

INTERCONNECTION OF ABSOLUTE POWER AND CORRUPTION IN
SELECTED MODERNIST ENGLISH NOVELS AS DEPICTED
BY ORWELL AND BRADBURY

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INTERCONNECTION OF ABSOLUTE POWER AND CORRUPTION IN
SELECTED MODERNIST ENGLISH NOVELS AS DEPICTED
BY ORWELL AND BRADBURY

AL-SAAD SALIM KADHIM ABBAS

A thesis submitted in fulfilment of the
requirements for the award of the degree of
Doctor of Philosophy

Language Academy
Faculty of Social Sciences and Humanities
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JANUARY 2022

DECLARATION

I declare that this thesis entitled “*Interconnection of Absolute Power and Corruption in Selected Modernist English Novels as Depicted by Orwell and Bradbury*” is the result of my own research except as cited in the references. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.

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DEDICATION

This thesis is dedicated to my father, the first teacher in my life, who taught me that the best kind of knowledge to have is that which serves humanity on the way of the right, the good, and the beauty.

This thesis is also dedicated to students, researchers, authors, and critics in the literary field who sincerely call for social justice and freedom among human beings and dream of seeing a classless society enjoying its freedom and rights, preserving its dignity, living in peace, and free from oppression of any corrupt absolute power.

This thesis is dedicated to those who support, through their thought and by their pen, humanitarian issues in oppressed societies. To those who work in accordance with the social and moral function of committed literature, to warn the people from the totalitarian regimes and reinforce the individual and collective awareness that helps in preventing the appearance of Big Brother again anywhere in our world.

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ABSTRACT

The concepts of absolute power and corruption are the two fundamental features of totalitarian regimes throughout history. Investigating these concepts is significant in providing clear insights into how totalitarian regimes misuse their power, impose ideologies, and exploit their societies. One way of studying these concepts and their interrelation is reference to modernist literary works, especially modernist English novels that involve such themes and represent reality. To this end, this study selected Orwell's two novels, namely *Animal Farm* and *Nineteen Eighty-Four*, as well as Bradbury's novel *Fahrenheit 451* due to their depiction of totalitarian regimes. These three novels have been widely researched for various objectives, such as identifying the forms of absolute power, their authoritarian methods, and the adverse effects of such forms of power. However, there has not been much research identifying the link between absolute power and corruption. Therefore, this study aimed to identify the interconnection of absolute power and corruption in the three selected novels; to investigate the relationship of absolute power and ideology in the three selected novels, and interpret how these narrative texts represent reality. Two theories underlie the framework of the study is Marxism and Social Constructionism. As a qualitative research, this study adopted thematic analysis to investigate the key concepts of power, corruption, ideology and other related minor concepts. Textual analysis of the data was also conducted by employing Marxist Literary Criticism and Critical Discourse Analysis as the analytical approaches. The findings of this study indicated that totalitarian regimes, within the texts, practiced surveillance, violence, and killing to retain power, and thus absolute power is interconnected with corruption. The findings also showed that these regimes worked on imposing their ideologies through their discourses in order to control the societies and to retain power. Furthermore, the findings revealed a close convergence between these narrative texts and similar situations in our real-world politics and how these texts represent reality. In sum, this study concludes that wherever absolute power exists, and then indeed corruption exists. The significance of the study lies in determining the interconnection of absolute power and corruption as a missing feature in the literature on these novels.

ABSTRAK

Konsep kuasa mutlak dan rasuah adalah dua ciri asas rejim totalitarian dalam sejarah. Kajian tentang konsep ini adalah penting dalam memberikan pandangan yang jelas tentang cara rejim totalitarian menyalahgunakan kuasa mereka, mengenakan ideologi, dan mengeksploitasi masyarakat mereka. Salah satu cara untuk mengkaji konsep ini dan kaitannya ialah dengan merujuk kepada karya sastera moden, terutamanya novel Inggeris moden yang melibatkan tema sedemikian dan mewakili realiti. Untuk tujuan ini, kajian ini memilih dua novel Orwell, iaitu *Animal Farm* dan *Nineteen Eighty-Four*, serta novel Bradbury *Fahrenheit 451* kerana penceritaan mereka tentang rejim totalitarian. Ketiga-tiga novel ini telah dikaji secara meluas untuk pelbagai objektif seperti mengenal pasti bentuk kuasa mutlak, kaedah autoritariannya, dan kesan negatif daripada bentuk kuasa tersebut. Walau bagaimanapun, tidak banyak kajian yang mengenal pasti kaitan antara kuasa mutlak dan rasuah. Oleh itu, kajian ini bertujuan untuk mengenal pasti kesalinghubungan kuasa mutlak dan rasuah dalam ketiga-tiga novel terpilih, untuk mengkaji hubungan kuasa mutlak dan ideologi dalam tiga novel terpilih, dan mentafsir bagaimana teks naratif ini mewakili realiti. Dua teori yang mendasari kerangka kajian ini ialah Marxisme dan Konstrukisme Sosial. Sebagai penyelidikan kualitatif, kajian ini menggunakan analisis tematik untuk mengkaji konsep utama kuasa, rasuah, ideologi dan konsep-konsep kecil lain yang berkaitan. Analisis tekstual data juga dilaksanakan dengan menggunakan Kritikan Sastera Marxis dan Analisis Wacana Kritis sebagai pendekatan analisis. Penemuan kajian ini menunjukkan bahawa rejim totalitarian, dalam teks, mengamalkan pengawasan, keganasan, dan pembunuhan untuk mengekalkan kuasa, dan dengan itu kuasa mutlak saling berkaitan dengan rasuah. Penemuan juga menunjukkan bahawa rejim ini berusaha untuk mengenakan ideologi mereka melalui wacana mereka untuk mengawal masyarakat dan mengekalkan kuasa. Tambahan pula, penemuan itu mendedahkan penumpuan rapat antara teks naratif ini dan situasi serupa dalam politik dunia sebenar, dan bagaimana teks ini boleh mewakili realiti. Ringkasnya, kajian ini merumuskan bahawa di mana sahaja wujud kuasa mutlak, maka sudah pasti rasuah juga wujud. Kepentingan kajian itu terletak pada menentukan kesalinghubungan kuasa mutlak dan rasuah sebagai ciri yang hilang dalam kesusasteraan tentang novel-novel ini.

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CHAPTER 1

INTRODUCTION

1.1 Overview

This critical study aims at determining the interconnection of absolute power and corruption as encoded in three selected political narrative texts written in the period of Modernism in English literature. These novels are: i) *Animal Farm*, written by the British author George Orwell (first published in 1945), ii) *Nineteen Eighty-Four*, written by George Orwell (first published in 1949), and iii) *Fahrenheit 451*, written by the American author Ray Bradbury (first published in 1953). In addition, the study focuses on how ideology is related to power, and how these narrative texts (as a micro-universe) represent the reality (as a macro-universe). This study argues the way the totalitarian political regimes, that govern the societies within the three narrative texts, misuse power and practise corruption. These totalitarian regimes impose their ideologies to exploit, deform, and overpower the societies and reshape social classes, identity and culture. This ultimately results in the catastrophe of corruption and creates dystopian societies inside these novels. In addition, this study explains how these narrative texts represent reality. It is significant to understand the interconnection of absolute power and corruption in the societies inside these narrative texts, because it provides special insights for us to understand the real world around us being these texts represents reality.

Furthermore, this study examines the image of corruption, and the social reaction of the societies towards absolute power practices within these narrative texts. These novels are classified as political and dystopian novels. Thus, these three narrative texts have been chosen as data source of the study for their common political themes, and to find ideological links among them. Despite the difference of their authors, stories, and style, the three novels depict totalitarianism and dictatorship and their corruption that leads to create dystopian societies. In this section, the literary

period of modernism (in which the novels were produced), the key concepts of absolute power and corruption and the related concepts would be highlighted in brief.

Modernism could be considered as a reaction to the artistic movement which appeared in twentieth century, and it is related with western ideas, and political and social life (Birch and Drabble, 2009). The period of modernism in English literature started in the beginning of the twentieth century and extended through almost 1965 (Drabble, 2000). The modern novel became more realistic, vivid and popular than the written novels in previous periods in English literature, because it dealt with the important events that affected the world and Literature (Nouasri, 2015). The modernist political novels dealt with the great events in the 20th century, such as: economic depression, the first and second Wars World, production and use of atomic bomb, and the emergence of totalitarian regimes (Giangreco, 2009). The three novels of Orwell and Bradbury have been selected as a source of data of this study according to the following reasons : (i) The novels that belong to the Modernist period of English literature. (ii) The novels are literary works of political purposes. (iii) The narrative texts of the novels clearly include the themes of totalitarianism and dictatorship. (vi) The novels involve the concepts of political absolute power and corruption, ideology, identity, class, culture, and dystopian society. (v) The authors and their novels belong to the same literary, political and cultural environment. In their novels, Orwell and Bradbury reflected the destructive role of absolute power and associated corruption that caused misfortunes to the societies within the three narrative texts. Three main characters have been depicted as symbols of absolute power in the three narrative texts; Napoleon in *Animal Farm*, O'Brien in *Nineteen Eighty-Four*, and Beatty in *Fahrenheit 451*. The two authors reflected the political environment in which these novels were written. Orwell and Bradbury have depicted political and cultural scenes for the societies as they presented in these novels. Through their novels, they revealed their discouraged impressions of the Russian Revolution and Cold War between Soviet Union and USA (Navrátil, 2008). Furthermore, the effect of the themes and the topics that have been addressed by these novels extended to involve the reality of the 21st century. The researcher sees that despite the political systems in many countries, at the present time, are democratic in their form, but they are in fact totalitarian regimes and they abuse their power and practise corruption. Literature as

a social activity, especially the political novels, still depicts societies in different regions in our world today that suffer from domination of political systems, injustice, corruption, inequality and restricted freedoms, as if they copy the same story of the three novels under study.

History and literature have shown evidence that among the main reasons that may affect breakdown or progress of a society or a state is the role of command, ruling class, or leadership and its leaders. Through classification and division of the sorts of power, the most effective sorts are two, namely political and religious powers (Perry, 1997). In the past, religious power held a great position, it was the most powerful. While in the modern era, political power (governments or political regimes) appeared to be the most influential which controls our world, and influences directly or indirectly the societies and the states. Absolute power that is represented by totalitarian regimes and dictatorships, has occupied large areas of literary studies because of the importance and seriousness of this theme and its impacts on the lives of peoples in the reality (Nyarota, 2013).

