemporary states all contributed to the ethos of fracture. It develops as a result of shifting ideologies, beliefs, and lifestyles. Europe saw changes in boundaries, classes, attitudes. Major cities of Western Europe were where the changes were most noticeable, and artists were drawn to these metropolitan areas. Startling alterations in people's inner lines coincided with developments in the external environment.

All of the major literary works started to be categorized under the term "modernism" and set off from the "contemporary." The link between truth and value in life and contemporary art and literature is another topic that Orwell had to deal with when he started his career. Characters in earlier works of literature and art struggled to find answers, and the solutions they came up with were profoundly moral. Contemporary painters confine themselves to inquiries.

The literature of experimental modernism was really fostered by these multilingual towns, which had become prominent hubs of intellectual and cultural interchange. Young authors were drawn to these places because they were constantly linked to innovative concepts and artistic expressions. In fact, a contemporary technological civilization was dominated by the metropolis itself. The large metropolis evolved into a tangible, vibrant, complex depiction of civilization. At the same time, Europe's great cities served as the continent's cultural hubs, and modernism took root in these thriving areas. The intelligentsia was growing during this period, becoming aware of itself as a separate caste, and feeling cut off from the other socioeconomic strata.

Orwell was deeply involved with his time, but since he was a satirist, everything had to be distanced. He became skilled at capturing the essence of popular lifestyles and portraying it in compelling pictures and stories. A swing between interest and detachment was brought about by Orwell's satirical narrative approach. Orwell avoids psychological involvement in keeping with the satirical method. As an author, Orwell pursued a specific aesthetic philosophy for contemporary fiction. Such a poetics is determined by how people currently perceive man or how he is portrayed in literature.

Before long, the action descends to the primal desires, ennui, and discomforts that exist there. His characters are intelligent metropolitan beings. It is evident from their actions that the middle-class intellectuals are fluttering around in a confusing environment and engaging in sexual relationships of varied degrees of absurdity, while the aristocracy is on the point of collapse. In his well-known book *1984*, Orwell portrayed this crucial search. From a critical perspective, neither the hero nor the world he lives in is one-dimensional in sarcastic fables. The ironic hero typically starts to see and understand the confusion in his surroundings as well as his heroic powers in a more significant way throughout this symbolic trip and origin. However, given the nature of the voyage, which is typically turbulent by happenstance or random to begin with, it is also conceivable to say that the sarcastic narrative may be regarded as a parody.

Orwell sensed the goal of the ironic protagonist. Winston Smith, Orwell's hero, is aware of the lack of consciousness and the domination and dogma that society imposes on people's lives, including his own. Orwell was fully aware that his character Winston would require specific psychological traits to support his development and enhance his intellectual ability to rationally distinguish between good and evil, as well as to evaluate his aspirations. The isolation from civilization was a requirement to enable Winston to fulfil his ambition. Orwell's hero battles ingrained sin.

In actuality, Orwell's hero is more troubled by his seeming restlessness and regret than by his moral conscience over his bad choice to answer his call. However, it appears that the hero's awareness of this fault diminishes as he gets further away from society and civilization. Winston is given the freedom to be an individual via the ripening process and rite of passage. As the hero completes his initiation, it is a truly ideal romantic model that gives him courage and honour. The romantic story acknowledges the desirable, even though it is pure and predictable. However, this kind of nostalgia is not always possible due to the complexity of our lives and the human spirit, and the social enemy might confuse the outcome.

Winston is returning to his depressing apartment on a dismal April day at the beginning of the book, as the people of Oceania are being oppressed by the ongoing surveillance and the ongoing conflict with the other powers. Despite being one of the Outer Party's most productive members, Winston suffers much from reality, which is a common reaction for a protagonist to his call to adventure. Winston wonders why there is no uprising. Winston buys a journal and begins to act disloyally by writing "Down with Big Brother" as part of his own uprising against the dictatorship (Orwell 20).

Julia exhibits traits like sensuality and rebelliousness in the book that Winston had suppressed. If the hero notices the other or darker image, it has a big impact on his developmental path. Even if they seem to be diagonally ambivalent, it is also his integral side, and they are linked to one another. Typically, the picture represents all of the aspects of the protagonist's personality that he was unable to identify or repress. Winston appears to be on the verge of a psychological collapse based on how he handles the issue that made him realize that he must either change, overcome something, or give in to a breakdown. In these situations, the hero is typically aware that he is nearing the end of his trip, and the urge to embark on an adventure always comes from inside.

Winston becomes an active member of the Brotherhood's secret uprising party both internally and externally. After O'Brien formally calls him, his fantasy comes true. However, O'Brien concludes their discussion after cautioning Winston about the repercussions of following this course. Winston begins carefully reading the script material after agreeing to O'Brien's call, considering his options. Every narrative quest has a primary theme, which may be explained by the fact that, like other quests, the hero in this one typically looks for something worthy. In actuality, achieving this admirable goal is difficult and requires a true hero in order to win the prize and make the world better. Winston is looking for his uniqueness and needs further education on being free from manipulation and repression.

