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Norman Fairclough's Three Dimensional Approach as an Analytical Model in the Critical Discourse Analysis of George Orwell's Novel *Nineteen-Eighty Four*

A Dissertation Submitted in Partial Fulfilment of the Requirements for the Degree of Master in English (Linguistics)

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Declaration

We hereby declare that our dissertation entitled "Norman Fairclough's Three Dimensional Approach as an Analytical Model in the Critical Discourse Analysis of George Orwell's Novel *Nineteen-Eighty Four*" presented for the degree of Master II in English (Linguistics) under the supervision of Mrs. Amira METIDJI, is our own original work and has not been submitted, in whole or in part, to any institution for assessment purposes. Further, we have acknowledged all sources used were cited in the reference list.

We are aware that any practice of plagiarism will lead to failure of the dissertation and will be subject to disciplinary sanctions. Therefore, we are completely responsible for the content of this dissertation.

Date: July 03rd, 2021.

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Dedications

First and last grateful would be to ALLAH who helps us whenever we ask faithfully.

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To mum, asking Allah healing, to my family in Guelma and to all my friends.

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All Praise to ALLAH the Almighty, for giving me the blessing, the strength and the constancy to complete this journey.

This work is dedicated to my love, my push, my strength, my power, my army, to my parent

To my lovely siblings

To my cutest nephew and niece

To my supportive friends and family members

To those who never left my side

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Abstract

George Orwell's political dystopian novel *Nineteen-Eighty Four* is one of the distinguished narratives in the twentieth century. Such literary genre uses fiction to reflect the atrocities committed against the public by those in power. This type of story is more accommodated with Critical Discourse Analysis (CDA) among other methods of novel analyses compared to other types because of its specificity and unique quality and its close relation with social context and political events. Hence, the present study aimed to apply Fairclough's three dimensional approach to examine its extent on such kind of novel. The research tackled the three dimensions of analysis which are: description, interpretation and explanation to scrutinise Fairclough's methodology. To carry out the research, the present dissertation adopted the qualitative method approach in order to unearth the hidden ideologies embedded in the discourse of the novel. The findings of the study revealed that Fairclough's approach to CDA could be applied on novels to highlight its different aspects. Thus, Fairclough's model of analysis is a very useful method to illustrate the role of language in presenting particular ideologies. To conclude, the researchers observed that Orwell's *Nineteen-Eighty Four* embeds the political ideology of totalitarianism and hatred, besides the linguistic ideology of language imperialism.

Key words: Orwell's *Nineteen-Eighty Four*, political dystopian novel, Critical Discourse Analysis, Fairclough's three dimensional approach , discourse, ideology, power, language,.

الملخص

تعتبر الرواية السياسية الديستوبية " ألف وتسعمائة وأربعة وثمانيين" من تأليف جورج أورويل واحدة من الروايات المميزة في القرن العشرين. يقوم هذا الاسلوب الأدبي باستخدام الخيال ليعكس الاعمال الوحشية التي تمارسها السلطة ضد شعوبها. هذا النوع من القصص أكثر ملائمة مع تحليل الخطاب النقدي (سي دي أي) بسبب خصوصية هذه الرواية وعلاقتها الوثيقة بالسياق الاجتماعي والأحداث السياسية. و لهذا السبب هدفت الدراسة الحالية الى تطبيق منهجية فركلف ذي المستويات الثلاثة من اجل معرفة مدى قدرته في تحليل خطاب هذا النوع من الروايات. تناول البحث المستويات الثلاثة للتحليل وهي الوصف والتفسير والشرح. و لهذا اعتمدت الأطروحة الحالية على الاسلوب النوعي من اجل الكشف عن الايديولوجيات الخفية المتضمنة في خطاب الرواية. و عليه كشفت النتائج ان منهجية فركلف يمكن تطبيقها على الروايات لتسليط الضوء على جوانبها المختلفة. و بالتالي يمكننا القول ان منهجية فركلف لتحليل الخطاب هو اسلوب مفيد للغاية من اجل توضيح دور اللغة في تقديم ايديولوجيات مختلفة. و في الختام لاحظ الباحثون ان روية اورويل" ألف وتسعمائة وأربعة وثمانين" تتضمن الأيديولوجية السياسية للاستبداد والكراهية إلى جانب الأيديولوجية اللغوية الامبريالية.

الكلمات المفتاحية: رواية اورويل" ألف وتسعمائة وأربعة وثمانيين"،رواية سياسية ديستوبية، التحليل الخطاب النقدي، منهجية فركلف ذي المستويات الثلاثة الخطاب ألإيديولوجية القوة، اللغة.

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List of Abbreviations

CL: Critical Linguistic

DA: Discourse Analysis

CDA: Critical Discourse Analysis

RSA: Repressive State Apparatus

ISA: Ideological State Apparatus

SFG: Systemic Functional Grammar

USSR: Union of Soviet Socialist Republics

NKVD: People Commissariat for Internal Affair

WWI: First World War

WWII: Second World War

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General Introduction

General Introduction

1. Background to the Study

Many people consider language as a means of communication which is used to convey information between individuals. However, such kind of understanding is quite superficial. Language is not only an instrument of transferring ideas, but, it can be a way through which humans deliver their intended thoughts either explicitly or implicitly.

In the last decades, the study of the role of language has gained great importance. It becomes the concern of many scholars who paid attention to the issues of language in structuring power relations in particular society. Linguists founded "Critical Linguistics" (CL) to uncover linguistic structures of power in texts" (Wodak & Meyer, 2001, p.6). Thus, CL is concerned with the application of a particular set of linguistic procedures that reveal certain ideological meanings in particular cases (Awan & Yahya, 2016, p.2047).

In fact, CL gives birth to Critical Discourse Analysis (CDA) which is considered as one of the innovative branches in modern linguistic researches. It emerged in the early 1990s as an educational multi-discipline by a group of scholars, among them: Norman Fairclough, Teun van Dijk, Gunther Kress, Theo van Leeuwen and Ruth Wodak (Wodak & Meyer, 2008, p.3).

Critical Discourse Analysis seeks to understand the connection between discourse, power and ideology. Its primary purpose is to study the linguistic representation of social structures that establish power relations between different groups in society. In other words, CDA describes the association between power, language and ideology. It deals with unearthing the hidden agenda in text and talk.

Since CDA is especially interested in the critical study of power abuse and its resistance, it also tackles political discourse which has been a central focus in CDA studies. Fairclough's studies of political discourse, often conducted within a political– economic perspective. It connects discourse structures and discursive practices to social and political

structures at the macro-level (Van Dijk, 2015, p. 478). He establishes socio-cultural approach which emphasises on how language contributes to the domination of one group over other and it can be ideologically shaped by power relations (Fairclough, 1989, p.4). Fairclough's approach of analysis is based on three dimensions which are: description, interpretation and explanation. For this reason, Fairclough's model of analysis is considered one of the most effective approaches for studying political speeches, advertisements and novels.

Regarding the scope of the present study, Fairclough's model of analysis is to be applied on George Orwell's novel *Nineteen Eighty-Four* which is one of the most popular political dystopian narrative works in the 20th century. It is written against the totalitarian regimes of Communism, Nazism and Fascism that wanted to impose power and ideology on the entire world. For this reason, the writer sheds light on the importance of language in exerting power and shaping human's mind. He describes the power and the dominance of such control as well.

2. Statement of the Problem

As it is mentioned earlier, Fairclough's three dimensional framework to CDA has been known for its application on political speeches, advertisements and novels. Despite this model is devoted to analyse the discourse of literary genre such as political novels, yet, most of researchers still apply literary tools in analysing novel, for instance: content analysis, structure analysis, analysis of the elements of the story and rhetorical analysis. In contrast, Fairclough's model is applied mainly on the discourse of speeches and advertisements. For this reason, the present study selects the novel of George Orwell *Nineteen Eighty-Four* to illustrate this problem because most of researchers analyze its language and themes. They do not apply Fairclough's approach as a linguistic tool to reveal the connection between language, power and ideology that are clearly manipulated

in the political discourse of the selected novel. This investigation can be achieved through applying Fairclough's three levels of analysis which are: description, interpretation and explanation.

3. Objectives of the Study

The primary objective of this research is to scrutinise Fairclough's three dimensional model to CDA on the genre of novel. To put it simply, the researchers aim to examine Fairclough's methodology on Orwell's political dystopian novel *Nineteen Eighty-Four*. In order to achieve this purpose, the researchers follow Fairclough's levels of analysis which are: description, interpretation and explanation. So, the present study describes the textual properties of the novel. It links between textual properties and social practice in order to understand in depth the formation of the different ideologies in the selected novel.

4. Research Questions

In order to achieve the abovementioned objectives, this study is guided by the following questions:

Main question:

- To what extent can Fairclough's three dimensional framework be applicable to the study of ideology, power and language in the political novel of Orwell *Nineteen Eighty-Four*?

Sub-questions:

- What are the different textual properties employed in the selected novel?
- How can textual properties shape the production and the consumption of the novel?

- What are the main ideologies that are embedded in Orwell's political dystopian novel *Nineteen Eighty-Four*?

5. Research Hypotheses

To address these questions, this work suggests the following hypotheses:

Main hypothesis:

- Fairclough's three dimensional framework to CDA would be relevant to the study of ideology, power and language in the political novel of Orwell *Nineteen Eighty-Four*.

Sub-hypotheses:

- There are different textual properties that are employed in Orwell's *Nineteen Eighty-Four* such as: grammatical, lexical features, stylistic features, text structural features, etc.
- Linguistic representation and ideology shape the production and the consumption of the selected novel.
- Orwell's novel *Nineteen Eighty-Four* is embedded with political as well as linguistic ideologies.

6. Significance of the Study

The research is expected to be useful for both researchers and readers. The present dissertation provides researchers with knowledge about Critical Discourse Analysis and the way to apply it to both linguistic and non-linguistic fields. In other words, this research will give contribution to the ones who are concerned with the study of the notions of power, language and ideology in different fields. For readers, this project helps them to understand profoundly the construction of ideologies in any political novel. It will help them to develop their critical thinking through evaluating any literary work that bears political and ideological dimensions.

7. Dissertation Layout

The present work is divided into general introduction, four chapters and general conclusion. The general introduction introduces the background of the study, research problem, objectives of the research, research questions and significance of the study.

The first chapter reviews the theoretical framework and the existing literature related to CDA. It highlights the definition of CDA and states briefly its principles and the notions of language, power and ideology. Besides, it discusses Fairclough's three dimensional model until it narrows the scope of the study to political novel particularly Orwell's political dystopian novel *Nineteen Eighty-Four*. In addition, it deals with the previous researches that are related to the selected topic.

The second chapter presents a detailed description of the methodological process followed in conducting the present research. It includes research design, research methods, corpus of the study and data analysis procedures.

The third chapter deals with the analysis of data to answer research questions. It presents the analysis of the novel from descriptive, interpretative and explanative point of view.

The last chapter, chapter four, discusses the main findings of the study. In addition, some pedagogical implications and recommendations are proposed. Finally, chapter four discusses the limitations of the study, and gives some suggestions for further studies.

Finally, a general conclusion provides a summary of the main points of the study and answers to the research questions besides the reference list.

8. Definition of Key Terms

Discourse: "discourse means anything from a historical monument, a *lieu de mémoire*, a policy, a political strategy, narratives in a restricted or broad sense of the term, text, talk, a speech, or topic-related conversations to language per se" (Wodak, 2014, p.302).

Critical Discourse Analysis: Van Dijk (2015) defines Critical Discourse Analysis as "discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context"(p.466).

Political novel: *Lexico* (n.d.) defines political novel, "A novel with a political narrative, or concerned with politics or political themes".

Dystopian novel: "Dystopian novel is considered one of such genres of literature. It is the portrayal of a setting that completely disagrees with the author's ethos and is portrayed as having various attributes that readers often find to be characteristic of that which they would like to implement in reality or dystopia" (Madhusudana, 2018, p. 88).

Ideology: "a form of social or political philosophy in which practical elements are as prominent as theoretical ones. It is a system of ideas that aspires both to explain the world and to change it" (Cranston, 2020, para. 1).

Power: "a particular ability of the body or mind" (Oxford Learners Pocket Dictionary, 1991, p.323). Also, *The Free Dictionary* (n.d.) defines power as "the ability or official capacity to exercise control or authority".