Power, according to Wrong, is often defined as "a capacity to control or influence others"(2017, p.6). However, absolute power means a complete authority to act in an area, not restrained by supervision or review (Glad, 2002). The main forms of power are; force, manipulation, and persuasion (Wrong, 2017). Thus, when absolute power is practiced by an individual, a group, or by one-party government will take the form of totalitarian regime or dictatorship. The term 'totalitarianism' refers to "tyrannical political regimes that wield more extensive, comprehensive and intensive power than any of the monarchies or tyrannies of the past" (Wrong, 2017, p.19). Gregor (2004) stated that the aims and strategies of the totalitarian rulers being very extreme often described as total or totalitarian, wherein such regime controls every part of human life. Arendt (1951), cited in Backes (2007), described the totalitarian regime by saying; it "is a regime that controls every aspect of the life of the people. People living under this type of regime generally also support it, thanks to extensive propaganda missions that are designed to promote a positive view of the government"(2007, p.8). More thoroughly, the totalitarian power holders were able to indoctrinate their subjects with passionate and unconditional loyalties to the political

regime, by using psychological methods for thought reforming (Wrong, 2017). In addition to extensive propaganda the totalitarian power holders use illegal methods such as manipulation of language and discourse to control people's minds, violence, intimidation and even murder, to impose their ideologies and maintain their power and privileges. Thus, corrupt practices of power lead to the corruption of society and create a dystopian society, where freedom and justice are absent and everything becomes bad.

Corruption, due to absolute power and abuse of power, in institutions of a state and a society, is one of the most prominent issues in our real world. There are great negative effects due to corruption extend to touch the loaf of humans, dignity and values. Corruption deprives the society from its essential rights and its freedoms; it badly affects all aspects of life in the society. Werlin (2013) mentioned that corruption is "robbing people the opportunities they fought for" (2013, p.4). Thus, corruption leads to create the dystopian society and finally disintegration of the society. Literature in general addresses this issue, especially the novels under the study.

'Utopia' and 'Dystopia' are two distinct terms exist in modern fictional literary studies. Utopia refers to a place of ideal perfection especially in laws, government, and social conditions. Navrátil (2008) mentioned that 'dystopia', in contrast to utopia, refers to an imaginary place where everything is bad, in which people are ruled in a dehumanized way and often spent their lives in fear. Dystopia connected its roots with disaster in thought of the twentieth century (Suciu, 2013). The concept of 'dystopia' has been presented to be related to absolute power and its corruption which create dystopian society in the three selected narrative texts under this study. A review of the concept of dystopia can reveal the gap that led the authors, Orwell and Bradbury; to give (through the novels under study) detailed images of the negative relationship between the practices of absolute power and the latent reaction of the masses within the texts. On the basis of this perception, it is possible to understand the purpose of writing these literary works, and to their ability of to represent this in the discourses of the narrative texts.

Language, and then discourse, plays a vital role in promoting and imposing the ideology of the ruling class, and thus controlling individuals and society. Fairclough stated that "Ideologies are closely related to power, because the nature of the ideological assumptions is embedded in particular conventions", and so "the nature of those conventions depends on the power relations who underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power". Ideologies are "closely related to language, because using language is the commonest form of social behaviour" (1989, p.2). The relationship between the concept of power and ideology seems to be the reason behind the hegemony that the political systems own, as portrayed by Orwell and Bradbury in their novels under this study.

The purpose of this study is to investigate the concepts of absolute power and corruption as encoded in the three selected narrative texts of Orwell and Bradbury, in order to show evidence about the interconnection of absolute power and corruption. To this end, the relationship of power and ideology in these narrative texts is investigated, because the holders of absolute power mostly use certain ideologies to retain their power. The study explains how absolute power theorizes, promotes, and imposes its ideologies upon the society. And, because these narrative texts are products of a social structure, (Eagleton, 2010), this study would interpret how these texts represent reality. Absolute power works on reshaping or deforming the identity, culture and classes of the society in order to control the people, and to cover and legalize its corruption. Eventually, this leads to create the dystopian society. The purpose of above discussion is to provide an overview of the concept of absolute power and its unfair practices that target human communities, leading to eventual society corruption in the novels under the study.

1.2 Background of the study

This study deals with the concepts of absolute power, represented by totalitarian regimes and dictatorships, and corruption as encoded in three English novels written in the period of Modernism of English literature, i.e., *Animal Farm*,

Nineteen Eighty-Four, and *Fahrenheit 451*. The narrative literary works, especially the novels that deal with the political themes of absolute power (totalitarian and dictatorship regimes), deserve attention due to their important role in spreading awareness among readers and warning them of the corrupt political regimes that oppress peoples, and to promote the ideology of anti-injustice. This has motivated the researcher to investigate the themes of absolute power and corruption in this study, because these themes are linked to the reality and seriously affect the lives of the peoples.

Powell (1996) stated that Lord Acton (1834–1902), an English Catholic historian, politician and writer, looked at absolute power as a "source of evil" (1996, p.455). In his letter to Mandell Creighton (an Archbishop of the Church of England), dated in April 5, 1887, Lord Acton (cited in Janösi, 1940, p.307) stated that, "power tends to corrupt, and absolute power corrupts absolutely" (1940, p.307). This means that corruption is latent in the core of philosophy of totalitarian power. Acton stated that "Great men are almost always bad men, even when they exercise influence and not authority". Lord Acton's dogma in this extract is a motivation towards the topic of this study to understand the interconnection of absolute power and corruption as a result of the abuse of power as documented in the selected narrative texts.

In literature, especially the novels, the notions of absolute power and corruption were addressed in old and modern communities, where societies suffered from tragic consequences due to the policies of dictatorships and totalitarian regimes that ruled the societies unfairly. Beauchamp opined that totalitarianism, a matchless threat in the human history, was further terrifying because of more of it being total tyranny when compared to any preceding form of tyranny (Beauchamp, 1986). The power abuse leads to corruption and create dystopian society. The practices of corrupt absolute power bestow agony, suffering, and death of human. The last century witnessed several inhuman and oppressive regimes that came into power including the major Bolsheviks in the Soviet Union, the Nazis in Germany, and Mao's Communism in China. Roughly, over one hundred million people were killed by these governments (Werth, 1999). Literature is a social activity, as it is generally argued, and it is a form of culture which transmits messages carrying a set of visions, concepts and

worldviews. In the same time, there is a relationship between literature and politics, more specifically to political ideology. Thus, the three narrative texts (under the study) reflect the ideological orientations of Orwell and Bradbury as visions that criticize the ideologies of absolute power and domination, where the pattern of ideology is an apparent feature of both authors in these texts.

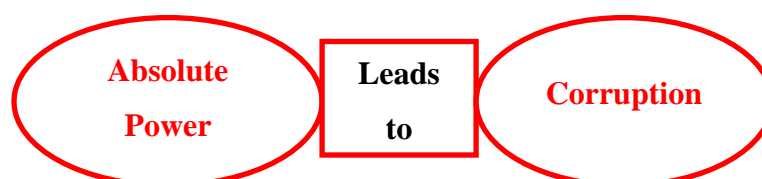
Modern technology has invented for the welfare of mankind. Technology has been exploited by totalitarian and dictatorial systems, as depicted in the novels of Orwell and Bradbury, to develop machine of propaganda and media for the purpose of marketing their ideology and culture upon society, as well as developing means of surveillance to restrict freedoms. Modern technology destroys the primal soul of man, where the ignorant members of the society become slaves to modern technology and political propaganda. All these scenes create the hellish life in dystopian societies as that of the novels under the study. In our today's world, the invention of satellites, the Internet, and smart phones, in addition to the possibility of locating sites through GPS maps, all these technologies facilitate the process of monitoring the peoples and the countries all over the world. Thus, it leads to restricting the civil freedoms and lack of privacy of the individuals and the societies, as well as threatening their security, if these technologies are used negatively by the corrupt totalitarian governments and political regimes. The technological development, that is occurring with an unexpected speed throughout the recent decades in our world, raises the concern of the people greatly, especially after the terrifying progress in the invention and production of nuclear, biological and chemical weapons, intercontinental missiles and drones. One can imagine what will happen to the humanity in our world if the totalitarian regimes could possess and use these destructive capabilities.

This study investigates the interconnection between absolute power and corruption in the selected narrative texts. The study focuses on how ideology is related to power, and how these narrative texts (micro-universe) represent the reality (macro-universe). Thus, this study investigates the concepts of absolute power, corruption, ideology, micro-universe, and macro-universe as key concepts. And, as a result of the corruption and ideologies that absolute power imposes on societies within the text, social classes, identity, and culture are reshaped, and a dystopia is created.

So, the concepts of identity, class, culture and dystopia are investigated as minor concepts related to the main concepts of the study. The totalitarian regimes in the texts resort to ideology as a means to reshape the identity and awareness in human societies in order to control the society and retain power. The current study aims at explaining that, despite being imaginative works of art, the narrative structures of the three novels under study communicate such human situations to the reader. In this sense, this study aims at proving that the micro-universe (the text) represents the macro-universe (the reality). Literary ideologies in the texts (the micro-universe), according to Eagleton (2010), may reshape the image of reality through creating conscious generations to adopt the ideology of anti-injustice and the project of intellectual resistance, which may lead to emancipation from the oppression of the corrupt absolute power. Thus, this study examines the image of corruption, and the social reaction towards absolute power practices through the questioning of the textual discourses of these three novels.

Eventually, and because the purpose of this study is to determine the interconnection of absolute power and corruption in the selected narrative texts, it is significant to explain the importance or the purpose of determining the interconnection of absolute power and corruption in the following:

1. Determining the link between absolute power and corruption in the narrative texts is significant, because it would provide special insights for us to understand the world around us, being these texts represents reality.
2. Determining the interconnection of absolute power and corruption helps in understanding this relationship as a cause-and-effect relationship. The relationship between them is a positive relationship, which can be represented by the following equation:



Understanding this link (or this equation) is an important issue for societies within texts (and thus for societies in our real world). It leads to create a social reaction against the practices of absolute power in order to get emancipation.

3. Absolute power is the motive of corruption. Getting rid of corruption - as an effect - (which deprives people of their rights and freedoms and causes them to suffer) cannot be achieved unless absolute power is eliminated - as a cause. On the other hand, the continuation of corruption means the continuation of the absolute power, because corruption is an artery that nourishes the absolute power and enhances its domination.
4. Understanding this interrelationship between absolute power and corruption within the narrative texts will be reflected on the societies in our real world and will deepen individual and collective awareness, as mentioned by many scholars such as Eagleton (2010). This helps to realize an important fact that social justice and freedoms will remain absent in societies governed by absolute powers.
5. Finally, understanding this interrelationship between absolute power and corruption will contribute to creating a collective or individual social reaction in the society against absolute power. A project of an intellectual resistance can emerge in the society. This intellectual resistance stands against the corrupt ideologies of absolute power to expose its contradictions and lies. Thus, this resistance works to undermine the domination of absolute power and reduce its influence. All this paves the way to get rid of absolute power. This is the path towards emancipation of the society from the oppression and corruption of the absolute power and leads to the restoration of rights and freedoms and the consolidation of the principle of social justice. What has mentioned above about absolute power and corruption help in determining the problem of the current study in the next section, and establish the framework of this study.