At this point, the author pushes and encourages the audience to believe that the hero's journey has begun; Winston has agreed to O'Brien's declaration that he is qualified for the task, and he first gives the idea that he has started to succeed. The protagonist's journey will be complicated by the terrible occurrences as a result of this growth, or the author may just require a timely and appropriate rite of passage. To enable Winston to attain the necessary knowledge and vision regarding himself and his surroundings, regardless of the type of awareness, whether it is correct or wrong, Orwell made the crucial choice to take his protagonist Winston on an adventurous voyage. Winston's true struggles began when he was coerced into adhering to and endorsing the party's ideology after being entangled in Mr. Carrington's chamber with Julia. Notably, Winston and Julia are now certain that they cannot betray and mislead one another; nonetheless, after sufficient physical and psychological suffering, they were transformed into regular partygoers.

However, in a real romantic journey, Winston would have been able to endure the suffering while still managing to reject his anguish and hardships. Winston, on the other

hand, realized that "the struggle was finished." He had triumphed against himself (Orwell 297). Regarding the second goal, it served to illustrate both the potential for human deterioration and the harm caused by the central authority as a malevolent foe. In contrast to the romantic protagonist, the hero in narrative irony is neither destroyed by a tragic flaw nor changed into a knowledgeable person. The ironic protagonist is shown to be more controlled and swayed than he was before embarking on his journey.

In narrative irony, the hero actually learns that he aspires to heroism. Orwell's trip in 1984 appears to be both sterile and reversed from other books from the same era. In 1984, Orwell used allegorical satire to critique the political or governmental atmosphere while rejecting the ideal utopian society. However, by substituting the common archetypes of persecution, injustice, urban blight, and horror with a protagonist who appears familiar but qualified, Orwell was extremely careful and accurate in making it conceivable for middle-class readers to believe in and identify with.

Orwell created an exaggerated text of the sterile love yearning while exaggerating the social vices prevalent in his day. Orwell's themes of manipulation and the corruption of power were actually visible to his readers. The reader's confidence and hopes that their protagonist can overcome the despotic mind of the doctrinaire are strengthened by Orwell's dismal backdrop. Unfortunately, Winston Smith exhibits and proves two things: first, that he is both an anti-hero and a victim of the government's enemy. In addition to encouraging the reader to identify his ambivalent beliefs about the text's outcome, Orwell also hoped that the reader would identify his own ambivalent doctrines about his own character. In actuality, a person will undoubtedly become a victim as well if he does not resist the corrupt authorities.

The main protagonists in this universe make a hesitant attempt to escape the oppressions of their cultures to return to their primal selves. The protagonist in a dystopian novel should have the least amount of human instinct remaining, and at a certain point, he should be able to recognize the doctrinaire with a forced or defeated feeling to behave toward it. Regardless of the supporters, the protagonist is ultimately and essentially defeated since ordinary orders of control are subverted by the archetypal malevolent forces.

In dystopian literature, the helper or supporter is crucial. Actually, the supporter's job is to provide the reader and the protagonist with the fundamentals of political dogma. However, providing the reader with these necessities is more important than the main character. Orwell's character O'Brien uses a screenplay for a work on the political doctrine to educate Winston, the main character. O'Brien in 1984 might thus be seen as an advocate for the reader, whose job it is to help the reader become more aware.

However, the same chapter also suggests and proves the idea of doublethink, demonstrating the ability to deal with two contradictory ideas at once. In the hopes that the reader would see his hero's humanity, Orwell portrayed his protagonist in a way that preserved these archaic human tendencies. Regardless of the situation, the domination and psychological doctrinaire enemy repress this human impulse, despite its existence. Orwell's choice of the classic dystopian elements and the way he portrayed his humanized protagonist served the duality doctrines grasped because of the possibility of a tragic or romantic ending, both of which are ascribed to doublethink. The reader's yearning for a romantic conclusion persists even when the narrative text forbids it, despite the reader's familiarity with the romantic conclusion of the hero's journey. Orwell was well aware of how to use ironic devices in the framework of his book 1984 to highlight aspects of the ideologies prevalent during World War II and the decades that followed. Even though Winston, Orwell's protagonist, is fatalistic, there are times when he and Julia recognize the principles and have an innate desire for uniqueness. "You were the dead; there was the

future," as Winston demonstrates. However, you may pass on the hidden theory that "two plus two makes four" and partake in that body (Orwell 182).

Regarding the aforementioned remark, it is important to remember that if history, which serves as the basis for political consciousness, may be distorted, and then human identity can also be distorted to the point of defacement. According to Orwell, there is an objective world in which "two plus two makes four" (Orwell 164). In actuality, Orwell's depiction of the classic "hell" has obscured this objective truth.

CONCLUSION

It appears that a part of Orwell's Catalan experience is clearly produced and driven more and more by contemporary mass media methods that distort and even fabricate true facts to serve the interests of people in positions of authority. Winston Smith's persistent fear of Big Brother and the thought police is the cause of his restless neurological condition; he hesitantly beats and manages his lack and shortcomings; his human soul seems indescribable. As the readers anticipated, Winston's love affair with Julia strengthens his sense that he is alive once more. However, Winston ultimately declares his love for Big Brother. The novel opens on a bright, chilly April day with obvious urban filth; either the hero modifies these prototypical harsh surroundings or the setting modifies the hero irreversibly. In actuality, Orwell's sarcastic storytelling devices force the reader to anticipate the story's deceit.

However, this anticipation also forces the reader to consider the romantic quest's certainty and the real factual forces that shape it. The reader may see how Orwell's novel's sarcastic allegory relates to his own life. Therefore, it is feasible to say that Orwell's primary goal is achieved by using the sarcastic narrative approach to transform political writing into art.

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