Language: *Collins dictionary* (n.d.) defines language as a system of communication which consists set of sounds and written symbols which are used by people of particular country or region for talking or writing.

Chapter I

Theoretical Framework and Literature Review

Chapter I: Theoretical Framework and Literature Review

Introduction

The first chapter deals with the theoretical background and literature review of the study. It starts by the diverse definitions of discourse, discourse analysis and critical discourse analysis (CDA, henceforth) along with CDA's key notions which are language, power and ideology. Then, it proceeds with the principles of CDA and Fairclough's framework of CDA since it is the adopted analytical framework of this study. The review explains Fairclough's approach to CDA within his three dimensional model. Moreover, the present chapter explores the literature review related to novel and particularly Orwell's novel *Nineteen Eighty-Four* as a political dystopian novel. Finally, it tackles the previous studies that are associated with the work in hand.

1.1 Discourse and Discourse Analysis

Before dealing with the framework of CDA, the distinctions between the concepts of discourse, discourse analysis and Critical Discourse Analysis should be clarified. Discourse is defined from different perspectives. Generally speaking, discourse is a set of meanings that are shaped in both written and spoken forms. Linguistically, *Longman Dictionary of Language Teaching and Applied Linguistics* (2010) defines discourse as the outcome of a communicative act. While grammar refers to the rules of language through which grammatical unit such as clauses, phrases and sentences are constituted, discourse refers to the larger unit of language such as paragraphs and conversations (p.174).

From a semiotic view, Fairclough (1993) refers to discourse as social practice which is found in both spoken and written language use. He extends the concept of discourse to semiotic practice in other semiotic modalities such as photography and non-verbal communication (gestures) (p. 3). In other words, people create certain meanings from a set of representational system. This system includes both verbal and non-verbal

communication such as: words, phrases, sentences, signs, pictures, movements, etc. The latter are recourses to produce meanings.

Another definition by Van Dijk (l997) as cited in Bavelas, Kenwood and Phillps (2006) points that discourse can be a specific form of language in use or set of ideas and philosophies that are generated by particular group of people (p.103). Halliday and Hasan (1976) as cited in Yang and Sun (2010), also, define discourse, "a semantic unit that includes meaning instead of form" (p.128). Additionally, Wodak (2014) states, "discourse means anything from a historical monument, a *lieu de mémoire*, a policy, a political strategy, narratives in a restricted or broad sense of the term, text, talk, a speech, or topic-related conversations to language per se" (p.302).

On the other hand, discourse can be seen as the site through which the social forms of organization exchange and reproduce a set of meanings and values which construct a certain culture (Hodge & Kress, 1988, cited in Rogers, 2011, p.6). Furthermore, Foucault (1972) introduces a different view of discourse that is incorporated into the theoretical framework of CDA. He describes discourse as practices that systematically form the objects of what people speak (p.49).

It is clear that discourse has diverse interpretations from different perspectives. Thus, Zellig Harris introduces a new method of studying discourse. According to him, discourses do not share meanings only, but they share linguistic features as well, which are associated with theses meanings. What these meanings are and how they are realized in language, is the interest of discourse analysis (Paltridge, 2012, p.02).

Discourse analysis (DA) may, broadly speaking, be defined as the study of language in communication. In other words, DA examines patterns of language that are used in both social interactions and situational and cultural contexts (Paltridge, 2012, p.02).

Nunan (1993) as cited in Bavelas et al. (2006) says of discourse analysts, "[t]heir ultimate aim is to show how the linguistic elements [found in language] enable language users to communicate in context" (p.105).

Yule (1996) states that:

> Discourse analysis covers an extremely wide range of activities, from the narrowly focused investigation of how words such as 'oh' or 'well' are used in casual talk, to the study of the dominant ideology in a culture as represented, example, in each educational or political practices. When it is restricted to linguistic issues, discourse analysis focuses on the record (spoken or written) of the process by which language is used in some contexts to express intention. (pp. 83-84)

The abovementioned quotation supports the idea that discourse analysis studies the smallest unit of language and its representations in contextual practices.

The development of interdisciplinary trend makes it impossible that DA confined to branches of linguistic studies as well as some none-linguistic fields. Among the linguistic fields that carry out DA is Critical Discourse Analysis. CDA emerged in the early 1990s as an innovative discipline. The manifold roots of CDA lie in Critical Linguistic, Rhetoric, Text linguistics, Anthropology, Philosophy, Socio-Psychology, Cognitive Science, Literary Studies and Sociolinguistics, as well as in Applied Linguistics and Pragmatics (Wodak, 2014, p. 302). CDA is based on the idea of combining linguistic analysis to ideology which has become a well-established field in modern linguistics. It aims to reveal ideological and power relations. It has mainly been applied for the analysis of political discourse. Since Fairclough's model of CDA is selected as the analytical framework in the present study, a brief overview of CDA is provided in the next section.

1.2 Critical Discourse Analysis

Wodak (2014) defines critical discourse analysis as, "a problem-orientated interdisciplinary research programme, subsuming a variety of approaches, each with different theoretical models, research methods, and agenda" (p.302). The linguist explains

that CDA focuses on social phenomenon that requires a multi/inter/disciplinary and multi-methodological approach. That is to say, social issues are studied from various areas and are linked to distinct fields. This process can be done by applying different methodologies. According to Wodak (2014) the main aim of CDA is not to criticize those phenomena (as in common sense usage), however, social issues are put under investigation to be challenged and not taken for granted. Power, language and ideology are the main notions that are shared between approaches of critical discourse analysis (p.302).

Van Dijk (2015) agrees that "Critical Discourse Analysis is discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context"(p.466). That is, CDA aims to investigate critically social inequality as it is expressed, signalled, constituted, and legitimised, and so on by language use.

Janks (1997) argues that:

> Critical discourse analysis (CDA) stems from a critical theory of language which sees the use of language as a form of social practice. All social practices are tied to specific historical contexts and are the means by which existing social relations are reproduced or contested and different interests are served. (para.1)

Thus, CDA seeks to understand how language is affected by historical contexts which imply power relations to serve different interests.

On the other hand, Fairclough (2010) defines CDA from different perspective. He states that "Critical discourse analysis is relational, it is dialectical, and it is transdisciplinary"(p.3). Fairclough believes that CDA's primary focus is social relations. This characteristic entails the fact that discourse cannot be defined as an independent entity or to use Fairclough's terms, "[d]iscourse is not simply an entity we can define independently" (Fairclough, 2010, P. 3). The linguist adds that discourse and power

(people who are in control) are considered as external relations. Power is linguistically represented through discourse and in the same time discourse is the outcome of power.

In this context, Fairclough (2010) emphasizes:

> They (discourse and power) flow into each since critical discourse analysis is not the analysis of discourse in itself but the analysis of dialectical relations between discourse and other objects, elements or moments, as well as analysis of the internal relations of discourse .(P. 4)

According to the linguist, such analysis goes across different disciplines (linguistics, politics, sociolinguistics and so forth). Thus, CDA is an interdisciplinary form of analysis (Fairclough, 2010, p.3).

Regarding the aforementioned definitions, CDA is an approach that analyzes written and spoken language to reflect social power, dominance and inequality. Therefore, language, power, and ideology are the main issues that are focused on while adopting CDA practices. The succeeding lines describe each of them as well.

1.3 Language, Power, and Ideology

Since CDA aims to unearth the ideology behind the linguistic manifestation of those in power, the present part outlines a little description on language, power and ideology.

1.3.1 Language

As it is known, language is the most needful system in human life. Through language, people can communicate, interact, and prove their existence. *Collins dictionary* (n.d.) defines language as a system of communication which consists a set of sounds and written symbols which are used by people of particular country or region for talking or writing. In the same context, *Merriam-Webster dictionary* (n.d.) identifies language as a systematic means of communicating ideas or feelings by the use of conventionalized signs,

sounds, gestures, or marks. In the last decades, language has become a controversial issue in which many scholars studied the effect of language on society. Their central aim is to analyze the linguistic manifestation within social structure. Therefore, language is not simply a means that people use to interact with each other, however; it can be a means of distributing and exercising power in society. This relation between social power and language is a substantial topic in CDA researches.

In this respect, Wodak and Meyer (2001) state:

> For CDA, language is not powerful on its own - it gains power by the use of powerful people who make of it. This explains why CL (critical linguistic) often chooses the perspective of those who suffer, and critically analyze the language use of those in power, who are responsible for the existence of inequalities and who also have the means and opportunity to improve conditions.(p.10)

1.3.2 Power

Another central notion in critical studies on discourse is that of power particularly social power. Broadly speaking, power is the process of imposing control and influence on people live either physically or linguistically. Thomas et al. (2004) and Blaska (1991) as cited in Abd Muqit (2012) define power as the ability to exact compliance or obedience of other individuals by using language as a medium to reflect on how people see each other in society (p. 558).

CDA theorists are interested in the social power that dominates society. Van Dijk, (1995) describes social power as a form of control of one group by another. Such control can extend to the actions and the minds of the dominated group members for the interest of the dominant group (p. 20). Additionally, Roger (2011) sees power as main principle in CDA studies because it is practiced through and within discourse to result oppression and domination.

Besides, Wodak and Meyer (2001) state:

> Power is about relations of difference, and particularly about the effects of differences in social structures...CDA takes an interest in the ways in linguistic forms are used in various expressions and which manipulations of power. Power is signalled not only by grammatical forms within a text, but also by a person's control of a social occasion by means of the genre of a text. It is often exactly within the genres associated with given social occasions that power is exercised or challenged. (p.11)

Therefore, CDA is not concerned only with linguistic manifestations that are manipulated by those in power. But also, it is concerned with genre of a text that shows particular power relation.

1.3.3 Ideology

The term ideology does not have a single clear definition. It is used in a variety of ways. It was first coined by the French Enlightenment aristocrat and philosopher Antoine Destutt de Tracy in 1796. According to him, ideology is based on the notion of genesis (Althusser, 1971, p. 171). In other words, ideology is built upon the sensations that people experience while interacting with the material world. Those sensations shape ideas in people's minds.

Karl Max makes different statements about ideology at different points. Marx believes that human knowledge, beliefs, and behaviours reflected and were shaped by the economic relationships that existed in society (Williams 1985, Marx and Engels 1970, Marx 1977, cited in Gee, 2008, p.27). The ruling class create a set of ideas and beliefs which help them to enhance their power. According to Marxists view, this is ideology. Marx describes ideology as "false consciousness". Thus, ideology is a veil which convinces workers that the current economic base is justified and wealthy. People have worked hard and deserve the success. Therefore, ideology from Marxist perspective is a process of inverting reality to prevent revolutions against the current system.

In contrast to the above definitions of ideology, Louis Althusser introduces a different meaning of ideology. According to him, ideology is essentially practical which has material nature. He denies the abstract meaning of ideology, for him ideology exists in social apparatuses. These social institutions have the capacity to enforce certain believes, habits, rituals and customs. In Althusser's view, these ideological apparatuses belong to the state. They are divided into two types: repressive state apparatus (RSA) includes army, police and courts. Those devices function to repress violence. Ideological state apparatus (ISA) includes church, school and family which function to support the state ideology. According to the scholar, RSA and ISA are necessary to keep labour for the interest of the state.

Van Dijk (2000) defines ideologies a "fundamental beliefs of a group and its members" (p.7). The scholar makes distinctions between negative ideology and positive ideology. According to him, negative concept of ideology is achieved when a certain system serves certain ideas for the sake of dominant group. This negative notion of ideology has become the central element in the commonsense and political uses such as; racism. Positive ideologies such as anti-racism work "as systems that sustain and legitimatize opposition and resistance against domination and social inequality" (Van Dijk, 2000, p. 8).

Ideology, for CDA, is seen as an important aspect of establishing and maintaining power relations. CDA researches investigate the way in which ideologies are manifested in language to organize social institutions or to exercise power.

According to CDA scholars, language in use and discourse are influenced by ideology which in turn influences how people acquire, learn and change ideologies. Reading newspaper, watching TV program and engaging in conversations have explicit

aim of teaching ideologies to a group members. Meanings are embedded within social, historical, political and ideological context. As a result, ideologies represent a set of aspects that can be contributed to establish and maintain relations of power, domination and exploitation. Consequently, CDA is directed against all forms of dominance, discrimination, power and control as manifested in language. It aims to investigate critically social inequality as it is expressed, constituted and legitimized in language or discourse (Van Dijk, 2000, Wodak & Meyer, 2001 & Rogers, 2011).