1.3 Problem Statement

This study aims to determine absolute power-corruption interconnection in the selected novels namely; *Animal Farm*, *Nineteen Eighty-Four* by George Orwell, and *Fahrenheit 451* by Ray Bradbury. Many previous studies have been conducted about these three novels. Thus, the current study draws on the previous research to highlight the gap in investigations that show the link between absolute power and corruption. The previous studies focused on drawing the form of absolute power and its authoritarian methods and negative effects on the society through the inspection of the narrative texts of these novels. However, they did not look into the relationship between absolute power and corruption in the three selected novels.

The theme of absolute power has been investigated by Sebastian (2001), who stated that absolute power controlled over the individuals lives in *Animal Farm* and *Nineteen Eighty-Four*. He exposed practices of power, and concluded that the love of power was the major motive behind political action. Navratil (2008), focused on revealing the role of absolute power of the totalitarian regimes in creating dystopian societies in the two dystopian novels, Orwell's *Nineteen Eighty-Four* and Bradbury's *Fahrenheit 451*. Nouasri (2015) exposed some aspects of corruption in education in the society of *Animal Farm*, and focused on Orwell's purpose behind his writing this novel. Dikiciler (2017) stated that the collective conscience and obedience of the individual, in Orwell's *Nineteen Eighty-Four*, are the base on which the totalitarian and authoritarian regime, which represents absolute power, is built. He stated that the political regime aims at securing the dominant ideology and ensuring its continuity in order to control over masses. Monica (2011) exposed the class discrimination in *Animal Farm*, and how the upper class exploits the lower class under dictatorship of communism. Suciu (2013) researched Orwell's novel *Nineteen Eighty-Four*, and stated that the traditions were changed by the politics of regime, and new ideologies were imposed. Suciu showed the way an oligarchies system (a small group of people having control of a country) abused and changed the traditional human values, and how the individual identity was cancelled by new totalitarian ideologies. Thus, all these studies have left gaps, and clearly pointed to the need for a study to investigate the interconnection between absolute power and corruption. From the researcher's

point of view, there are merits in the previous studies that have addressed the theme of absolute power, but these studies did not highlight some important issues related to the theme of absolute power in the three narrative texts as explained in the following paragraphs.

It could be observed, based on the discussion above, that the previous studies have not investigated the relationship between absolute power and corruption. This is significant, because this relationship is a missing feature in literature on these novels in particular and the political novel in general. Absolute power, represented by totalitarian regimes and dictatorships, has occupied large areas of literary studies due to the importance and seriousness of this theme and its impact on the lives of peoples inside the narrative texts. In addition, corruption, due to political absolute power and abuse of power, is one of the most prominent phenomena in our real world. There are great negative effects due to corruption extend to touch the loaf of Man, dignity and human values. Literature in general addressed these issues; especially the novels under the study. These three political narrative texts are products of a social structure; they reflect the social and political environment in which these novels were written (Eagleton, 2010). These narrative texts aim to warn the readers of the corrupt totalitarian and dictatorship regimes anywhere in our world that oppress peoples. These texts reinforce the individual and collective awareness and promote the ideology of anti-injustice. Consequently, determining the relationship of absolute power and corruption is very significant because it provides special insights for us to understand the real world around us, being these texts represents. However, the previous research has not investigated corruption as a result of absolute power.

In addition, no study among the previous studies has researched the three novels together, whereas the focus of the current study is the three novels together. Thus, the gap in research which the current study fills, include researching the three novels together to find ideological links among them. Navratil (2008) examined *Nineteen Eighty-Four* and *Fahrenheit 451*, Sebastian (2001) investigated *Animal Farm* and *Nineteen Eighty-Four*, Monica (2011) studied *Animal Farm*, Suci (2013) searched *Nineteen Eighty-Four*, Nouasri (2015) examined *Animal Farm*, and Dikiciler (2017) investigated *Nineteen Eighty-Four*. Thus, the previous studies have

not researched the three novels together, and they did not find ideological links among them. Though the writers of these novels are of two different cultures and environments, and two different regions of the world, but their three novels depict totalitarianism and dictatorship and their corruption that leads to create dystopian societies. The British author, Orwell, and the American author, Bradbury, adopted the ideology of anti-injustice in their narrative texts through criticizing the totalitarianism and dictatorship. Thus, there are ideological links between the two authors, and thus among their three narrative texts. It is significant to find such ideological links, because this shows that the humanitarian global viewpoint, that committed literature reflects, is unified toward absolute power and corruption. This interprets the importance of the social and moral function of literature that rejects injustice and supports the issues of oppressed peoples.

The previous research mostly utilise a single analytic approach, while the current study employed two analytical frameworks, Marxist criticism and Critical Discourse Analysis. Marxist criticism is literary criticism based on Marxist philosophy and Marxist thought in analysing the text. Despite its concerning with ideology and class difference, it also deals with the literary aspects in the texts such as symbolism, image, etc. In the same time, Critical Discourse Analysis analyses the text through linguistic strategies. Both of them are concerned with the context and the environment that produced the text. It is worthy to mention that the use of these two analytical tools together creates integration in the analysis of the narrative text, where the literary and linguistic aspects of the text would be covered and surrounded. From the researcher's point of view, this makes the analysis more in depth, and makes the results more reliable.

Research gap has been identified through previous studies that focused on: i) The form of absolute power, ii) Authoritarian method and iii) Its negative effects on society. Thus, the gap appeared in: i) Lack of research in examining the interconnection between absolute power and corruption, ii) No study has studied the three novels together, or found an ideological link between them, and iii) No study has applied Marxist criticism with CDA (together) as analytical approaches.

The current study intends to bridge the research gaps through; i) Examining the image of corruption, and the social reaction inside the texts towards absolute power practices through interrogation of the three novels to show the evidence of interconnection of absolute power and corruption, ii) As a critical approach to the study of discourse, this study is concerned with finding the ideological links between the three novels together, iii) The use of Marxist criticism with CDA (together) as the analytical approaches.

1.4 Objectives of the study

The objectives of this study are:

- i. To determine the interconnection of absolute power and corruption in the selected narrative texts.
- ii. To investigate the relationship of power and ideology in the selected narrative texts.
- iii. To interpret how the micro-universe (the narrative text) represents the macro-universe (the reality).

1.5 Research Questions

In order to address the research problem and objectives of the study, the following research questions emerge:

- i. How does absolute power interconnect with corruption in the selected narrative texts?
- ii. How does power relate to ideology in the selected narrative texts?
- iii. How do the narrative texts (the micro-universe) represent reality (the macro-universe)?

1.6 Significance of the Study

The interconnection of absolute power and corruption is as a gap and a missing feature in the literature on the three selected narrative texts of Orwell and Bradbury. Thus, the novelty or originality of this study lies in determining the link between absolute power and corruption for bridging the mentioned gap, due to its importance. The current study would provide better understanding to this interconnection as a prominent phenomenon that has been addressed in the English literature through political novels, because it touches deeply the people's lives inside the narrative texts and the reality. Determining the link between absolute power and corruption in the narrative texts is very significant, because it would provide special insights for us to understand the world around us, being these texts represents reality. It helps in understanding the relationship of absolute power and corruption as a cause-and-effect relationship. Understanding this link is an important issue for societies within texts (and thus for societies in our real world). It leads to create a social reaction against the practices of absolute power in order to get emancipation. Consequently, getting rid of corruption - as an effect - (which deprives people of their rights and freedoms and causes them to suffer) cannot be achieved unless absolute power is eliminated - as a cause. On the other hand, the continuation of corruption means the continuation of the absolute power, because corruption is an artery that nourishes the absolute power and enhances its domination. However, the Significance of the current study lies in the following points:

6. Significance to the field: This study contributes to literature and the researchers' knowledge. It enlarges the body of research on the three selected modernist English novels, and enriches literature on these three novels in particular and the literature on the political English novels in general.
7. Significance to writers and critics of the same field: This study examines the literary ideology as expressed in the three novels under the study. This can be utilized by other writers and critics, who are interested in monitoring aspects of corruption of absolute power, to defend the humanity and the freedom of societies through promoting the ideology of anti-injustice in their writings.

8. This study shows the ideological links among these three narrative texts. This is significant because this shows that the humanitarian global viewpoint, that committed literature reflects, is unified toward absolute power and corruption. This interprets the importance of the social and moral function of literature that rejects injustice and supports the issues of oppressed peoples.
9. Significance to audiences: The study reinforces the culture of peaceful and intellectual resistance among readers against the ideologies of corrupt absolute power
10. Significance to think critically: The study contributes to persuade the readers, especially the young researchers and students to think critically about the role of governments in their lives.
11. Significance to the society: The current study provides better understanding to the interconnection of absolute power and corruption as a prominent phenomenon that addressed in literature, especially the novels under the study. This would provide special insights for us to understand the world around us, being these texts represents reality.

Furthermore, the significance of this study lies in revealing the latent purposes behind writing these novels, and explaining the hints and the symbols given by these novelists, and interpret the implied messages conveyed by these novels, will be a significant outcome of this study. To the knowledge of the researcher, this study is the first study that investigates the interrelatedness of the concepts of absolute power and corruption in the selected novels of George Orwell and Ray Bradbury, so its results would be a source for new researchers about the two authors and their selected novels. It is expected that this study provides information, knowledge and new ideas of research in this literary field, especially for the researches who are interested in the topics of absolute power, corruption, ideology, and representation of the narrative text to the reality. Finally, the strength of this thesis lies in the use of both Literature and Linguistics in the analysis of the findings, and its thorough examination of data.

1.7 Scope of the Study

The scope of this study is three selected political English novels written in the period of modernism of English literature. These novels are: i) *Animal Farm*, written by the British author George Orwell (1945), ii) *Nineteen Eighty-Four*, written by George Orwell (1949), and iii) *Fahrenheit 451*, written by the American author Ray Bradbury (1953). The type of analysis which is adopted by this study is thematic and textual analysis of the three novels. This critical study aims to investigate the concepts of absolute power and corruption, and how they are interconnected, and relationship of power and ideology as encoded in these three novels. To this end, this study aims to investigate the following interrelated concepts; (i) absolute power, represented by totalitarian regimes, and corruption as a result of absolute power and abuse of power, (ii) ideology as main concept related to power, (iii) representation of reality in Orwell's *Nineteen Eighty-four* and *Animal Farm*, and Bradbury's *Fahrenheit 451*, and (iv) class, identity, culture, and dystopia as minor concepts. Thus, the main concepts of the study; absolute power, corruption, ideology, micro-universe (text) and macro-universe (reality) will be investigated, as well as identity, class, culture and dystopia as related concepts. These concepts are related to the research objectives of this study and forming the conceptual framework of the study. The textual analysis would be conducted to analyse the narrative texts (the Micro-universe) to prove that absolute power imposes its own ideology upon the society, and this reshapes class, identity, and culture of the society and results corruption. Then, it leads to create dystopia in the society within the text (the Micro-universe) which represents the society in the reality (Macro-universe). This study is based on two theories; Marxist Theory and Social Constructionism Theory, whereas Marxist Criticism and Critical Discourse Analysis are used as analytical tool for analysing the selected data.

1.8 Theoretical Backgrounds of the study

The study is based on two theories; Marxist Theory and Social Constructionism Theory, which is originally derived from the Marxist Theory. These two distinct, yet interrelated theories operate reciprocally in underpinning the absolute

power-corruption interconnection as the dominant thematic structure of the selected narratives.

1.8.1 Marxist Theory

Marxism is a system of economic, social and political philosophy based on the ideas that view social change in terms of economic factors. Karl Marx (1818-1883) and Friedrich Engels (1820 - 1895) were the fathers of the Marxist theory (Bressler, 2007). Marxism is based on the idea of Karl Marx which later developed by his followers. One of the two theories which underpin this study is the Marxist Theory. Marxism concerns with differences of classes, and it could ultimately illuminate economic, social, political and other dimensions. Marxism “attempts to reveal the ways in which our socioeconomic system is the ultimate source of our experience” (Tyson, 2006, p.277). This means; the political ideologies that are promoted in a literary work are straight related to the environment (social structure) in which the author is writing the literary text. In the same direction, the Social Constructionism Theory looks at the text from a Marxist perspective because it is originally derived from Marxism. The link between these two theories, and how they support the analysis in this study, will be illustrated.

The Marxist Theory is a political and philosophical movement in the history of ideas. The core of the Marxist theory is the economic forces that shape the individual and communities. Tyson (2006) luminously outlined the Marxist Theory by stating that "economics is the base on which the superstructure of social political and ideological realities is built. Economics always includes social and political power as well, which Marxists today refer to socioeconomic class, rather than economic class, when talking about the class structure." (2006,p.53). This example unifies various discourses of economy, society, and culture to form one coherent paradigm to image the futurity of humanity. All human events and productions have specific material historical causes (Tyson, 2006). These Marxist parameters were clearly reflected in the selected narrative data. The dramatic changes in the history of the world cannot be without a given Ideology, meaning "a belief system and all belief systems are

products of cultural condition" (2006, p.4). Moreover, the question that comes to one mind is that, can the Marxist Theory be applied to the literary reality, and especially the narrative texts? Tyson believed that "Marxist praxis, or methodology dictates that theoretical ideas can be judged to have value only in terms of concrete application, that is, only in terms of their applicability to the world" (2006, p.51).

Marxist Theory draws heavily on the concept of socioeconomic classes or the clash of classes. For "the real battle" lines are drawn, to put the matter simply between the bourgeoisie, those who control the world's natural, economic and human resources, and the proletariat, the majority of the global population who live in standard conditions and who have always performed the manual labour (Tyson, 2006). Despite the ethnic, generic and religious differences among the members of the working class, they will consciously be unified in one firm class to revolt against the oppressor for gaining the human rights. The seeds of the rebellion, on the side of the oppressed are grown up because of the dystopia created by the oppressors.

In his book, *Marxism and Literature* (1977), Williams established the relationship between Marxism and Literature by assuming that "Marxism is a settled body of theory or doctrine, and on the other hand, Literature is a settled body of work, or kinds of works, with known general qualities" (1977, p.1). Despite Williams' extract shows that literature depends on the aesthetic dimension in its form, but it is not isolated from political, intellectual and economic influences in its environment (the context). Abrams stated that Marxists view the literature "not as works created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that era" (1999, p.149). This study adopts Marxist view which focuses on linking literature, as a social institution, with the political dimension, where Marxism found that there is an influence of power in directing the social, economic and cultural dimensions through the visions of power, whether capitalist, theocratic or socialist. On this basis, this notion can be adopted in the interpretation of the abuse of power and conflict between classes within the scope of this study by examining discourse of literary text in the three narrative literary works based on their approach to their surrounding context.

1.8.2 Social Constructionism Theory

The second theory that underpins this study is Social Constructionism Theory. Based on Leeds-Hurwitz, it is 'a theory' of knowledge in sociology and a communication theory that examines the development of jointly constructed understandings of the world that form the basis for shared assumptions about reality. The theory "centres on the notion that meanings are developed with others, rather than separately within each individual" (2009, p.891). Two points to be stressed here, i) meanings are social constructs, and ii) meanings are one coherent systems rather than separate entities.

The conceptual components of the social constructionism are cognition, reality and language. Berger and Luckmann believe that "our everyday sense of reality is the artifact of current social interaction above the meaning of objects, events and actions" (1991, p.285). What is characteristic about the social constructionism is that the constructionist parameters about reality are originated in the construction of meaning in human interaction and social activity. Any given socio-cultural group constructs their meanings and reality. Put simply, the human cultural groups have an omnipresent world view or a set of beliefs, concepts and attitudes towards the physical world they live in. These social cognitive patterns are fundamentally expressed by forms of meanings and, more importantly, by the use of language. Thus, language is the social activity that humans exploit for their needs and requirement. So, an "understanding of language is thus essential for any understanding of the reality of everyday life"(Berger and Luckmann, 1991, p.51). In addition, a human language, in terms of the constructionist perspectives, is not a stereotyped imitation of reality. More importantly, a human language is the replication of the cultural group's ideology. So, here lies the significance of the Social Constructionism Theory in analyzing a literary text, for instance, a novel is not as a set of sequential events, but a set of social constructs that abides a human ideology.

Social Constructionism is devoted interpreting meanings as social constructs. Grotty thinks that "all knowledge, and therefore all meaningful reality as such, is developed and transmitted within an essentially social context" (1998, p.178).

According to the constructionist view, meaning is not discovered but constructed, meaning is a social creation. In the world of literature, social constructs can be detected in the conversations turns between characters in a certain narrative stances. Such social stances can be found in the novels (Grotty, 1998). The notion of social construction is not away from the notion of worldview, which is widely circulated in literary, philosophical and anthropological fields. The notion denotes the network system of beliefs and social practices of a given cultural group. Therefore, a major focus of social constructionism is to uncover the ways in which individuals and groups participate in the construction of their perceived reality. It involves looking at the ways social phenomena are developed, institutionalized, known, and made into tradition by humans (Grotty, 1998).

With Berger and Luckmann's *The Social Construction of Reality* published in 1991, this concept found its hold. What is characteristic about Social Constructionism, based on Fairhurst and Grant, is that it understands the "fundamental role of language and communication" and this understanding has "contributed to the linguistic turn" and more recently the "turn to discourse theory". The majority of social constructionists abide by the belief that "language does not mirror reality; rather, it constitutes, creates reality" (2010, p. 171). Thus, Social Constructionism is erected on the pillars of society, language and communication. In its general scope, the theory treads the path of various human topics, of which is the role of power in the social making of meanings. What underlines this topic is the processes by which human abilities, experiences, common-sense and scientific knowledge are both produced and reproduce human communities (Shotter and Gegan, 1994).

Gergen assumes that the most revealing premise is that the terms and forms by which we achieve understanding of the world and ourselves are social artefacts, products of historically and culturally situated interchanges among people. In addition, language derives its significance in human affairs from the way in which it functions within patterns of relationships. One more premise is that to appraise existing forms of discourse is to evaluate patterns of cultural life (Gergen, 2009). These premises stress one fact, that is, society, culture and language are composite network system that operates reciprocally in human existence in our world.

Social Constructionism adopts the Marxist perspectives that link the movement of human society with its historical context. So from a structuralist perspective, the literary text represents social patterns network that adopted social mobility, and able to represent its values, conventions, and identity. That is, the text is a social structure subjected to the major social systems governing thought, language and knowledge.

Social structure, in the social sciences, according to Smeeser "is the patterned social arrangements in society that are both emergent from and determinant of the actions of the individuals"(1988, p.103). Social structure can be defined, on the macro level, as; "the system of socioeconomic stratification (e.g., the class structure), social institutions, or, other patterned relations between large social groups (Smeeser, 1988). The term social structure is a synonym for the term social system which reveals the values system that governs social activity among individuals within a society. This system is based on stable frameworks and behavioural norms that represent the mental structure of thinking and practices, and it is responsible for defining the milestones of social identity and its characteristics between human existences.

According to Swingewood, the relationship between the social structure and the literary work, in which it is created, has been given attention by the sociology of literature which focuses upon this relationship. It reveals that there are determined social situations related to the existence of the literary creation. Thus, the sociological study of literature is very important, because it provides better understanding to the political issues, socioeconomic situations, the relations between certain thoughts and cultural order in which they occur, the world view, writers' attitudes towards issues, and the literary works' determinants. All these match the Marxist perspective of literature (1972, pp.11-22). Literature, as a social product, could reflect the human society. It depicts the world in which we live, the human relations, and how could people interact and move. Therefore, the realistic picture of human life has critically been examined by literature, like sociology.

Hall mentioned that literature is concerned with man's social world. It interested with man's adaptation to it, and his desire to change it. So, the material out

of which literature is constructed is man and his society. Through the medium of social creation namely language, literature could be considered as expression or human life's representation (Hall, 1979). The text is a miniature structure that adopts the categories that govern the social structure and the political and economic conditions that determine the author's relationship to the external context. Thus, the textual discourse reveals the vision of the world in the writer's perspective. Wellek and Warren stated that through the specific use of literary or connotative language, the nature of literature could be understood. The literary work is a production of the social structure and its social forces, so there is no exception for the literary work from its society. Anyway, any attempt to interpret and analyse literature that excludes society and life will be not logical, and It will not be fair for literary work (Wellek and Warren, 1956). Literature, as an integral part of the society, not only depicts and analyses society. Furthermore, it shows the ways in which individuals experience society. Thus, the novel could be considered as the major literary genre that could be read as devoted attempt for recreating the social world of man's relationships with family, with politics, and with state (Swingewood, 1972). All above mentioned views of social structure and literature match with Marxist perspective, and this clarifies how Marxist theory and Social Constructionism aid in the investigation of the current study.

1.9 Analytical Approaches of the study

Marxist Criticism and Critical Discourse Analysis are the two Analytical Approaches used in analysing the data in this study.