Based on what have been said earlier, critical discourse analysts have to obey a set of principles that help them to carry out critical discourse work. The following part explains some of these principles.

1.4 Principles and Aims of Critical Discourse Analysis

The following list underlies some basic criteria that characterize any CDA work. Those criteria are established by a number of scholars. Van Dijk (1993) summarizes the main standards that are required in CDA's researches as follows:

1. CDA primary interest is to press social issues. It targets the serious problems of the day to clarify the presuppositions of those who are responsible for the prevision and the reproduction of dominance and inequality.

2. CDA works as multidisciplinary approach. Both theoretical and methodological frameworks are used to analyze the complex relationship between discourse and society.

3. Critical discourse analysts aim to change the socio-political issues through showing solidarity and contributing change for those who suffer most from the dominance and the injustice of elite power.

4. Understanding the crucial role of discourse help critical discourse researchers formulate ideas about how discourse contributes the reproduction of dominance and power.

5. Critical discourse analysts should not worry about the perspective of those in power. Their major purposes are to ignore, mitigate, exclude and deny inequality.

Although those principles are shared between critical discourse scholars, yet each linguist has his/her own way of dealing with language. The following section presents Fairclough's approaches to CDA.

1.5 Norman Fairclough's Socio-Cultural Approach / Dialectical–Relational Approach

Norman Fairclough is one of the founders of CDA. He is known by his contribution to CDA in which he defines it as transdisciplinary approach. His approach has drawn from Marxist linguistic, sociolinguistic, enthropology, systemic functional grammar (SFG), critical linguistic, corpus analysis, semantic analysis, grammatical analysis and social theories of discourse. Socio-Cultural Approach "is based upon the assumption that language is an irreducible part of social life, dialectically interconnected with other elements of social life, so that social analysis and research always has to take account of language" (Fairclough, 2004, p.2). Fairclough emphasises on the relationship between language and other aspects of social life. That means language affects and is affected by society. This relation is described through the interconnection between, language (social structure), text (social event) and order of discourse (social practice). Therefore, Fairclough (1989, 1995 & 2004) believes that language is a social structure and a part of society. It reflects and expresses social process and practices. On the other hand, text is a social event which is the product of discourse. Order of discourse can be seen as social practice which intermediates between social structures and social events. In other words, order of discourse is the meditation between language and text.

Besides, Fairclough in his socio-cultural approach relates discourse with power, language and ideology. The linguist displays that "ideology is closely linked to power because ideological assumptions embedded in particular conventions" (Fairclugh, 1989,

p.2). He believes that ideology is a set of ideas, concepts, suppositions and thought patterns that are imposed implicitly on social life to serve a certain belief system. Those ideological assumptions are established by power holders who exercise hegemony over the whole society. According to him, hegemony or power exists in various modalities. It can be exercised through coercion (physical violence) or dominating subordinate classes by using ideological means to win their consent. Power and ideology are manipulated as a means to legitimize the existing social relations and differences of power which make people take these relations for granted (Fairclough, 1989, p.3). In this regard, Gramsci (1971) as cited in Fairclough (1995) believes that ideologies are not judged in terms of their truth value but, in terms of their social effect (p.76). Therefore, power holders' aim is to constrain class struggles to sustain power relations. Fairclough (1989) states, "the existing power is achieved through ideology and more particularly through the ideological working of language" (p.2). Based on this statement, it is clear that power relationships determine discourse in which ideology is located. The linguist believes that discourse is shaped by both ideological process and structure. In terms of process, ideologies are represented in text. Meanings of text are open to diverse interpretations which are transmitted to people. On the other hand, structure contains the order of discourse which is represented through: vocabularies, turn- taking, conventions, and codes by power holders to constrain the contribution of non-powerful participants (Fairclough, 1995, pp. 71-73). Thus, "discourse is the whole process of social interaction of which the text is just a part" (Fairclough, 1989, p. 24). Discourse is, thus, a higher level than sentences. It is an umbrella term, which not only involves the propositional content, but also the social and cultural contexts. Therefore, ideology is pervasively presented in language particularly in discourse. Ideological assumptions are implicitly naturalized by those in power. Such

assumptions are taken for granted as "common sense" to sustain the unequal power relations (Fairclough, 1989, 1995).

Fairclough suggests a framework to analyze a given discourse. The succeeding part explains Fairclough's three dimensional framework.

1.5.1 Norman Fairclough's Three Dimensional Framework

Fairclough (1995) sees discourse as a combination between text either spoken or written, discursive practice which is the process of producing and interpreting text and socio-cultural practice. Socio-cultural practice and text are mediated by discourse practice through production, distribution and consumption (p.97). In other words, text and socio-cultural practice are determined by discourse practice. For this reason, Fairclough provides a method to analyze text and discourse. The following part explains in details the three levels of analysis.

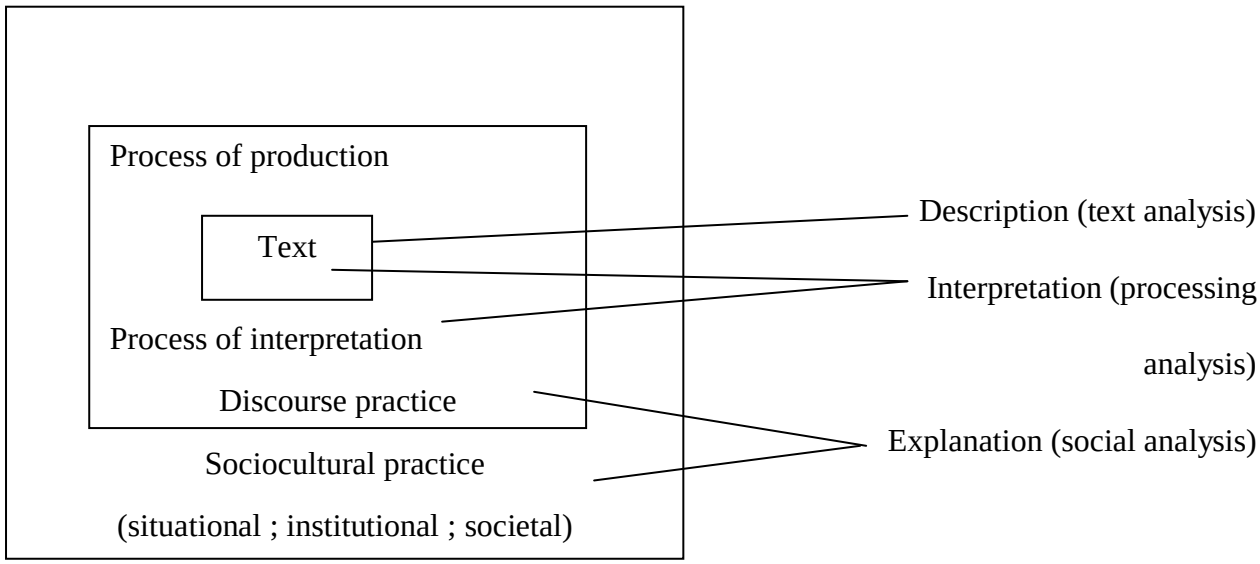


Figure1.1.Fairclough's Three Dimensional Model of CDA (Fairclough, 1995, p.98)

1.5.1.1 Description Level (Text Analysis)

According to Fairclough (1989, 1995, 2004), text analysis includes both linguistic analysis and intertextual analysis. On the one hand, linguistic analysis is drawn upon Halliday's systemic grammar. This process tackles grammatical level such as: transitivity,

passivation, nominalization, modes, etc. Lexical/vocabulary level draws attention on certain lexical choices which are ideologically contested like: metaphor, synonym, hyponym, antonym, etc. Text structure level involves: sentence length and complexity, turn-taking, etc. Intertextual analysis, on the other hand, describes the transformation of text in terms of history, social resources and the re-accentuation of genres. According to Fairclough (1995), intertextual analysis has an important mediating role in linking text to context. It is a necessary complement to linguistic analysis within the analysis of text (p.211). Therefore, intertextuality deals with homogenous text (similar texts) and heterogeneous text (different texts).

1.5.1.2 Interpretation Level (Discourse Analysis)

Discourse practice involves both the production and the interpretation of messages. In this stage the ideologies are shaped in which both textual and contextual analyses are tackled (Fairclough, 1989). Textual interpretation involves a precise focus on combining the surface structures (grammar, vocabulary, phonology, etc) to conclude the global coherence of the text, whereas, contextual interpretation draws attention on both situational context and intertextual context. Situational context explores the representation of institutional social orders; whereas, intertextual context decides which series the text belongs to.

1.5.1.3 Explanation Level (Social Analysis)

The third level of Fairclough's discourse model is social practice. It maintains that discourse has potential influence on social structures and can play an active role in bringing change. Social determinant, ideology and its social effect are revealed in this level of analysis (Fairclough, 1989, p. 166).

Accordingly, the analysis of specific discourse calls for the analysis of this three-part analytical model. They are interconnected which provide the analyst multiple points of

analytical entry. The above dimensions are interdependence in which the analyst moves forwards and backwards between the different types of analysis.

Therefore, CDA analyses the discourse and the attitudes of those in power critically. It reveals the social practices like dominance, inequality and hegemony which are exercised through language. Such kind of language can bear political purposes to serve the interests of power holders. Thus, language can be manipulated politically in different literary styles such as: speeches, advertisements, public speaking and novels. The latter employs language to criticize the current political system by creating fictional and metaphorical characters and events to convey certain messages. As far as the current study is about analyzing Orwell's *Nineteen Eighty-Four* from Faircloughian model to CDA, the following section narrows the scope of the study by presenting an overview about Orwell's political novel *Nineteen Eighty-Four*.

1.6 Novel

Before dealing with Orwell's novel *Nineteen Eighty-Four*, it is worth to clarify the meaning of novel and its literary evolution. Firstly, the term novel according to the *Lexico dictionary* is "a fictitious prose narrative of book length, typically representing character and action with some degree of realism". Similarly, Eagleton (2005) states that, "novel is a piece of prose fiction of a reasonable length" (p.1).

Some scholars trace the novel back to imperial Rome and ancient Hellenistic romance, while others locate its birthplace in the cultures of the ancient Mediterranean. This literary genre has historical roots in antiquity and the fields of medieval and early modern romance and in the tradition of the novella. The word novel is considered to have been derived from the Latin word Novellus, an Italian word, novella, which means a little new thing and a French word meaning nouvelle. It was Boccaccio who first used the term

novella storia (short tale in prose) when he first published his collections of novella with his collection of ten short stories titled Decameron in the fourteenth century.

Old novel is characterized by romantic heroes, villains, wish-fulfilments and fairy-tale endings, whereas modern novel is mainly about sexism, property, money, marriage, social mobility and powerful family. Eagleton (2005) believes that modern novel contains common characters and ordinary events:

> Modern novel portrays a secular, empirical world rather than a mythical or metaphysical one. Its focus is on culture, not nature or the supernatural. It is wary of the abstract and eternal, and believes in what it can touch, taste and handle. It may still retain some religious beliefs, but it is as nervous of religious debate as a pub landlord. The novel presents us with a changing, concrete, open-ended history rather than a closed symbolic universe. (p.9)

Accordingly, modern novel is more realistic which deals with facts of contemporary life. The absence of supernatural themes is the main characteristic of modern novel. Novelists present concrete subjects that are relevant to people's lives. Thus, modern novel is mainly about social issues.

Furthermore, English novel came into existence in the beginning of 18th century with the emergence of new middle class and industrial revolution. During this time, English novelists show interest on the social struggles and issues that the middle class suffer from. Their writings are committed to the present circumstances. The early 20th century witnessed a central change in the themes of novel due to the breakout of the First World War followed by the Second World War. During this period, the themes of novels were shifted from narrating common life to creating a unanimous sense of doubt that the world could ever get any better. Writers at that time were disturbed by the power of the totalitarian regimes such as Fascism, Nazism and Communism. In order to resist these dictator rulings, writers create fictional patterns to convey their political orientations. Such kind of novel is called political novel.

1.6.1 Political Novel

Surdiasis and Eriyanto (2018) acknowledge that "defining political narration as a concept is not an easy job. Such difficulty is actually rooted in the broad range of understanding the political concept and the narrative itself" (p. 2).