1.9.1 Marxist Criticism

Marxist criticism or (Marxist Literary Criticism) is a term that describes the literary criticism based on socialist and dialectic theories. It views literary works as reflections of the social institutions where from they emerge. According to Marxists, even literature itself is a social institution and has a specific ideological function

depending on the background and author's ideology (Abrams, 2009). Van Dijk clarifies that "ideologies (for Marx) are related to manipulation" (1998, p.2). This means that the imposed ideas of the ruling classes upon the majority will be accepted throughout society as normal and natural ideas (Sandaran, 2008). This study adopts this notion of ideology. And because ideology is a means that is always used to retain power, this study will investigate the relationship of power to ideology in the selected narrative texts. The three narrative texts (under study) reflect the ideological orientations of Orwell and Bradbury as a vision that criticizing the ideologies of power and domination, where the pattern of ideology is an apparent feature of both authors in these texts. Being a literary approach, Marxist Criticism is based on the premises set by the Marxist Theory. It is the orientation by and through which the Marxist axioms to be applied in text analysis, more specifically, narrative texts. The applicability of the Marxist premises to the sphere of reality and subsequently to literature paves the way to unknot the view of Marxist Criticism. Eagleton defined Marxist criticism in the following way:

Marxist criticism is not merely a 'sociology of literature', concerned with how novels get published and whether they mention the working class. Its aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and, meanings. But it also means grasping those forms, styles and meanings as the product of a particular history (1976, p.32).

Literature "reflects class struggle and materialism: think how often the quest for wealth traditionally defines characters" (Abrams, 1999, p.149). Thus, Marxists generally view literature "not as works created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that era" (Abrams, 1999). Literature reflects the influence of the class conflict prevailing in the writer's environment, consciously or unconsciously, on the writer. The Marxist critical practitioners relate politics to ideology. According to Gramsci (Gramsci and hegemony, cited in Heywood, 1994), the idea of a "third power or invisible power has its roots partly in Marxist thinking about the pervasive power of ideology, values, and beliefs in reproducing class relations and concealing contradictions" (1994, p.100). From a purely literary stance, literature is not an assemblage of linguistic structures, but a fabric of human experience; it is the socio-cultural construction that

communicates a human message. Being so, literature reflects those social institutions out of which it emerges and is itself a social institution with a particular ideological function. Marxist criticism cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of that time, and certain facts about the author's life in order to understand the world behind the literary text. The purpose of Marxist criticism, which is a school of thought, is to perceive and define the world, and interpret it with logical and concrete evidence by considering ideologies. Marxist critics explore the narrative text and the ways in which the characters are employed for getting and keeping economic power which is the major motive behind all political and social activities that cover government, religion, education, technology, the arts, the media, etc. The relationship between the upper class of society, indicated to as the bourgeoisie by Karl Marx, and the oppressed lower working class of society or what is so called proletariat has been focused by Marxism. To analyse the narrative text, Marxist criticism aims at exploring how the ruling class of society oppresses the lower class which lives in hard conditions, while the upper class acts in favour of their own interests (Siegel,2006).

Based on what is mentioned above, the current study uses the essentials of Marxist criticism in analysing the text, these essentials are; i) The literary work has been looked by Marxist criticism, as a product whose creator or producer confirmed the role of ideology and class, and the literary work should be understood by considering its historical context. ii) The Marxist framework focuses on the author's class, and stresses that the dominating ideologies and social conditions of the author that effect on the way he writes, and what writes. iii) At the literary works, Marxist critics focus on the role ideology of money and power. iv) Marxist critics raise certain questions; does the text create propaganda in favour of current status? Or it is against it? Is there any ignored conflict in the text? Who will benefit from the story of the text? That's to understand the world behind the literary text. v) Marxist critics believe that the social transformations are caused by the struggle between existing opponent forces, and this make the society progresses. vi) Ideology has a very significant role and function in literature.

However, Marxist criticism examines how ideologies work in literature to hide social contradictions, especially between economic groups. Marxist criticism aims to expose the hidden ideology in the literary work. It helps to mark whether literature can change the world or fail. Although analysing the text by employing Marxist Criticism (Marxist literary criticism) focuses on the role of ideology and class difference within the literary work, the role of money and power, and author's ideologies, but it is concerned with the notion of binary oppositions or duality, and manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from literary perspective. Manipulation is an act of attempting to make the other to accept one's own point of view and to change their way of thinking of certain subjects, in favour of the speaker. This is usually done through some concept such as rhetoric, persuasion, and propaganda (Jewett & O'Donnell, 2012).

1.9.2 Critical Discourse Analysis

Critical Discourse Analysis (henceforth CDA) is an approach derived from Social Constructionism theory and Marxist theory (Marxist criticism). It is a form of Discourse Analysis, as Richard defined, that has a critical stand towards using of language, and analysing text and other types of discourse for identifying the ideology and uncovering the latent values. CDA aims at revealing power relations and the interests in the socio-historical and institutional context through analysing the way in which language is used by people (Richard, 1985). In the late 1980s, CDA emerged through views of scholars like, Fairclough, Foucault, Van Dijk, Wodak and others, as a critical approach to language, and in general, 'discourse' (Sandaran, 2008). Sandaran mentioned that Van Dijk looks at "CDA as aiming to show how linguistic-discursive practices are linked to the wider socio-political structures of power and domination"(2008, p.35). According to Fairclough, "the critical dimension of CDA involves the uncovering of covert forms of power and domination that underlie discourse", and "this makes it a process of uncovering issues of asymmetrical power relations and ideological manipulation which are largely hidden in texts and require procedures of unveiling or demystification" (2008, p.36). Being 'critical', it is

"concerned with making visible the interconnectedness between language, power and ideology"(2008, p.36). Kress pointed out CDA's political purpose. CDA has a political attitude against domination, so CDA analysts aim to create of a more equitable and just society (Sandaran, 2008). CDA is a term circulated in linguistic, critical and social studies which look at language as a human activity and an image of social power that lends itself to linguistic analysis. So, the discourses of totalitarianism, oppression, absolute power and power abuse are not far from rubric of CDA.

CDA goes beyond the depiction of language use to a clarification of why and how certain discourses are produced. The exponents of CDA think that the selection of particular formal structures cannot be kept different from the socio-cultural designs that they are made to be rendered (Reddy, 2003). In modern literary, linguistic, and cultural studies, CDA emerges as an influential approach to deal with these human issues. The major exponents of CDA are Foucault, Van Dijk and Fairclough. For Foucault, cited in Bunsom, "power is everywhere, and power relations are embedded in social life. Life in society, literally from the cradle to the grave, inevitably involves actions being exercised on others actions" (Bunsom, 2016, p.74). Van Dijk generated a network of the conceptual areas of politics, ideology and discourse. Thus, politics is one of the social domains and its practices are virtually exclusively discursive. Political cognition is by definition ideologically based, and political ideologies are largely reproduced by discourse (Dijk, 2006). Norman Fairclough embarked on the notion that discourse - language use in speech and writing is a form of 'social practice' (Fairclough, 2013). This concept may bring *discourse* closer to the Marxist view of sociology of literature. Not only that, since discourse is socially consequential, it creates the important issues of power. Fairclough developed a systematic approach which dealt with basic concepts of language, power and ideology (Fairclough, 1989). The Marxist conceptual paradigm as one mental unit is connected to the circle of CDA.

In addition to Marxist criticism, this study employs CDA as an analytical approach in conducting data analysis. CDA, as a linguistic approach, provides ways to understand the role of language in producing 'dominance and inequality'. CDA is

concerning with revealing how discourse reflects power and asserts it. In addition, CDA focuses on how, on the expense of the powerless in societies, the powerful achieve their interests. CDA gives explanation, description, and interpretation of issues that related to language, ideology, and power in the text. it discovers the way in which language encodes different relations of power and communicates ideology. Themes such as inequality, domination, manipulation in discourse are communicated by employing linguistic and discursive mechanism, CDA offers ways to understand this mechanism. Furthermore, it focuses on the way in which power is expressed in discourse and accentuates it. Thus, the unlawful power practices, power abuse, and domination could be analysed by using CDA (Al-Asbahi & Ahmed, 2020). Therefore, CDA, as an analytical tool, is used in this study to analyse the data that taken from the narrative texts which involve the concepts of power, ideology and corruption.

Fairclough (1989, 1995) has presented his model for CDA which includes three interconnected processes of analysis, and these processes are linked to three interrelated dimensions of discourse; i) the object of analysis (text), ii) process of producing of the object (the text) is (writing), and receiving of the object is (reading), and iii) the socio-historical conditions that govern these processes: the external context. Each one of the three mentioned dimensions, based on Fairclough, needs a certain type of analysis:

- i. Description (text analysis): in this study, the analysis of the narrative texts provides description of the texts, themes, events, characters, and setting.
- ii. Interpretation (processing of analysis): the analysis in the current study provides interpretation for the findings of the data analysis that the analysis reaches.
- iii. Explanation (social analysis): the analysis explains the social relations within the narrative texts, and finds connection between the texts and its external context. Thus, the three mentioned dimensions are applied in through conducting the analysis in this study. As long as the dimensions are all involved and are shown to be mutually explanatory, it does not matter which

kind of analysis one begins with. Fairclough's approach to CDA is helpful, because it provides various points of analysis' entry.

CDA studies discourse through analysing the text in its context, rather than analysing it as isolated text. Thus, what distinguishes CDA, from other linguistics, is the emphasis on context. Through CDA, context has been treated as: it is space, time, practice, or change: i) Space means the location or physical setting in which the text has been occurred or produced. ii) Time means the sequence of the text according to other events or texts. iii) Practice means locating the text the scope of related values, ideas, or methods of operating (economic, political, ideological, and socio-cultural). iv) Change means identifying the field in which the text is circulated to shift, alter, or impose new understandings or actions (Leitch and Palmer, 2010) . Since CDA links between the text and its context, so it could be used as an analytical tool, in this study, to reveal the connection between the narrative text (as fictional work) and reality, by finding convergence with similar situations in politics of our real world. However, CDA makes one rethinking of the discursive practices of others in order to resist all kinds of manipulation.

Teo (2000) stated that CDA "has its roots in Critical Linguistics, which is a branch of discourse analysis that goes beyond the description of discourse to an explanation of 'how' and 'why' particular discourses are produced" (Teo, 2000, p.11). CDA, as an approach, puts language, and broadly discourse/s as means for ideological manipulation that legalizes the social disparity and unequal power relations in society. The approach for this study comes in this sense which examines the textual discourse of the literary works under the study in the light of their social, political and historical contexts, in order to reveal the ideologies and meanings that have been conveyed by the discourse(s). In brief, CDA is a multidisciplinary critical approach which concentrates on issues of power, ideology, and dominance in analysing discourse. That's why CDA has been adopted as an approach in this study. Thus, this combination of the Marxist criticism and CDA will be employed to analyse the chosen narrative discourses.

1.10 Theoretical Framework of the Study

The framework of this study has been designed in order to serves in providing theories that are appropriate to the topic of the study to underpin the study and help in conducting the analysis, as well as to identify the concepts in which this study intends to investigate. So, the framework of study is divided into two parts; i) the theoretical framework, which includes the theories that underpin the study, and it leads to ii) the conceptual framework which involves the major and minor concepts that the study is investigated.

Theoretical framework of the study is basically the coherent system of notions or concepts which verifies or supports the research work. Put simply, it is the paradigm that serves as an indicator or guide in formatting and reshaping the narrative data to be systematically scrutinized, and what the analytical relationships to be looked for. The study is based on two theories; Marxist Theory and Social Constructionism Theory, which is originally derived from the Marxist Theory. These two distinct, yet interrelated theories operate reciprocally in underpinning the absolute power-corruption interconnection as the dominant thematic structure of the selected narratives.

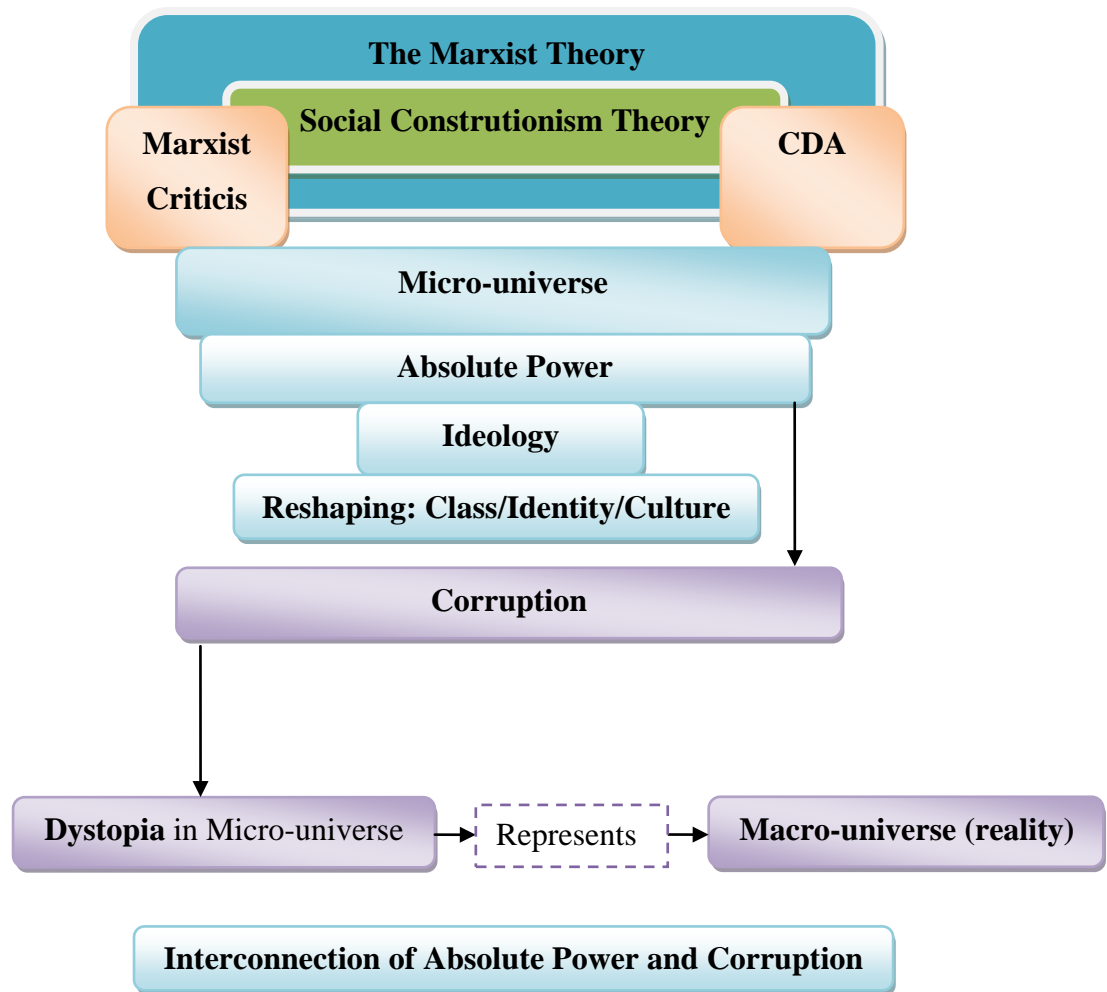


Figure 1.1 Theoretical Framework of the Study

As Figure 1.1 has shown, the theoretical framework guides the walks of the study. Investigating the three narrative texts under the umbrella of Marxist theory and Social Constructionism theory, through employing Marxist criticism and Critical Discourse Analysis as approaches for analysing the texts (data), lead to determining the interconnection of the absolute power and corruption. So, the narrative texts (and their discourses, symbols, characters, and events) along with the key concepts of this study (absolute power, corruption, micro-universe (text) and macro-universe (reality), in addition to the related minor concepts; identity, class, culture and dystopia) will form a cohesive network, because they are all socially constructed. According to Van Leeuwen, by "socially constructed" it is meant that these concepts "have been developed in specific contexts, and in ways in which are appropriate to the interests of social actors in these contexts"(1993b, p.194).

The study is pillared on the linking between; i) the Marxist Theory, where core of this theory is the economic forces, because economics is the base on which the superstructure of social, political and ideological realities is built, ii) Marxist Criticism as an approach based on this theory, where Marxist Criticism deals with social classes' different, ideology in the text, power, context, and the writer, iii) The Social Constructionism Theory looks at the text from a Marxist perspective, because it is derived from Marxism, and devoted to interpret meanings as social constructs. It deals with the structure of the text discourse for revealing the ideological and social dimensions in literary language structure, iv) the interdisciplinary approach, Critical Discourse Analysis which is related to the two theories. Both of the two theories, and thus the two approaches, deals with power and ideological, social, political dimension in the text, and the structure of the text discourse, i.e. they deal with concepts that are socially structured. In addition, they study the text in its context.

The Marxist view confirms that capitalist relations are embedded not just in economic, but in ideologies, and this is what has been emphasized by critical linguists (Sandaran, 2008). Van Dijk (1998) clarifies that; ideologies (for Marx) are related to manipulation. This means that the imposed ideas of the ruling classes upon the majority will be accepted throughout society as normal and natural ideas (Sandaran, 2008). In his notion of hegemony, Gramsci (1971) deals with ideology as struggle (Fiske, 1990). In order to gain the people's consent for the social order that dominant ideology promotes, there are subtle measures practiced by dominant ideology to constantly overcome resistance. Van Dijk stated; "the capitalist class system and its methods of power involve a combination of 'political society' and 'civil society', with the former relating to coercion and the latter to hegemony" (1998, p.3). Althusser (1984), a French Marxist philosopher, confirms that in society, ideology is a significant mechanism of practice. Althusser's view of ideology and Gramsci's (an Italian Marxist philosopher) notion of hegemony have highly contributed to CDA's critical approach to language (Blommaert, 2005; Wodak, 2001a, 2001b).

Such Marxist views which are directed towards critiquing society and aiming at changing it have been a main source of influence on interpretive and analytic perspectives of CDA (Wodak, 2001a). This clarifies the relationship between

Marxism and CDA. According to Sandaran (2008) "another major inspiration to CDA is Foucault's (1980) views on discourse as a knowledge system used by those in power that functions to create the conditions for the formation of subjects through the structuring and shaping of societies" (Sandaran, 2008, p.37). In addition, Foucault confirmed that "CDA's stand that language, and more broadly discourse, is the instrument through which ideology is transmitted, enacted and reproduced" (Sandaran, 2008, p.38). So, CDA can be used as an approach in analysing the discourse of the text in the narrative works (under the study), which have political themes, because of the critical dimension of CDA and its political intent, along with Marxist criticism. Thus, Marxist criticism and CDA are interrelated.

1.11 Conceptual Framework of the Study

The conceptual framework of the study clarifies and outlines the major concepts and issues which support the research approach as comprehended in this study. It helps to emphasize on specific issues interrelated with the dialectics of absolute power and corruption as encoded in the selected narrative texts for this study. Three key areas of research have been highlighted in this study: i) Political absolute power of totalitarian regimes and dictatorships as encoded in the narrative structures of the selected texts, and corruption as an inevitable consequence of power exercise in dystopian society. ii) The totalitarian regime in dystopian society resorts to ideology as a means to reshape the identity and awareness in human societies, in order to retain its power. iii) Despite of being imaginative works of art; the narrative structures of the three novels under the study communicate such human situations to the reader. In other words, the micro-universe (the text) represents the macro-universe (the reality).

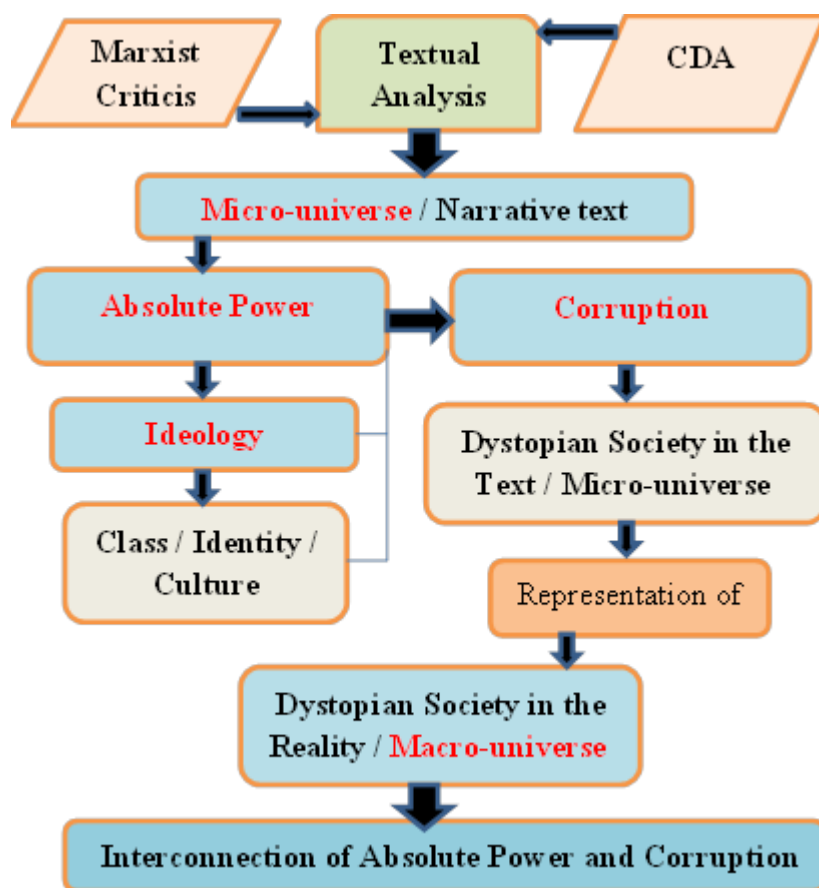


Figure 1.2 Conceptual Framework of the Study

As clarified in Figure 1.2, the conceptual framework of the study involves these three key areas of research, thus five key concepts have been identified to be investigated; absolute power, corruption, ideology, micro-universe (text) and macro-universe (reality). In addition, identity, culture, class and dystopia will be investigated through the analysis, as minor concepts that have deep rooted connection with the main concepts. Literature is a social activity, as it is generally argued, and it is a form of culture which transmits messages carrying a set of visions, concepts and worldviews. In the same time, there is a relationship between literature and politics, more specifically to political ideology, thus there is connection between literature, culture, and ideology. So, the researcher will explain the notion of culture through investigation the concepts of the study. The study will employ Marxist criticism and CDA as approaches to analyse the selected narrative texts to answer to answer the research questions of this study raised earlier, in order to reach its findings, result, and conclusion. As figure 1.2 has shown, the textual analysis is conducted to analyse the

narrative text (the Micro-universe) by using Marxist criticism and CDA to show that absolute power imposes its own ideology upon the society, and this reshapes class, identity, and culture of the society and results corruption. Then, it leads to create dystopia in the society within the text (the Micro-universe) which represents the society in the reality (Macro-universe).