Accordingly, political narrative are often written to comment on political events, systems and theories or directly criticize an existing society or present an alternative one., The political novel overlaps with the social novel, proletarian novel, and fiction. It dates back to Plato's *Republic* and Socratic dialogue written around 380 BC. They are the world's most influential works of philosophy and political theory, both intellectually and historically.

Political novel falls into the dystopian genre of literature where novelists use fiction and different stylistic devices such as: satire, metaphor, elusion, etc, to explore the political structures of a particular society. Dystopian literature describes "a futuristic, imagined universe in which oppressive societal control is maintained through corporate, bureaucratic, technological, moral, or totalitarian control" (NCET, 2006, para.1). The coming part explains in details this type of novel.

1.6.1.1 Dystopian Novel

Literature over history has been influenced by the psychologies of people living in changing times. For this reason, literature is classified into various subgenres. Dystopia is considered one of such subgenres of literature. It is the portrayal of a setting that completely disagrees with the author's ethos and is portrayed as having various attributes that readers often find to be characteristic of that which they would like to implement in reality or dystopia (Madhusudana, 2018, p. 88).

The term "dystopia" was coined by John Stuart Mills in 1868. Dystopia refers to an imagined community or nearly imperfect qualities. In other words, dystopian novel pictures societies in cataclysmic decline, with characters who battle environmental ruin, technological control, and government oppression. The term is derived from the word utopia which refers to "an imaginary place in which an author suggests a civilization that fulfils real needs in society, with plenty of resources and absence of wars" (Galdon Rodguez, 2011, p. 12). This type of literary work was set by Thomas More in 1516. His work *Utopia* is considered as one of the famous utopian work. He pictures a perfect society where there is no hardships and misery. This kind of literature was very popular at that time due to the difficult living conditions that individuals faced during this period. Therefore, this type of stories and myths were the only escape from reality. However, in the early of 20th literature revealed the contradictions in utopian ideas by describing the real life of people. This period marked the beginning of dystopian novel where authors express their concerns about issues of humanity and society and warn people about their weaknesses. They use this kind of literary technique to discuss the reality and depict issues that might happen in future. Dystopian novels lead readers to think differently about current social and political climates, and in some instances can even inspire action.

Among the first works that fall into dystopian subgenre is the novel of George Orwell *Nineteen Eighty-Four*. This fictional political literary work is best exemplified where the world is under complete fictional dictator of Big Brother. Orwell uses a kind of dark, imagined and futuristic societies to get his message across. The following part presents an overview on Orwell's *Nineteen Eighty-Four*.

1.6.1.1.1 George Orwell's *Nineteen Eighty-Four*

Nineteen Eighty -Four is a political dystopian novel. It was written by the English writer, novelist, essayist, journalist, and critic George Orwell a pseudonym of Eric Arthur

Blair in 1949. Orwell's experiences in the Indian Imperial Police force and the Spanish Civil War in the 1930s contribute directly to his writings especially *Animal Farm* and *Nineteen Eighty -Four.* He was influenced by the rise of Fascism, for this reason he wrote about the inequalities between social classes, and the need of personal and political freedoms.

Orwell' novel *Nineteen Eighty –Four* originally was titled *The Last Man in Europe*, but his publisher, Frederic Warburg, suggested a change to assist in the book's marketing. *Nineteen Eighty –Four* is written for political purposes and mainly against the rise of totalitarian regimes of Communism, Fascism and Nazism. Such kind of ruling controls every aspect of society.

The novel is set in 1984 in Oceania, one of the three on-going war states (the other two are Eurasia and Eastasia). Oceania is under complete control of the inner party embodied in Big Brother who exercises power through constant surveillance. Telescreens, microphones and cameras are everywhere to monitor citizens. The party brainwashes its citizens into unthinking obedience to their leader. Such kind of government uses physical torture to spread fear among citizens and to make them accept whatever is said without any thinking. It establishes total political, social and cultural influence on them to destroy the sense of individuality and creativity and rapes people's personality. Big Brother creates new and strange language to narrow and limit their freedom to speak or even to think such as Doublethink and Newspeak.

The protagonist, Winston Smith is unhappy with his life. He wants to change the current system and get his independence. He revolts secretly against this totalitarian regime. He falls in love with Julia though it is forbidden. However, His revolution and love

relationship lead him to lose Julia as well as freedom. In the end, he is obliged to obey Big Brother and he surrenders his future dreams.

Orwell describes imaginary community which makes a deep impression on readers because the language of the novel communicates power, dominance and control. The writer depicts the frightening techniques which a totalitarian government might use to control its subjects. For this reason, this novel has been analyzed from various perspectives by many researchers. The following section provides a review on previous studies that applied distinct CDA methodologies on Orwell's *Nineteen-Eighty Four*.

1.7 Previous Studies

Orwell's political dystopian novel *Nineteen-Eighty Four* is studies by a number of researchers from different perspectives. Since the present study applies Fairclough's model as an analytical approach on the selected novel. This section presents a review of previous related studies that used different approaches of CDA to analyze it. The reason behind referring to those related studies is to show the differences between the present study and the other studies on the same corpus.

Hama's article (2015) *« Language as an Oppressive Device in Orwell's 1984»* offered a critical study of Orwell's *Nineteen-Eighty Four*. The researcher studied the relationship between language and power within the framework of stylistic and CDA. In other words, both of stylistic and Critical Discourse Analysis framework were adopted to explore the linguistic features (grammar, vocabularies, punctuation marks, turn-taking and type of speech act), as well as the non-linguistic features (gestures and visuals). The researcher's aim was to describe the language used in the novel as an oppressive device to control people's lives. The researcher concluded that language is not simply a social

practice but it has political dimensions. Language is manipulated through totalitarian government to dominate people.

Another work by Novin and Salmani (2017) in title: *« Patronage Network and Ideological Manipulations in Translation of Literary Texts: A Case Study of George Orwell's "1984" in Persian Translation in the Period1980 to 2015 »*. The study adopted two different frameworks. Both of Contrastive Analysis and Fairclough approach to CDA were applied on the selected novel. Contrastive analysis was used to compare the English version of the novel with its Persian translated texts in the period 1980 to 2015. It studied whether those translated texts employed the same linguistic manipulation (various figures of speech and different lexical terms) or not. Fairclough's model was applied to determine whether the translated works involved the ideological terms and subjects as in the original novel or not. In the end of the analysis, they concluded that translation can be affected by the patronage network and ideological aspects that dominate society.

Abdou and Khafaga (2019) conducted *«A Critical Discourse Analysis of Mind Control Strategies in George Orwell's Nineteen Eighty-Four»*. The study is lexically-based approach. It discussed the three main strategies of mind control in the novel which are: simplification, euphemism and morphology. Lexical-based approach to CDA was applied to uncover the hidden power behind those strategies. The research concluded that, CDA is concerned with the analysis of political discourse to reveal hidden power relations as well as the extent to which language is abused for the purpose of manipulating attitudes and reshaping behaviour for the benefit of the dominant ideology.

Albloly and Mohammed Nour's research article (2019) *«The Portrayal of Political Symbolism in George Orwell Writings: With Reference to "Animal Farm" and "Nineteen Eighty-Four»* included the two famous works of Orwell *Animal Farm* and *Nineteen Eighty-Four.* They adopted CDA methodologies to investigate the use of political

symbolism in both novels. The research's aim was to show how the use of political symbolism helped Orwell to deliver his messages. They considered Orwell's symbolism as a vehicle to resist totalitarianism, oppression and enemies of democracy. According to them, literature is a way to reflect the invisible side of power and dictatorship. They concluded that Orwell used political symbols to describe the corrupted regime.

A look at the previous studies makes it clear that the researchers used other approaches of CDA in analyzing the selected novel. None of the aforementioned studies employ Fairclough's three dimensional model as the principle research methodology, the thing which the present dissertation tries to offer. Thus, the researchers' contribution in this field is to examine Fairclough's three dimensional model to CDA on Orwell's political dystopian novel *Nineteen Eighty-Four* as the main research tool in order to unearth the hidden agendas and power relations which are manifested linguistically.

Conclusion

This chapter has provided the theoretical framework of CDA and its main principles and key notions. Then, it narrows the scope of the study by shedding light on the analytical model of Fairclough as the main tool of the present study and highlighting the literature review that is related to novel particularly Orwell's political dystopian novel *Nineteen Eighty-Four*. The aforementioned novel has been studied from various perspectives by using different CDA's methodologies. The latter justifies the researches' selection of this topic.

Chapter II

Research Methods and Procedures

Chapter II: Research Methods and Procedures

Introduction

In order to achieve the objectives of the present study, this chapter is concerned with the practical framework of the dissertation. First, it states the purpose of the study. Then, it deals with the selection of research design within the adopted research method. Also, it presents the corpus of the study and data analysis procedures which explain the relevant techniques to gather the data.

2.1 Research Purpose

The primary purpose of the present dissertation is to scrutinise Fairclough's three dimensional model to CDA on the genre of novel. Put it in other way, the researchers aim to examine Fairclough's methodology on Orwell's political dystopian novel *Nineteen Eighty-Four*. The research attempts at understanding in depth the formation of ideologies with special focus on the language that is manipulated by the author to demonstrate different ideologies and power relations. In doing so, the study provides three analytical levels which are: description, interpretation and explanation. Therefore, this research work's purpose is to raise readers' awareness about the applicability of Fairclough's model to CDA on novel analysis.

2.2 Research Design

Research design is the framework of the research which allows a researcher to decide the suitable research methodology to solve the research problem. It illustrates the procedures followed and how the data is collected and analysed in order to answer the research questions. One researcher notes that research design plans the sources and types of information relevant to the research problem and specifies which approach will be used for gathering and analysing the data (Kothari, 2004, p.32).

Regarding the purpose of the present study and in order to answer the main research question, this study is an exploratory research design because the methodological framework of the present study is CDA as conceived by Fairclough. It draws upon the three dimensional model of CDA as framed by Fairclough (1989) in his book *Language and Power*. The present study seeks to examine whether CDA and precisely Fairclough's framework to CDA is applicable on the genre of novel or not. The researchers aim to explore the extent of Fairclough's three dimensional approach to the study of ideology, power and language in the political dystopian novel of Orwell *Nineteen Eighty-Four*. They investigate how textual choices in the novel construct certain ideologies. In this respect, Kothari (2004) argues that exploratory research design is based on the discovery of ideas and insights by precise investigation on the problem (p.36).

In principle, any research design is, furthermore, based on specific type of research method either qualitative or quantitative methods. In this dissertation, however, the researchers employ qualitative method in conducting this research. The next paragraph justifies researcher's selection of such approach.

2.2.1 Qualitative Approach

According to the abovementioned description, the researchers think that the suitable method to adopt is qualitative method. The researchers believe that this is the most appropriate and effective way for the analysis and investigation of the study's corpus which is a political novel. Hence, the use of the qualitative method is in order to unearth the hidden ideologies embedded in the novel. Thus, qualitative method is believed to lead to strong as well as valid results of this research work.

In this regard, Chaouki (2016) stresses on the validity and reliability of qualitative method. He believes that such approach seeks to describe social phenomena as they occur naturally. It helps researchers to explore the participants' views of the situation being

studied. So, it is based on the experiences, feelings, and subjective opinions of individuals in which the research outcome is ultimately the product of the researcher's subjective interpretation of data (pp.33-34). Additionally, Brink (1993) sees qualitative method as an approach that deals with people's belief, experience and meaning systems from the perspective of the people unlike, the quantitative approach which deals with statistics and empirical calculation (p. 35). Therefore, qualitative method expands the scope of the investigation and enriches the researchers' ability to draw conclusions about the problem under the study. It generates researcher's perspectives toward a particular phenomenon.

In order to solve research's problem, the researchers adopt a set of methods to gather the necessary and the relevant data to conduct the present dissertation. The following section is devoted to describe the corpus of the study and data analysis procedures.

2.3Data Collection Procedure

2.3.1 Corpus of the Study

The corpus of this study consists of one novel *Nineteen Eighty-Four*, written by George Orwell (1949). It is considered one of the most popular political dystopian narratives of the twentieth century. Orwell uses political language to communicate power, dominance and control to warn readers about the expansion of Communism and Nazism. The writer depicts a fictional society where a totalitarian government controls every aspect of society. The corpus of the study consists of three parts. The first part describes the unhappy life of the protagonist, Winston Smith, who is a middle-class Londoner living in Oceania. He keeps a secret diary to record his free and intimate thoughts against Big Brother who establishes oppressive laws and creates a new language which people are forced to speak. In the second part, a young girl named Julia approaches him and declares her love for him. She shares his disgust of Big Brother and the party as well. They initiate in a secret and forbidden love affair and start meeting in a rented room fully

aware of the risk that might bring. They encounter O'Brien, a member of the privileged inner party, who tricks them to believe he belongs to the "Brotherhood", a secret anti-government organization which works against Big Brother's government. However, O'Brien captures and suspects them as thought criminals. The last part describes the brainwashing and the tortures that both Winston and Julia are faced with their ultimate fears in order to realign them with the party's mentality. In the end, both Winston and Julia surrender and accept the power of the party admitting faith and love for Big Brother in the price of betraying each other. Subsequently, the choice of the novel is not taken randomly, but with motivation and selection. The researchers find that the present novel is a salient and important corpus to analyze from a Critical Discourse Analysis perspective for it pertinently adheres to the discourse of ideology.

2.3.2 Data Analysis Procedures

Procedures of analyzing the data are as follows: first, the novel, in its unabridged edition, was downloaded from the Internet. It is found in (http://www.planetebook.com). Second, as long as the researchers' interest falls within the scope of Discourse Studies, they opted for critical discourse analysis as a field of research which contains a number of approaches and methods that can be applied to analyze data. In this regard, the novel is analyzed in the light of Fairclough's model (1989) as a framework for this study's analysis.

The purpose why the researchers have adopted Fairlough's approach to CDA is that it provides multiple points of analysis entries. It does not matter which kind of analysis one begins with, the interconnection of the three-part analytical model helps researchers to move forwards and backwards between the different parts of analysis. This approach, also, systematically throws light on all aspects; it gives the description of linguistic features used in particular text. Additionally, it provides the interpretation of particular text with the

interaction. Moreover, it links discursive practice with social practice. Therefore, Fairlough's model activates the researcher's background of knowledge.

Data analysis is based on the three dimensional framework proposed by Norman Fairclough (1989) in which he introduces three levels of analysis which are: description, interpretation and explanation. The process of applying this model follows two main stages. The first stage constitutes the process of reading the whole novel and encoded it down to describe the verbal features and the textual choices that are ideologically determined in the discourse of the novel (micro level). The second stage interprets the selected textual features and explains on the large scale the ways in which such linguistic representations operate people's behaviours in a particular society (macro level). Crucially, the two stages focus on examining the extent of Fairclough's model in revealing hidden ideologies and power relations that devote inequality and domination.

Conclusion

The present chapter has justified the purpose of the present study and has explained the adopted methodology to conduct the current research. The latter is an exploratory research design which explores the extent of Fairclough's CDA model of analysis on the selected corpus by employing qualitative approach. The researchers have clarified the process of gathering data and have explained the stages of the analysis of Orwell's political dystopian novel *Nineteen Eighty-Four* that this study goes through. The following chapter presents the implementation of this methodology on the selected topic.

Chapter III

Data Analysis

and Research Findings

Introduction

This chapter analyses the discourse of Orwell's novel *Nineteen Eighty-four* based on Fairclough three dimensional framework. The first part of the present chapter describes the textual properties of the novel which include stylistic features, vocabulary, grammar, text structure and intertextuality (description). The second part interprets the link between discursive practice and textual features (interpretation). Finally, the last section explains the relationship between discursive practice and social analysis where the main ideologies are unearthed (explanation).

3.1 Data Analysis and Research Findings

3.1.1 Level of Description (Text Analysis)

Description level relates to the research first question which draws upon the textual features of the novel. The researchers describe the linguistic devices that are ideologically used by the author which are: stylistic devices (metaphors and paradox), lexical choices (antonyms, hyponyms and over lexicalization), grammatical devices (passivation, nominalization, pronouns, modality and model) and text structure (turn-taking). Besides the linguistic description, the analysis sheds light on intertextuality where the author re-accents some historical and social resources. The textual description is organized in the following tables.

Table 3.1: Stylistic Devices

Metaphors	- 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. (p.3) - There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. (p.5) - The Ministry of Truth—Minitrue, in Newspeak [Newspeak was the official language of Oceania. (p.6) - They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty. (p.7) - Winston's diaphragm was constricted. He could never see the face of Goldstein without a painful mixture of emotions. It was a lean Jewish face with a great fuzzy aureole of white hair and ... (p.16) - He was an object of hatred more constant than either Eurasia or Eastasia, since when Oceania was at war with one of these Powers it was generally at peace with the other. (p.17) -...the hostile figure melted into the face of Big Brother, black-haired, black-moustachio'd, full of power and mysterious calm, and so vast that it almost filled up the screen.(p.20) - 'We shall meet in the place where there is no darkness.' It was said very quietly, almost casually—a statement, not a command. (p.32) -'Idon't think it's anything—I mean, I don't think it was ever put to any use. That's what I like about it. It's a little chunk of history that they've forgotten to alter. (p.183) -In the room over Mr Charrington's shop, when they could get there, Julia and Winston lay side by side on a stripped bed under the open window, naked for the sake of coolness. The rat had never come back, but the bugs had multiplied hideously in the heat. It did not seem to matter. Dirty or clean, the room was paradise. (p.189) -But Syme was not only dead, he was abolished, an unperson. (p.199) -...'We are the priests of power,' he said. 'God is power. But at present power is only a word so far as you are concerned. (p.333)
Paradox	-*WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH*. (p.6)

Table 3.2: Lexical /Vocabulary Devices

Antonyms	- On the contrary, so long as they remain in conflict they prop one another up, like three sheaves of corn. And, as usual, the ruling groups of all three powers are simultaneously aware and unaware of what they are doing. (p.249) -It was he who asked the questions and suggested the answers. He was the tormentor, he was the protector, he was the inquisitor, he was the friend. (p.308)
Hyponyms	-All their ferocity was turned outwards, against the enemies of the State, against foreigners, traitors, saboteurs, thought-criminals. (p.31) -There was a long range of crimes—espionage, sabotage, and the like—to which everyone had to confess as a matter of course. (p.303)
Over lexicalization	- Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still. (p.66)

Table 3.3: Grammatical Devices

Passivation	- Mrs Parsons would be vaporized. Syme would be vaporized. Winston would be vaporized. O'Brien would be vaporized. Parsons, on the other hand, would never be vaporized. The eyeless creature with the quacking voice would never be vaporized. The little beetle-like men who scuttle so nimbly through the labyrinthine corridors of Ministries they, too, would never be vaporized. And the girl with dark hair, the girl from the Fiction Department—she would never be vaporized either. (p.77) - Books, also, were recalled and rewritten again and again, and were invariably reissued without any admission that any alteration had been made. (p.53) - The rocket bombs which fell daily on London were probably fired by the Government of Oceania itself, 'just to keep people frightened'.(p.193) - Every record has been destroyed or falsified, every book has been rewritten, every picture has been repainted, every statue and street and building has been renamed, every date has been altered. (p.195) - For if leisure and security were enjoyed by all alike, the great mass of human beings who are normally stupefied by poverty would become literateand would learn to think for themselves. (p.240)
Nominalization	- It had long been realized that the only secure basis for oligarchy is collectivism. Wealth and privilege are most easily defended when they are possessed jointly. The so-called 'abolition of private property' which took place in the middle years of the century meant. (p.260)
Pronouns	- The Eleventh Edition is the definitive edition,' he said. 'We're getting the language into its final shape—the shape it's going to have when nobody speaks anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words—scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050. (p.103)

Modality	-‘Yes,’ said O’Brien, ‘we can turn it off. We have that privilege.’(p.214)
Modes	- O’Brien was looking down at him speculatively. More than ever he had the air of a teacher taking pains with a wayward but promising child. ‘There is a Party slogan dealing with the control of the past,’ he said. ‘Repeat it, if you please‘ ’Who controls the past controls the future: who controls the present controls the past,‘‘ repeated Winston obediently. (p.313) - Do you remember,’ he went on, ‘writing in your diary, ‘Freedom is the freedom to say that two plus two make four’?’ ‘Yes,’ said Winston. (p.315) -‘How many fingers am I holding up, Winston?’ ‘Four.’ (p.315) - Behind him were the waxen-faced officer and the black-uniformed guards. ‘Get up,’ said O’Brien. ‘Come here.’ Winston stood opposite him. (p.355)

Table 3.4: Text Structure Description

Turn-Taking	- ‘You tortured her?’ O’Brien left this unanswered. ‘Next question,’ he said. ‘Does Big Brother exist?’ ... ‘It is of no importance. He exists.’ ‘Will Big Brother ever die?’ ‘Of course not. How could he die? Next question.’ ‘Does the Brotherhood exist?’(p.327) ... -‘Shall I say it, or will you?’ he said. ‘I will say it,’ said Winston promptly. ‘That thing is really turned off?’ ‘Yes, everything is turned off. We are alone.’ ‘We have come here because——’(p.215) - For a moment Winston ignored the dial... ‘But how can you control matter?’ he burst out. ‘You don’t even control the climate or the law of gravity. And there are disease, pain, death——’ O’Brien silenced him by a movement of his hand. ‘We control matter because we control the mind.(p.233)

Table 3.5: Literary Devices

Intertextuality	- It was nearly eleven hundred, and in the Records Department, where Winston worked, they were dragging the chairs out of the cubicles and grouping them in the centre of the hall opposite the big telescreen, in preparation for the Two Minutes Hate. (p.13) - Then almost without a pause he wrote beneath it: *TWO AND TWO MAKE FIVE*. (p.349) - He turned round. It was his friend Syme, who worked in the Research Department. Perhaps 'friend' was not exactly the right word. You did not have friends nowadays, you had comrades. (p.62)

3.1.2 Level of Interpretation (Discursive Analysis)

According to Fairlough (1989), "in interpretation level the analyst focuses on the process of text production as well as text interpretation" (p.141). At this level, the textual features of the novel which have been presented at the description level are clues to activate the background knowledge of the researchers. They focus on the surface structure (stylistic devices, grammar, vocabulary and text structure) of the novel to establish meaning connection between utterances and to produce coherent interpretation within a particular part of the novel. The researchers, also, ask questions about the real events behind the novel, the characters of the novel and their relationships. So, this stage includes the linguistic analysis plus the intertextual analysis of the novel. Therefore, the selected novel is analyzed from production and consumption's point of view.

The novel of *Nineteen Eighty-Four*, at the level of interpretation, by reference to the events presented in the story, is among stories that narrate the social and historical events of the 1930s and 1940s. In this context, Orwell's vision of the year 1984 is based on the political circumstances of the world after the end of the Second World War. In *Nineteen Eighty-Four*, the writer employs stylistic, lexical, grammatical, text structural devices and intertextuality for ideological purposes.

On the one hand, the work is based on the selection of stylistic features that convey ideological purposes. Firstly, the writer uses certain metaphors that bear

ideological attachment. Such kinds of metaphors are illustrated through the use of fictional characters. Starting by "*Big Brother*", the author employs this character to symbolize a dictatorial government and totalitarian regime. *"Big Brother"* is a totalitarian ruler and the leader of the Party. Big Brother's pictures are appeared constantly on posters and telescreens. This fictional character represents a totalitarian ruling. Such type of authority imposes total control on every aspect of society through the poster "*Big Brother is watching you*". The latter represents the protectiveness of *"Big Brother"*, as well as, warns people that they are under a complete control. The metaphorical description of Big Brother as "*a burly man with black-haired and black moustache about forty years old*" refers to the physical appearance of Josef Stalin, the communist leader and the totalitarian president of the Soviet Union from 1927 until 1953.

The second character is *"Emmanuel Goldstein"*. He is the enemy of the Party, the leader of the rebellious movement "*The Brotherhood*" and the author of the book "*The Theory and Practice of Oligarchical Collectivism*". "*Goldstein*" metaphorically represents Lev Davidovich Bronstein better known as Léon Trotsky who writes *The Revolution Betrayed* in which he criticises the totalitarian working of Stalin. Moreover, Orwell describes *"Goldstein"* as *"lean Jewish face"* referring to Trotsky who was born Jewish then he becomes atheist, as well as *"Emmanuel Goldstein"*, who had been a member of the party then he had betrayed them.