In this conceptual framework, the specific tools of the textual analysis are presented as follow:

The textual analysis of the data, of *Animal Farm* and *Nineteen Eighty-Four*, is conducted by using two analytical tools and through two phases:

- i. Analysing the text by employing Marxist Criticism (Marxist literary criticism) focuses on the role of ideology and class difference within the literary work, the role of money and power, and author's ideologies. Notion of binary oppositions or duality, and manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from literary perspective.
- ii. Analysing the text by employing Critical Discourse Analysis: The data are analysed by using CDA, through using linguistic strategies; manipulation, binarism, lexicalization, presentation, euphemism, implication, contrast and language style of paradox, syntax exploitation, simplification, and presupposition.

The textual analysis of the data of *Fahrenheit 451* is conducted by using two analytical tools, but through one phase of analysis:

- i. Marxist Criticism: by using the essentials of Marxist Criticism; ideology, class, and power.
- ii. CDA through Foucault's theories of relationship of power and knowledge. According to on Foucault's perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power

reproduces knowledge in order to shape it according to its intentions. The analysis is based on the notion of binarism or binary opposition, where two characters in the novel appear to be in binary opposition, socially and intellectually. Binarism (a mode of thought on stable oppositions such as good and evil, it is a central to the literary creation, especially in drama and fiction) as a literary notion is used as a platform that serves the analysis of the text. Binary means duality, a combination of two things (a pair), this is a vastly used term with distinguishing meanings in many fields (Ashcroft, 2013). The textual analysis of the data of the three narrative texts is providing answers for the first and second research questions. In addition, the analysis reveals the connection between this narrative text (as fictional work) and reality, by finding convergence with similar situations in politics of our real world to provide answer for the third question of the study.

1.12 Definition of Terms

- 1) Absolute Power: means a complete authority to act in an area, not restrained by supervision or review (Glad, 2002). In this study, absolute power is represented by totalitarian regimes and dictatorships which characterized by force and suppression of the societies inside the narrative texts.
- 2) Corruption: it is the misuse of public power for private and personal benefit (Waite and Allen, 2003).
- 3) Ideology: is defined ideology as a set of closely related beliefs or ideas, or even attitudes, characteristic of a group or community (Plamenatz, 1970).
- 4) Micro-universe: is a small universe, specifically the natural universe observed at the microscopic level. In this study micro-universe means the literary texts of the narrative works under the study including its sequential events and characters (Scholes, 1982).
- 5) Macro-universe: is everything that exists; it is another word for the universe or cosmos. In this study macro-universe means reality and culture in our real world (Scholes, 1982).

- 6) Class: it means the social class, a group of people within a society who possess the same socioeconomic status. The most common being the upper, middle and lower classes.
- 7) Identity: is a term refers to a social group which is restricted by membership rules and professed characteristic attributes, or predictable behaviours (Fearon, 1999).
- 8) Dystopia: is a term refers to an imaginary place where people are led by dehumanized way and often spent their lives in fear (Navrátil, 2008).
- 9) Modernism: it is a literary period in English Literature occupied the years from 1890 through approximately 1965 (Drabble, 2000).

1.13 Summary

This chapter has provided some ideas on absolute power and its interconnection with corruption in the novels the study focuses on. The purpose of the study is underscored by displaying the research gaps and proposed objectives. The objectives of the study are related to the notion of absolute power and the notion of corruption, and the interconnection between the absolute power, as practiced by totalitarian regimes and dictatorships, and corruption that resulted from the practicing absolute power. Furthermore, the research questions, the significance and scope of the study were presented. The theoretical framework of the study is pillared on the Marxist Theory and Social Constructionism Theory. These two distinct, yet interrelated theories operate reciprocally in underpinning the absolute power-corruption interconnection as the dominant thematic structure(s) of the selected narratives. The conceptual framework of the study clarifies and outlines the major concepts and issues which support the research approach as comprehended in this study. Three key areas of research have been highlighted in this study; (i) absolute power as encoded in the narrative structures, (ii) corruption as an inevitable consequence of absolute power in dystopian societies, and (iii) the political regime in dystopian societies has resorted to ideology as a means to reshape the class, identity, culture and awareness in human societies. Marxist criticism and CDA will be

employed together as approaches for analysing the narrative texts the study focuses on, in order to answer the research questions and get findings, results, and conclusion.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Since literature has social and ideological function, this in turn will allow to deal with themes or ideas such as politics of literature (literary politics) as a directed or intentional discourse in which political discourse attempts to employ literary text as a means of promoting for certain ideologies or concepts. Concurrently, one has to deal with the concept of political literature, which stems from the function of literature in treating the affairs of reality in its multiple dimensions; this includes the political affairs in order to address reality and the thought of man. In this view, the current study will analyse George Orwell's two novels; *Animal Farm* and *Nineteen Eighty-Four*, and Ray Bradbury's novel *Fahrenheit 451* in terms of the main political ideas and ideological concepts expressed through these literary works. As mentioned in the previous chapter, the central political idea that appears in these novels is the political absolute power, and corruption resulting from practicing absolute power, which is represented by the totalitarian and dictatorial regimes that create dystopian societies.

This chapter start with definitions of theories, concepts of this study, and finally those who have studied the concepts in other literary works. It presents a comprehensive overview of relevant literature related to the current study, concepts and the result of the previous studies. Mainly, the theoretical concepts will be explained in this chapter. These concepts include; Marxist theory, social constructionism theory, Marxist criticism, CDA, absolute power, corruption, and ideology. Furthermore, this chapter provides definitions for the concepts of identity, culture, class, and dystopia, in addition to quick description of the period in which the novels under the study had been written.

2.2 Marxist Theory and Social Constructionism Theory

Marxism is a system of economic, social and political philosophy based on the ideas that view social change in terms of economic factors. Karl Marx (1818-1883) and Friedrich Engels (1820-1895) were the fathers of the Marxist theory. Marxism was a dominant political and ideological structure in the early 20th century. The influence of Marxism was not confined to the Soviet Union territories and cultures. Bressler (2007) commented on the political movement stating that "Marxist theory dominated both English and American writings and college campuses both in the West, and were led and taught by intellectuals who committed themselves to Marxist ideology" (2007, p.191). The core principles of that socio-economic system can be codified as follows: (1) reality itself can be defined and understood; (2) society shapes our consciousness; (3) social and economic conditions directly influence how and what we believe; and (4) Marxism aims at transferring the world from a place of bigotry, hatred, and conflict (because of classes struggle) to a classless society in which wealth, opportunity, and education are accessible for very one (2007,p. 192). In addition, this ideological global plan of Marxism covers all walks of human community, including literature, literary theory and literary genres. It is worth noting that the class of ideologies is allegorically images in the selected narrative data.

As a movement, Marxism tries not only to comprehend the world but to change it, thus the clash of powers becomes the core of the theory. Barry (2009) stated that "Marxism sees progress as coming about the struggle for power between different social classes. This view of the history as a class struggle (rather than as a succession of dynasties or as a gradual progress towards attainment of national identity and sovereignty) seems to be motivated by the compaction for economic, social and political advantage" (2009, p.135). This philosophical and political theory led to the evolution of what is so called Marxist criticism. This term refers to the literary criticism based on social and dialectic theories. Marxist criticism viewed the literary works as reflections of the social institutions from which they originated. The core of the Marxist theory was the economic forces that shaped the individualities and human communities. Tyson (2006) explained the Marxist theory by stating that "economics is the base on which the superstructure of social/political/ideological

realities is built. Economics always includes social and political power as well, which Marxists today refer to socioeconomic class, rather than economic class, when talking about the class structure" (2006, p.53).

The applicability of the Marxist Theory premised to the sphere of reality and consequently to literature that paved the way to unravel the notion of Marxist Criticism. Marxism refers to the philosophy of Karl Marx, the first literary critic who represents Marxist school of thought. In 1830, the literary works of well-known authors like William Shakespeare and Johann Wolfgang was analysed by Karl Marx. Russia, the country who had lived long periods under imperialism of tyrannical czars, witnessed the revolution of Marxist Criticism which began in 1917. Karl Marx's literary work had great influence on the remarkable work of Lenin and Leon Trotsky 'Literature and Revolution'; it is one of the best writings in Marxist criticism (Trotsky, 2005). Marxist ideologies had affected on literary criticism in twentieth century.

Based on Social Constructionism, language is the replication of the principles of a certain group (Berger and Luckmann, 1991). Language plays an important role as the meaning and trust carrier. So, discourses are considered as the truth which is imposed as reflection in power. Burr states that social constructionism underlines on the role of language in the social context (Burr, 1995). Thus, all social activities like; literature, politics, religion, law, and even economy are socially constructed through discourse. In addition, the intent of discourse is to know the social construction as a discursive construction wherein basically all social phenomena can be analysed by employing discourse analytical tools (Jorgensen and Philips, 2002). Hence, literature as a social activity is constructed through language use. Therefore, the social constructionism theory will underpin this study to examine the socially constructed concepts of the literary discourse in the selected novels under the study. Gergen assumes that the most revealing premise is that the terms and forms by which we achieve understanding of the world and ourselves are social artefacts, products of historically and culturally situated interchanges among people. In addition, language derives its significance in human affairs from the way in which it functions within patterns of relationships (Gergen, 2009).

It is noteworthy to mention that scholars, like Gergen (2009), make distinction between constructivism and constructionism. It is of interest to point out here that while constructivism is viewed as an artistic movement, constructionism mainly deals with meaning as social constructs, with paying attention to its linguistic facet. To recapitulates, the theoretical premises of Social Constructionism Theory can be verily applied by the use of Critical Discourse Analysis as an approach to underpin the issues of absolute power and corruption. For this study, Critical Discourse Analysis as an approach will follow Fairclough, Van Dijk and Foucault as theoretical markers or indicator to the texts analysis of the novels under the study. In addition, the Marxism and the Marxist criticism will be applied on the chosen narrative literary texts. The finding will be of cardinal importance to understand the literary artefacts as socio-cultural constructs. The finding will be of cardinal importance to understand the literary artefacts as socio-cultural constructs.