Further, Orwell utilizes metaphorical names that are ideologically based. Firstly, *"Thought Police"*; it is a secret police who is responsible on state security. *"Thought Police"* controls society through telescreens, microphones and cameras to monitor citizens of Oceania. It punishes political thought criminals. This metaphorical term is ideologically inspired from the name of the interior ministry of the Soviet Union NKVD (People

Commissariat for Internal Affair) which is responsible on espionage and spy craft in the Soviet regime.

Secondly, the metaphor *"Newspeak"* signifies a particular ideology. *"Newspeak"* is the official language of Oceania which is based on eliminating words that are seemed unnecessary or could be used in thoughtcrime. *"Newspeak"* is created by the Party to limit people's ability to think and articulate rebellious concepts and self expressions. Hence, the citizens of Oceania cannot think in any terms other than what the Party invents or legitimizes. *"Newspeak"* resembles the political contractions and appendix that were used during the First World War and the Second World War by the totalitarian regimes such as that of the Soviet Union and Germany. For instance, in USSR the Political Bureau of Central Committee of Communist Party used to be called Politbure.

Thirdly, in the novel the division of the world into three powerful states "*Oceania", "Eastasia"* and *"Eurasia"* are metaphorically expressed. The world of *Nineteen Eighty-Four* is built around perpetual war between three totalitarian super states which are: Oceania, Eastasia and Eurasia. They represent three different powerful doctrines that control three different parts of the world. Orwell's vision of those three states is based on a particular ideology because after the end of the WWII, the world was divided politically. This political division resulted in the emergence of different ideologies. As a consequence, the world was under the domination of three powerful states which are: Britain, the Soviet Union and China. Each state got its own ideology and wanted to conquer the world. Thus, "*Oceania", "Eastasia"* and "*Eurasia"* represent metaphorically the political map of the late 1940s.

Fourthly, *"Minitrue","Minipax","Miniluv"* and *"Miniplenty"* are metaphorically employed. They are the official ministries of Oceania. "*Minitrue"* (Ministry of truth) deals with the falsification of records and the construction of propaganda and lies. "*Minipax"*

(Ministry of peace) is responsible for the perpetual wars with either Eurasia or Estasia. "*Miniluv"* (Ministry of love) is the place where suspected criminals are investigated, tortured and punished. "*Miniplenty"* (Ministry of plenty) is responsible on starvation. The prefix "mini" is a thematic abbreviation of the Party's linguistic world. The Party uses such prefix to tell the realities of Oceania's ministries. So, "mini" refers to the little truth of each ministry. Therefore, ministries' names are used ironically to show how totalitarian governments construct such names to convey certain ideas.

Fifthly, the term *"unperson"* describes metaphorically the harshness of totalitarian state because in Oceania's world, the ones who disobey Big Brother's rules will be erased from the existence. They are considered as if they had never been existed. Their names, photographs and books would be taken out.

Furthermore, other metaphors are manipulated in the novel for ideological purposes. For instance, the statement *"We shall meet in the place where there is no darkness"* refers to the independence that Winston, the protagonist, is looking for. The place where there is no darkness is the place insides Winston's mind, where he can dream safely, and where Big Brother cannot get access to his thought. Similarly, the statement *"the room was paradise"* is a metaphor on the happiness and the comfort that Winston and Julia are living with each other despite the overwhelming rules that are imposed on them. Besides, the statement *"God is power"* is utilized metaphorically to represent Big Brother as the worshipped semi Devine leader in which member of the Party have to obey him. Both power and God refer to Big Brother. Thus, Big Brother reflects the total power. Additionally, the phrase *"a little chunk of history"* points that only few stuffs are remained from the old history. It illustrates that even history is modified to suit the current situation of the state.

Moreover, paradox is too employed purposefully. The sentence *"WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH"* is the official motto of English Socialism in Oceania. The words are written in capitalized letters in the building of ministry of love which contains contradictory terms. The slogan embodies the Party through war; since Oceania is in constant war with either Eastasia or Eurasia, this perpetual war preserves internal peace and prevents civil war. In other words, people focus more on their common enemy and less on their own lives. The second part of the slogan which is "*Freedom is Slavery"* shows how the Party brainwash citizens in making them believe in contradictions and remain ignorant. This ignorance is the power of the ruling class which helps them to control society easily. Put it in other way, the ignorance of people about the truths makes the Party stronger and prevents revolutions against government. This slogan highlights the strategy of doublethink which is the process of accepting and taking for granted two contradictory beliefs. It reflects the weakness and the ignorance of citizens. At the same time, it describes the strategy of the totalitarian governments in manipulating people's mind.

On the other hand, the present novel contains particular vocabularies that are ideologically selected. Starting with antonyms, the terms *"aware"* and *"unaware"* show the Party's humiliation over its citizens. Thus, the three super-states do not care about the miserable standards that the people are living. They interest on how they can remain in power only. Besides, the antonyms *"tormentor", "protector", "inquisitor",* and *"friend"* are structured ideologically. Such antonyms hint the strategies of humiliation and exaltation that are exercised by the Party in dealing with criminals. Those strategies ingrain uncertainty in people's mind. One cannot ever trust the Party and predicts its reaction.

In a similar manner, hyponyms have too an ideological significance. *"Foreigners", "traitors", "saboteurs"* and *"thought-criminals"* are the hyponyms of

"enemies". The meaning relation between those terms embeds the ideology of totalitarianism. As it is known, totalitarian government targets all kinds of enemies, both external enemies (other countries) and internal ones (protestors, betrayals and unorthodox). The relation, also, between the hyponyms *"espionage"* and *"sabotage"* with *"crimes"* illustrates the policy of totalitarian governments in punishing all kinds of crimes including *"espionage"* and *"sabotage".*

In addition, the terms *"Plusgood"* and *"Doubleplusgood"* are over lexicalized to reveal the totalitarian ideology. According to the appendix of Newspeak, *"Plusgood"* and *"Doubleplusgood"* serve the meaning of splendid and excellent. Over lexicalisation of these terms is built upon the ideology of hatred. Orwell emphasises that totalitarian regime manipulates language which in turn manipulates thought and narrows emotions. The positive adjectives such as splendid and excellent are replaced by *"Plusgood"* or "*doubleplusgood"*. As a result, people become emotionless. Thus, no thoughts are expressed so no feelings exist.

Grammatically speaking, Orwell uses grammatical tools to convey particular messages. Starting by passivation, *"Syme would be vaporized"* and *"The eyeless creature would never be vaporized..."* signifies that in Oceania, the ones who threat state security would be killed and all evidences of their existence would be removed, whereas, those who obey Party's rule would never be killed. Passive voice is used to fulfil a particular ideology. The agent (the one who vaporizes) is not mentioned. One cannot identify who is responsible for vaporization whether Big Brother, Thought Police or someone else. The absence of the agent phrase creates the feelings of fear. Therefore, people cannot even think about revolting against the government.

Moreover, the following statements, *"Books, also, were recalled and rewritten"* and *"Every record has been destroyed or falsified, every book has been rewritten, every*

picture has been repainted, every statue and street and building has been renamed, every date has been altered" indicate that in Oceania state; books, articles, newspaper are all renamed and rewritten invariably to suit the current occasions. In these statements, the author uses the passive voice without mentioning the agent phrase. He emphasises on the government's linguistic ideology of language imperialism by using multiple strategies which are: falsifying information, destructing language and rewriting history. Therefore, the writer stresses on the actions rather than the agents.

Unlike the previous statements, the sentence, *"the rocket bombs... were probably fired by the Government of Oceania itself, 'just to keep people frightened"* clarifies the agent (government). It shows the Party's tactic in spreading fear among people. Similarly, in the sentence *"if leisure and security were enjoyed by all alike"* the agent phrase is clear. The writer draws reader's attention on the inequality that Oceania's citizens are suffering from due to the government system of ruling.

Nominalization is another grammatical technique that is employed in *Nineteen Eighty-Four* for ideological purposes. The writer converts the active verb collect into*"collectivism"*. He does not specify the doer, object, reason and time. In other words, Orwell does not mention that the ruling party needs to safeguard its position to enjoy leisure and security. He uses instead the noun *"collectivism"* which reproduces the working ideology of totalitarianism in maintaining unequal power relations. The same thing with the lable*"abolition"*, the writer omits the one who abolishes people's private life. He uses instead the noun *"abolition".* The writer intentionally deletes the agent of the action because the act of abolishing private life indicates the political ideology of totalitarianism. So, it indicates Big Brother.

Furthermore, pronouns have also ideological dimensions. The paragraph, "*We're getting the language into its final shape—the shape it's going to have when nobody speaks*

anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words—scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050" indicates that the Party's attempt to control, shape, and destroy human reality through language results in a series of definitive dictionaries. In fact, the Party's ideology ensures that there will never be a definitive edition of newspeak. The Current newspeak words will soon become oldspeak words (Blakemore, 2014, p.354). The use of the first personal plural pronoun *"we"* and the second personal pronoun *"you"* in this paragraph signify a certain ideology and power relation. The pronoun *"we"* indicates that the speaker Syme belongs to the Party which symbolizes power, whereas, the pronoun *"you"* refers to the addressee Winston who represents the dominated group which is the Outer Party. Thus, *"we"* indicates superiority, power and strength. In contrast, *"you"* indicates inferiority, weakness and ignorance. Therefore, power relation is shown clearly through the use of particular pronouns.

On the other hand, modality is another grammatical device that unearths a specific ideology. The modal auxiliary *"can"* is an expressive modal which signals permission. Thus, the speaker O'Brien is legitimized, he belongs to the government. He is free unlike the addressee Winston who is constrained by the law of Oceania.

Moreover, the conversation between characters is varied from one mode to another. For example, while Winston the protagonist is under torture, O'Brien asks him to repeat Party's slogan, *"Repeat it, if you please"*. The mode of this sentence is declarative in which the speaker O'Brien requests information. The speaker asks politely to exalt the addressee. Again, this unveils the strategy of the Party in dealing with criminals.

Grammatical questions are also employed in the novel through the use of Yes/No questions and W/H questions. In Yes/No question, the answer of the addressee (Winston) is limited *"Yes"* which is relevant to the speaker's question *"Do you remember"*. The same thing with W/H question, the speaker (O'Brien) asks question *"How many fingers"*, the addressee in turn provides direct answer *"Four"*. Thus the act of asking makes the speaker in the position of power, whereas, the addressee is obliged to answer directly and in limited way. Power relation between participants is also shown through the imperative modes *"Get up"* and *"Come here"*. The latter signify that the speaker is legitimized.

Therefore, the aforementioned modes show that controlling the flow of discourse is ideologically a form of power. The act of asking question gives an impression that the speaker is legitimized and equipped with power. In contrast, the powerless side has no right to add any information or comment except answering the questions that satisfy the powerful participant. So, we can say that the distribution of modes is depended on the distribution of power relation between characters.

Moving to text structure interpretation, turns-taking rights are distributed according to the distribution of power relation between participants. For instance, the repetition of the phrase *"next question"* indicates that the speaker O'Brien controls the flow of the conversation. *"Next question"* stops the addressee in asking irrelevant questions. Therefore, the powerful participant puts constraints on the contributions of less powerful one. Similarly, the example, *"O'Brien silenced him by a movement of his hand"* shows clearly O'Brien's domination in interrupting the conversation. He controls Winston's contribution and stops him giving irrelevant information. This reality reveals the sense of superiority in which the conversations are manipulated by those in power. Moreover, the sentence *"Shall I say it, or will you?"* is based on enforcing explicitness strategy. The speaker O'Brien forces the addressee Winston to make his meaning clear.

Through this sentence, O'Brien unveils Winston's intention. In addition, the period of silence on the part of Winston*"We have come here because..."*, is ideologically meaningful. It indicates that Winston is thinking again about what he is going to say. He is afraid and uncertain. So it indicates fear and uncertainty.

Furthermore, this novel rearticulates some political expressions and terminologies which are brought from Socialist ideals. For instance, *"TWO AND TWO MAKE FIVE"* was used as propaganda by the USSR's president Stalin to urge workers to realise 5 years of production in 4 years in title "The Arithmetic of an Alternative Plan: 2+2 plus the Enthusiasm of the workers =5" (Guminer, 1931, cited in Soviet Visuals, 2018). Orwell in *Nineteen Eighty-Four* sheds light on the Party's strategy in manipulating truths through the theory *"two plus two make five"*. The government shapes the sense of reality by making the mathematical false statement ready to be accepted as a truth. Through constant brainwash *"two plus two make five"* becomes logical equation. People accept blindly anything the Party says no matter how reality is wrong.

Likewise, the sentence *"Two Minutes Hate"* is also intertextualized from Germans' Morning Hate against English during the WWI. In *Nineteen Eighty-Four*, *"Two Minutes Hate"* is a daily public period during which members of outer party express their hatred against the enemy of the state Emmanuel Goldstein and his followers. This phrase depicts the ideology of hatred.

Additionally, the term *"comrades"* is brought from communist terminology. Orwell uses it in his preceding novel *Animal Farm* (1945) where it expresses equality between animals. Similarly, in *Nineteen Eighty-Four* it devotes brotherhood, equality and classless. But, the term *"comrades"* is used purposely to display the strategy of the totalitarian government in killing people's identity. It indicates the absence of identity where there is no diversity, creativity and even privacy. Furthermore, the term *"comrades"*

hints to the writer's prediction of future vision of the year 1984. He predicts that USSR's power will control the world and communist expressions, ideas and believes will be internationalized.

Based on the above interpretation, it is clear that Orwell writes the novel for political purposes. Through the manipulation of multiple linguistic devices and intertextualizing the discourse of the novel, the author shapes particular ideologies. The next level explains in details those ideologies and their social effect.

3.1.3 Level of Explanation (Social Analysis)

Based on Fairclough's model of analysis, the third stage explains the relationship between discursive practice and social practice. It aims to extract the social determinant and unearths the hidden ideology and its social effect (Fairclough, 1989, p.166). Thus, the aforementioned interpretation illustrates clearly the political ideologies of totalitarianism and hatred, besides, the linguistic ideology of language imperialism. Therefore, the current level investigates those ideologies in order to show how they are exhibited throughout the novel.

Begin with political ideologies, totalitarianism is clearly shown in *Nineteen Eighty-Four* in which Orwell writes the novel with the purpose of warning readers about the rise of totalitarian regime. Such kind of ruling controls every aspect of society. It establishes a total political, social and cultural influence on citizens. Orwell employs the character of *"Big Brother"* to symbolize a totalitarian leader who exercises power through constant surveillance over Oceania's citizens. In this state, intellectual, political, economic, social, cultural and spiritual freedoms are absent. The Party, which embodies Big Brother, imposes psychological and physical manipulations. It represses people's thoughts, feelings and bodies. Any sign of disloyalty causes overwhelming punishment. Such kind of ruling relies on a number of strategies among them: killing people' identity. This strategy makes

people act as robots. They behave unconsciously and mindlessly. The state controls over their lives. Their destiny, identity and independence are completely taken away. The term *"comrade"* illustrates the loose of identity. It is shared between all citizens to indicate the absence of diversity. Everyone eats the same food, wears the same uniform, thinks in the same way, speaks the same language and obeys the same person. The Party destroys the sense of individuality and creativity. It rapes people's personality. As a result, citizens cannot question the supremacy of the governing class. They cannot gain control over their lives. So, they become slaves.

Secondly, the political ideology of hatred shows how the government spreads the sense of enmity between citizens as well as between nations. The terms *"plusgood"* and *"doubleplusgood"*, among other examples, exemplify the ideology of hatred between citizens where positive adjectives are replaced by complex ones. As a result, people become emotionless. They express no feelings. On the other hand, *"Two minutes hate"* illustrates the hatred of Oceania's citizens toward other states. It is created to spread hatred and warn citizens about the threat of external enemies. Therefore, the government aims to narrow people's emotions and feelings. In doing so, the ruling class uses propaganda and fear to over hold its citizens. Propaganda is embedded through the perpetual war between the three states. It creates the sense of fear among citizens. As a result, people live in eternal fear and uncertainty. Therefore, propaganda and fear are decisive tactics which ingrain hate in people's soul.

On the other hand, Orwell documents the linguistic ideology of language imperialism. He stresses on the central importance of language as the main device of totalitarian state in suppressing and manipulating people's mind. Language maintains and strengthens the power of the government. The Party's ultimate goal is to destroy language itself, and this is implicit in the appendix of *"Newspeak"*. By inventing *"Newspeak",* new

ideas are planted in peoples' minds and the old ones are erased. It ends any kind of liberty and freethinking. Individuals are not capable of forming and expressing disobedient and rebellious concepts. Their thought is constrained and shaped according to the appendix of *"Newspeak"*. In other words, when there is no words describe a particular thought, it becomes difficult to think about rebellious concepts. In this regard, Blakemore (2014) emphasises on the aim of the Party to narrow man's linguistic world. Its ideology cuts, narrows and defines words until they become an ideal language that constrains human thought within the boundaries of its linguistic prison (pp.353-354). Therefore, *"Newspeak"* envisions the ultimate death of language in a world where linguistic representation is impossible. Additionally, doublethink is another psychological strategy that makes people accepts two contradictory beliefs. This strategy is clearly shown through the official slogan of Oceania: *"war is peace, freedom is slavery, ignorance is strength"*. It meets the ideological requirements of the government in taking control over people's behaviours as well as people's thoughts. Orwell emphasises on this technique of the state in manipulating language which in turns manipulates thought. This reality provides an extra clarification of how certain culture or society is affected negatively by its language.

The author, also, underlines the importance of historical documentations in language imperialism. The Party attempts to control man through language, to control time and history. As Blakemore, (2014) states, "the Party attempts to abolish the linguistic past incarnated in books, magazines, and "texts,"... an ideology which envisions the circumscription of man through the circumscription of his language" (pp.349-350). In Oceania, Big Brother broadcasts, manages and distributes information and history. The latter, is re-written to suit the current occasions. Orwell exemplifies this ideology through *"Minitrue"* which is responsible on falsifying truths and historical events. The Party aims to destroy memory, to destroy the past and the language which preserves. It rewrites

history to destroy man's history and heritage. Consequently, people become unsure and the sense of uncertainty is raised. So, they have to submit Big Brother's instructions because there have no alternatives.

Conclusion

The present chapter has applied Fairclough's three dimensional approach on Orwell's novel *Nineteen Eighty-Four*. The analysis has firstly dealt with the description of textual features of the novel's discourse. It has tackled the different stylistic, lexical, grammatical, text structural devices and intertextuality. Then, it has interpreted the aforementioned textual properties from production and conception's point of view. Finally, the analysis has explained the political ideologies of totalitarianism and hatred, as well as, the linguistic ideology of language imperialism which are exhibited throughout the novel.

Chapter IV

Discussion of the Results, Pedagogical Implications and Further Suggestions

Introduction

This chapter discusses the key findings presented in the previous chapter providing a summary of the findings concluded from this study as well as reconnecting them to the research questions. The data gathered from the novel is discussed relying on Fairclough's approach of analysis, which consists of description, interpretation and explanation. This chapter, also, proposes a set of pedagogical implications and recommendations. At the end, it presents the limitations of this study and gives suggestions for further researches.

4.1 Discussion of the Findings

4.1.1. Summary of the Findings

This section attempts to discuss the data that have been analyzed in the previous chapter through the application of Fairclough's three dimensional model. The analysis suggests that the author has a profound ideology in this novel. He hides certain ideologies that are implicitly conveyed to the readers. The novel reflects political and linguistic ideologies which are conveyed through the use of a set of textual devices and discursive techniques.

In regard to the textual analysis, table (1) shows an interesting number of metaphors. The description of some characters, events, organizations and geographical places metaphorically has a connotative significance. There are two main reasons behind using metaphors. The first reason is a political one. As Fairclough (1989) emphasises that metaphor represents different aspects of experience which are used to reflect different ideological attachments (p. 119). Therefore, the metaphorical representations of *"Big Brother", "Thought Police", "Oceania, Estasia, Eurasia", "Minitrue"*, etc, assist Orwell in relaying his political message about the corruption, the repression, and the

oppression practiced by dictators which is a reflection of typical images to what has been done by the Soviet Union under the leadership of Stalin. In other words, Orwell describes his political orientation toward the existing power of the late 1950s. In this regard, Orwell (1946) says that "no book is genuinely free from political bias" (para, 13). The second reason, on the other hand, is Orwell's personal view toward contemporary English-language prose. Orwell (1946) states, "there is a huge dump of worn-out metaphors which have lost all evocative power and are merely used because they save people the trouble of inventing phrases for themselves"(Para, 10). Thus, Orwell believes that metaphors are dying. Contemporary writers use metaphors without knowing their meanings. They use such stylistic device only to avoid readers the trouble of creating phrases by themselves. Subsequently, George Orwell employs metaphors to make his meanings clearer and avoid vagueness not only for readers but for himself as a writer as well.

Furthermore, the employment of paradox in the novel reflects author's intention to convey an idea that readers normally do not consider during their daily lives. For instance, the statement *"WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH"* pushes readers to think critically. The use of such kind of oppositions causes readers to think on a deeper level about the implied meaning of such a contradictory statement. It generates feelings of intrigue in readers' minds and causes them to read with a greater amount of focus as well as a deeper level of contemplation. Therefore, paradox can be a very effective tool to attract readers' attention about the different aspects of the novel.

Additionally, Fairclough (1989) lists a number of lexical devices that hold meaning relations between words. Among them: antonyms, hyponyms and over-lexicalization which have significance in fulfilling the intention of the writer (pp. 115-116). Table (2) presents multiple lexical techniques. Starting by antonyms, the writer uses the words *"tormentor", "protector", "inquisitor", "friend", "aware"* and *"unaware"* to

show the incompatibility of the meaning of one word with another. They are perfect examples of how the writer views the ruling government. They serve to present the nature of the society and how it is held together through the way in which these opposites function. They contribute to achieve a well description about particular circumstances and reveal the writer's opinion towards certain subjects. Therefore, antonyms help readers to understand and appreciate author's intention easily. The same thing with the hyponyms *"enemies", "foreigners", "traitors", "saboteurs", "thought-criminals" "crimes" "espionage"* and *"sabotage"* clarify writer's perspective. Each word carries more information to the readers. They make text semantically rich and empower the language of the novel. The over-lexicalization of the words *"Plusgood"* and *"doubleplusgood"*, like other lexical devices, gives a sense that the writer is preoccupied with particular issue or domain. It indicates a problematic or ideological contention. So, it reveals the writer's perspective. In fact the use of antonyms, hyponyms and over-lexicalisation reflect the author background and experiences about social context. Thereby, the writer does not employ a diversity of lexical techniques randomly, however; he intends to attract reader's attention because certain selections of discourse hide certain underlying assumptions which are never value-free and innocent. They are, in fact, ideologically driven and motivated.

The selected novel is also characterized by its grammatical features which make it more cohesive. In order to analyse the author's language at grammatical level, the researchers focus on five categories suggested by Fairclough in his book "*Language and Power*" (1989) namely: passivation, nominalization, pronoun, modality and mode. Firstly, the purpose of using passive voice is mainly to leave causality and agency unclear (Fairclough, 1989, p. 125). This strategy is clearly shown through the examples: *"Mrs Parsons would be vaporized"*, *"Syme would be vaporized", "Every record has been destroyed or falsified"*, etc. Orwell uses passive sentences to make the agent unclear. That

is, the author wants to hide the identity of the doer of the action. He makes the doer and the responsibility unclear. He provides less information maybe to make the readers guess the agent. Whereas, in this example, *"The rocket bombs were probably fired by the Government"* the author exposes the identity of the doer and he makes the agent responsible for the action.

Secondly, the labels *"collectivism"* and *"abolition"* function as a theme to present the giving information in order to avoid repeating what has been said before. So, nominalization is built upon previous information to indicate a new one. In this regard, Fairclough (1986) states, "this is also true of nominalization - this may be to avoid redundancy, if that information is already given in some way" (p. 125).Thirdly, the pronouns *"we"* and *"you"* are used frequently in the novel. *"We"* indicates authority, whereas, *"you"* refers to those who are under domination. Hence, multiple pronouns attract readers' attention about the diversity and power relations between characters. In this context, Fairclough (1989) stresses on the relational value of English pronouns in presenting a certain ideology (p. 127). Moreover, it is noticed that Orwell uses modal verbs to express modality. According to Fairclough (1989), modality has an expressive value in presenting reality (p. 126). Indeed, as it is shown in table (3), in the previous chapter, the author uses the modal *"can"* to signal legitimization. Modal *"can"* helps the author to express an attitude and evaluating certain truth or reality. It conveys certain beliefs.

Furthermore, Fairclough (1989) categorizes the sentence into three modes: declarative, imperative and a grammatical question. In the three modes, both the addresser and the addressee have different positions. In the declarative mode, the speaker has the position of the provider of information; whereas, the listener is the receiver of information. In the imperative mode, the addresser is asking or complaining for something. In contrast, the addressee is in the position of compliant actor. In the grammatical question, the

addresser again is in the position of asking for information, and the addressee is a provider of information (pp. 125-126). The result obtained from table (3) shows that the author uses both declarative and grammatical questions. For instance, the request *"Repeat it, if you please"* is a declarative mode where the speaker requests the addressee. This mode helps the author to clarify the knowledge, social status and the powerful position of the speaker. In addition to the declarative mode, the writer uses grammatical questions. Both examples *"Do you remember"* and *"How many fingers"* limit the addressee response and show his weakness. In fact, declarative and grammatical question are highly important in showing the distribution of power between characters.

Moreover, the analysis of table (4) shows that the distributions of turn-taking rights are significant factors in drawing reader' attention to the mobilized power in the novel. In the examples *"next question", "Shall I say it, or will you?"* and *"O'Brien silenced him"*, the writer emphasises on the role of the powerful character in manipulating turns and controlling the flow of the conversation. Such kind of manipulation is realised through constraining the contributions of less powerful participants like the example *"next question"*. Conversation, also, can be controlled through interruption such as *"O'Brien silenced him by a movement of his hand"*. Additionally, enforcing explicitness is another strategy that is used to unveil addressee's intention. This technique is clearly illustrated through the example *"Shall I say it, or will you?"*. The aforementioned strategies go with Fairclough's (1989) concept of turn-taking system. He believes that turn-taking system is depended on power relationship between participants where powerful participants constraint the contributions of less powerful participants through various devices which are interruption, enforcing explicitness, controlling topic and formulation (pp.134-135). However, the period of silence in this sentence *"We have come here because..."* indicates

the weakness of the dominated character. It exemplifies that social status and position give characters either the ability to be in power or to be under the domination of those in power.

The last table, table (5), represents the literary device that is used by Orwell which is intertextuality. The latter is concerned with linking texts to context. It focuses on how the production of the prior text helps to construct the current text. Intertextual analysis draws attention on the socio-cultural practices that are shared between texts (Fairclough, 1995, pp. 212-213). According to the context of the novel, intertextuality occurs when the author employs communist words and expressions such as: *"Two and two make five", "Two Minutes Hate"* and *"comrades"*. Those terms are the best examples of the Stalinist philosophy. Orwell has being influenced by everything that he has seen and lived. He borrows socialist ideas to present his perspectives toward such system of ruling. Intertextuality allows him to explore a particular ideology in his narrative. It shows how much a culture can influence author's work. In this regard, Orwell (1946) believes that there are different motives to write, among them historical impulse which is "the desire to see things as they are, to find out true facts and store them up for the use of posterity" (para. 12). Furthermore, intertextuality affects readers too because the new text can provide different meanings and change the previous view toward certain ideology. Thus, this literary device gives readers relevance and clarifies their understanding to their previous information.

Regarding the discursive techniques, *Nineteen Eighty-Four* highlights the political circumstances of the world after the end of the Second World War. It is not a prediction of actual events, but it is written with the purpose of warning readers about the rise of totalitarian regimes of Communism. The author expresses his total rejection and his natural hate of the Communist authority where he depicts the political ideology of totalitarianism and hatred, besides, the linguistic ideology of language imperialism. Orwell provides a

transparent disproval of Stalinism and warning against the proliferation of totalitarian tactics. He turns towards the issue of power abuse within Socialist regimes and presents it as an aggressive political satire. The political ideology of totalitarianism and hatred can be seen in the way characters behave according to his own beliefs or what his mind implies to him, in parallel with the way the world must function and how people must function within it. Whereas, the linguistic ideology of language imperialism is Orwell's great insight toward the decline of language which is intimately connected to the decline of human nature. Orwell sees that language should be protected in order to express human experiences for future generations. He believes that the health of language determines the health of society (Blakemore, 2014, p.356).

4.1.2. Reconnecting Findings to the Research Questions

The previous discussion of the main findings obtained from the analysis of Orwell's novel, *Nineteen Eighty-Four*, through the application of Fairclough's three dimensional model, helps the researchers to answer the main research question and sub-questions addressed in this study.

- To what extent can Fairclough's three dimensional framework be applicable to the study of ideology, power and language in the political novel of Orwell *Nineteen Eighty-Four*?

Fairclough's three dimensional approach to CDA can be applicable on Orwell's novel *Nineteen Eighty-Four*.

- What are the different textual properties employed in the selected novel?

Orwell employs multiple textual properties in the selected novel which are: stylistic devices, lexical devices, grammatical devices, text structural devices and intertextality.

- How can textual properties shape the production and the consumption of the novel?

Textual properties shape the production and the consumption of the novel by clarifying the author's political orientation and ideologies.

- What are the main ideologies that are embedded in Orwell's political dystopian novel *Nineteen Eighty-Four*?

The main ideologies that are embedded in Orwell's political dystopian novel *Nineteen Eighty-Four* are political ideologies of totalitarianism and hatred, besides, the linguistic ideology of language imperialism.

Therefore, the results obtained support the researchers' main hypothesis regarding the applicability of Fairclough's framework to the study of ideology, power and language in the political novel of Orwell's *Nineteen Eighty-Four*. In addition to that, the findings of this study confirm the research sub-hypotheses. First, textual analysis of the selected novel assists the researcher's first hypothesis concerning the employment of multiple textual properties which are: stylistic devices, lexical devices, grammatical devices and text structural devices. Second, the linguistic representation and ideology confirms the second-sub hypothesis which is related to the consumption and the production of the novel. Finally, the findings assist the third-sub hypothesis which is concerned with the political ideology and the linguistic ideology that embed Orwell's novel *Nineteen Eighty-Four*.

4.2 Pedagogical Implications and Recommendations

From the findings obtained in this study, the following pedagogical implications and recommendations can be proposed. First, it is revealed that Fairclough's three dimensional approach can be applied to point out the manipulative discourse of the novel that influences readers. The researchers are capable of bringing about certain instances of discourse manipulation and ideologies that are not immediately apparent to average readers.

The researchers also empower the readers with a new critical awareness since they become more conscious of power relations and are able to resist and, even more, change them. This significant contribution enables readers of different background knowledge to critically evaluate the novel, to reveal the imbedded messages and ideologies, and to establish relevant links between discourse, power and social context.

Therefore, Fairclough's model of analysis adopted in this research makes use of definitions and theories of CDA. It develops individuals' understanding of different ideologies and messages of discourse producers. This interconnectedness allows for obtaining more accurate and reasonable findings in discourse analysis. It integrates various aspects and perspectives from which discourse, language manipulations and ideology are carried out. Hence, different motives behind such discourse use, as in Orwellian novel, could be broadly stated in this research.

Furthermore, Fairclough's three dimensional approach does not only make the fundamental role of language representations explicit, but it also shows that many structures of discourse itself can be described, especially those of information, beliefs or knowledge. As a result, the formulation of this research implies that Fairclough's model to

CDA can deal with the discourse and of course with the socio –political context of the novel.

4.3 Limitations of the Study

Undeniably, the present study has some limitations which need to be considered in further researches. The first limitation of this research is the length of the novel analysis. Five months for reading the whole of a considerably long novel, understanding Fairclough's model which is the basic analytical instrument of the present study, and applying the three dimensions on the investigated subject seem to be not enough. So, the research takes a longer time to be thoroughly conducted.

The second limitation that is worthy to be mentioned relies in the difficulty to mark and analyze every single property of the text that can bear an ideological assumption. For this reason, the study is restricted to only four ideologies though the novel includes more than four.

Another major limitation is related to the vastness of CDA. In this regard, Bolton and Kashru (2006) say about CDA, "there is no full agreement on what the approach should be called" (p.99). Thus, within the scope of this dissertation, the analysis could not cover the entire field of CDA nor the novel as a literary genre. Consequently, the researchers tried to be selective in choosing the relevant information.

The complexity of Fairclough's dimensional approach is another limitation. Due to the great amount of textual properties that Fairlough introduces in his book *Language and Power* (1989), one cannot cover all of them and applying them on the selected subject. Similarly with interpretation, this research contains multiple interpretations. This means that, the discourse of the novel can be interpreted in different ways according to the amount of knowledge that the researchers have.

4.5 Suggestions for Further Studies

Since the current study focuses on a single literary e-book of George Orwell's *Nineteen Eighty-Four*, future studies may have the opportunity to analyze other dystopian novels that tackle political themes by applying Fairclough's approach to CDA to show the strength of this linguistic tool in analyzing political literary genres that depict the picture of the world and reflect the background of the writer.

Additionally, future contribution might address the same research problem but apply other approaches to language studies such as pragmatics and sociolinguistic analysis. They can be adopted as different research methods in the same field for the same purpose.

Moreover, there are certain other factors like social cognition in this novel which can be pointed out in further research. Therefore, this dissertation suggests the application of similar studies on Critical Discourse Analysis on the same novel by applying other models that are proposed by Van Dijk and Wodak which could reveal different political and ideological viewpoints.

Conclusion

This chapter has discussed the findings gathered from the analysis of novel to answer the research questions of this study. It has, also, summarised the findings of the research as well as reconnecting them to the research questions. Additionally, the present chapter has proposed a set of pedagogical implications and recommendations. Finally, it has mentioned the limitations of the study and suggested further studies for future researches in the same area of the study.

General Conclusion

General Conclusion

The present study has dealt with the Critical Discourse Analysis of Orwell's political dystopian novel *Nineteen-Eighty Four* based on Fairclough's three levels of analysis which are: description, interpretation and explanation. The novel reflects the atrocities committed against the public by government. It is written for political purposes and mainly against the rise of totalitarian regimes of Communism, Fascism and Nazism. For this reason, Fairclough's model of analysis has being chosen because it is considered as one of the most effective approaches for studying political discourses. It reveals the social practices which are exercised through language. It is concerned with the study of the notions of power, language and ideology, and thus it helps both researchers and readers to understand in depth the formation of ideologies in any political novel.

The central aim of this research is to examine Fairclough's three dimensional approach to CDA on the selected novel. For this reason, the novel has been analysed at textual level, discursive level and social level. In order to achieve these objectives and answer the research questions of this study, the qualitative method has been applied for data collection and analysis.

Thereupon, the selected novel has gone through the three phases. Firstly, the researchers have described the textual properties of the novel in which they have tackled every textual property that can bear an ideological dimension. Such analysis attempted to observe the kind of stylistic devices, lexical devices, grammatical choices, text structure and intertextuality which present multiple ideologies in the novel and can influence the readers' thought. Then, the researchers linked between textual properties and social practice in order to better understand the construction of the different ideologies that are demonstrated by the author in his novel *Nineteen-Eighty Four*.

The analysis has revealed that the use of metaphors show the author's disapproval toward the existing power. Metaphors assist Orwell in relaying his political message about the corruption, repression, and the oppression practiced by dictators which is a reflection of typical images to what has been done by the Soviet Union under the leadership of Stalin. Similarly with paradox, it reflects the writer's intention to convey an idea that readers normally do not consider during their daily lives. The writer also employs a diversity of lexical techniques to reflect his background and experiences about social context. They are ideologically structured in order to reveal the writer's perspective. Additionally, the manipulation of grammatical strategies helps the author to attract the readers' attention about the diversity and power relations between characters. Moreover, the organization of the dialogues in the novel exemplifies that social status and positions control the distribution of power between characters. Furthermore, intertextuality supports Orwell's argumentation toward certain ideology. Consequently, the selection of such textual properties shapes the production and the consumption of the novel. It attracts the reader's attention to the political ideologies of totalitarianism and hatred, besides the linguistic ideology of language imperialism

Based on the findings of the analysis, it has been argued that Orwell combines linguistic devices which are: vocabulary, grammar, stylistic tools and text structure besides intertextuality. Those textual devices shape the production and the consumption of the novel which help him to clarify his political orientation and convey different ideologies. As a result, the researchers can conclude that Fairclough's three dimensional approach to CDA can be applicable on Orwell's novel *Nineteen Eighty-Four*.

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