As a personal opinion, it could be said that there are merits in the two theories that have been chosen to underpin this study and help in interpreting the concepts to be investigated. The Marxist theory emphasizes the relationship between literature and reality, as it views the literary text as a product of a social environment at a certain historical period. It considers literature as a social institution with an ethical and ideological function. Marxism is concerned with the conflict between the social classes and tries to reveal the political ideologies in the literary text and the connection between these ideologies and the social structure that produced the literary text. In the Social Constructionism, language plays an important role as the meaning and trust carrier. It underlines on the role of language in social context of society. All social activities like; literature, politics, religion, law, and even economy are socially constructed through discourse. So, discourses are considered as the truth which is imposed as reflection in power. The intent of discourse is to know the social construction as a discursive construction wherein basically all social phenomena can be analysed by employing discourse analytical tools. The social constructionism theory looks at the text from a Marxist perspective, because it is originally derived from Marxism and devoted to interpreting the meanings as social constructs. Thus, the social constructionism theory will underpin this study to examine the literary

discourse in the selected novels under the study. Thus, these two theories have been selected to be the governing theories that underpin the framework of this study.

2.3 Marxist Criticism

According to Marxists, even literature itself is a social institution and has a specific ideological function, based on the background and ideology of the author (Tyson, 2006). Marxists believed that the writer of literary text was not that talented autonomous individual who was inspired by supernatural forces, but writer was shaped by the social context to which the writer belonged. Therefore, the writers visibly or invisibly, transmitted their class worldviews which ultimately influenced the formal aspects of their literary works. The intellectual influence of Marxism and Marxist thinking extended beyond the Soviet Union to Europe and America in all walks of life, and literature was not an exception.

Terry Eagleton stated that the aim of Marxist criticism; " is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and, meanings. But it also means grasping those forms, styles and meanings as the product of a particular history"(1976, p.32). Marxist literary criticism involves an evaluation of the political trend of a literary text, and locates if its social content or its literary form is 'progressive'. Marxist criticism studies the society inside the literary text and analyses the class constructs that demonstrates in the literature. Furthermore, Marxist criticism aims at analysing the struggle of classes in a given narrative text, and uncovering whether the text the text supports the ruling class ideology; or it works against that ideology.

The literary work has been looked by Marxist criticism, as a product whose creator or producer focuses on the role of ideology and class. Marxist literary criticism emerged through the theories of class struggle, politics and economics. The works of literature could be analysed by investigating the social conditions in which they were produced, that is because the thought behind Marxist Criticism is to deal with the literary works as products of history. The political ideas that will display, the

economic status in the text, and the kind of characters that develop through the text are determined by the author's social situation. Regarding literary theory, Marxist schools acknowledged that creation of literary work came as a result of the objective influence of the author's surroundings, and the author's subjective inspiration (Siegel, 2006). So, Marxist critics study the text and its author, and the context.

Marxist criticism could be defined as literary criticism that cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of the time and certain facts about the author's life in order to understand the world behind the literary text. The purpose of Marxist criticism, which is a school of thought, is to perceive and define the world, and interpret it with logical and concrete evidence by considering ideologies. Marxist critics explore the narrative text and the ways in which the characters employ for getting and keeping economic power which is the major motive behind all political and social activities that cover government, religion, education, technology, the arts, the media, etc. The relationship between the upper class of society, indicated to as the bourgeoisie by Karl Marx, and the oppressed lower working class of society or what is so called proletariat has been focused by Marxism. To analyse the narrative text, Marxist criticism aims at exploring how the ruling class of society oppresses the lower class which lives in hard conditions, while the upper class acts in favour of their own interests (Siegel, 2006).

Based on what is mentioned above, the essentials of Marxist criticism are; i) The literary work has been looked by Marxist criticism, as a product whose creator or producer confirmed the role of ideology and class, and the literary work should be understood by considering its historical context. ii) The Marxist framework focuses on the author's class, and stresses that the dominating ideologies and social conditions of the author that effect on the way he writes, and what writes. iii) At the literary works, Marxist critics focus on the role of money and power. iv) Marxist critics raise certain questions; does the text create propaganda in favour of current status? Or the text is against it? Is there any ignored conflict in the text? who will benefit from the story of the text ? that's to understand the world behind the literary text. v) Marxist critics believe that the social transformations are caused by the struggle between

existing opponent forces, and this make the society progresses. vi) Ideology has a very significant role and function in literature. So, Marxist criticism examines how ideologies work in literature to hide social contradictions, especially between economic groups. Marxist criticism aims to expose the hidden ideology in the literary work. It helps to mark whether literature can change the world or fail. The most influential Marxist thinkers were Raymond Williams (1921-1988), Terry Eagleton (b. 1943) and Antonio Gramsci (1891-1937).

2.3.1 Raymond Williams

In his book, Williams (1977) generated an intellectual network among the terms culture, language, ideology, and literature. These axioms were interpreted and related to the fundamental concept of Marxism. Williams developed the interconnectedness of Marxism and Literature. He considered art and literature as forms of culture. Culture, more specifically art and literature, were seen as the deepest record, the genuine impulse, and the earnest resource of the human spirit (Williams, 1977). Literature, in Williams' words, was "the process and the results of formal composition within the social and formal properties of language"(1977, p.46). However, literature was assimilated to ideology. The concept of ideology was evidently significant in almost all Marxist thinking. The two main straightforward views of the term were (i) a system of beliefs distinctive of specific class or group, and (ii) the general procedure for the creation of meanings and ideas (Williams, 1977). In a class society, all beliefs were founded on class position, and the systems of belief of all classes including that of proletariat within class society.

2.3.2 Terry Eagleton

Eagleton focused on the realistic aspect of ideology. Thus, ideology in Eagleton's words; "is not in the first place is a set of doctrines; it signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a

whole" (1976, p.15). In addition, Eagleton related ideology to arts maintaining that "all art springs from an ideological conception of the world" (1976, p. 15). In the seminal monograph "Marxism and Literary Criticism", Eagleton embarked on the term by stating that Marxist criticism "analyses literature in terms of the historical conditions which produce it; and it needs, similarly, to be aware of its own historical conditions" (2003, p.11). This stressed the assumption that "Marxist criticism drew heavily on the sociology of literature" (2003, p. 12). However, Marxist theory was not merely sociology of literature concerned with how novels get published and whether they mention the working class. Its aim was to explain the literary work more fully and to provide a sensitive attention to its forms, styles and meanings (Eagleton, 1976). About the concept of ideology and its associative notion, power, Eagleton explained:

certain forms of law and politics, a certain kind of state, whose essential function is to legitimate the power of the social class which owns the means of economic production. But the superstructure contains more than this: it also consists of certain "definite" forms of social consciousness" (political, religious, ethical, aesthetic, and so on), which is what Marxism designates as ideology. The function of ideology, also, is to legitimate the power of the ruling class in society; in the last analysis, the dominant ideas of a society are the ideas of a society are the ideas of its ruling class. Art is, for Marxism, part of the "super-structure". It is . . . part of a society's ideology

(1976, p.4)

The above elucidation was of significance when the Marxist theory is applied to analyse Orwell and Bradbury's selected narrative texts.

2.3.3 Antonio Gramsci

Gramsci introduced the theory known as "cultural hegemony" wherein political regimes controlled the minds and passions of the multitude not just by direct destructive force but by a coherent system of notions to serve their political intentions. Cultural hegemony depicted how the state and ruling capitalist class, the bourgeoisie utilized the cultural institutions to uphold power in capital societies. In Gramsci's outlook the bourgeoisie developed a hegemonic culture using ideology rather than

violence, economic force or coercion (Haralambos, 2013). Hegemonic culture propagates its own values and norms so that they become the "common sense" values of all and thus maintain the status quo. Gramsci very much spread out this idea and made an acute analysis to reveal how the ruling capitalist class (the bourgeoisie) could establish and maintain its control (Anderson, 1976). For Gramsci, cited in Cristae (2013), ideology was the "analysis of ideas, more precisely, the search for the origin of ideas" (2013, p.3). In Gramsci's mind, a class or a "social group from the start had a first level of existence, which was mostly economic" (2013, p.3). Gramsci referred to other social groups which underwent the common oppression in the dystopia states. Therefore, these social groups under oppression could form their political ideologies which they put into practice for changing the human situations. The previous survey related to the Marxist thinkers Williams, Eagleton and Gramsci with their worldviews on ideology, social class and power could form the first circle of the conceptual scheme of this study.

2.4 Critical Discourse Analysis (CDA)

In this section, it is important first to answer the following questions; what is 'discourse'? What is 'text'? Is a narrative text (story) considered 'discourse'? Is it possible to apply CDA to analyse the narrative text, and how? Van Leeuwen (1993b) stated that "Discourse as social practice sees discourse as social action, and a part of the socio-cultural practices of society as well as its social context. As a result, discourse is socially shaped, and is socially constitutive"(p.193). Discourse, a word which in general means conversation or speech, had been derived from the Latin word 'discursus'. But the word 'discourse' has been given rather broad of meanings by modern science. In the context of Applied Linguistics 'discourse' has been explained by two groups of the Linguists; a group claims it refers to 'texts', the other claims it means 'speech'. Norman Fairclough embarked on the notion that discourse - language use in speech and writing is a form of 'social practice' (Fairclough and Wodak, 2013). This concept may bring discourse closer to the Marxist view of sociology of literature. Not only that, since discourse is "so socially consequential, it creates the important issues of power. Discursive practices may have major ideological effects and they can

help to produce and reproduce unequal power relations between social classes" (2013, p.185). Fairclough developed a systematic approach which dealt with basic concepts of language, power and ideology. According to Johnstone the controlling theoretical idea behind CDA "was that texts, embedded in recurring "discursive practices" for their production, circulation, and reception which are themselves embedded in "social practice," were among the principal ways in which ideology was circulated and reproduces" (2008, p.4). Thus, the Marxist conceptual paradigm as one mental unit is connected to the circle of CDA.

Fairclough observes that: "A text is a product rather than a process- a product of the process of text production . . . The term 'discourse' refers to the whole process of social interaction of which a text is just a part. This process includes, in addition to the text, the process of production of which the text is a product, and the process of interpretation, for which the text is a resource" (1989, p.24). Fairclough determined three functions for every text (these functions work in the text together in the same time): (i) every text produces social interaction between participants - interpersonal function. (ii) every text represents an experience in the world - ideological function. (iii) every text unites separate components into a whole-textual function. So, narrative text (novel) and short conversations, according to Cook, could be called 'discourse' (Cook, 1990). Thus, the narrative texts (novels) could be analysed by employing CDA.

Some Linguists had shed light on the 'Literary Theory' that concerned with Critical Linguistics in the late 1970s. They claimed that a set of Linguistic procedures could be applied to the text, in order to reveal the latent ideological and cultural meanings in the text. Eventually, Critical Linguistics led to give birth to CDA. However, CDA had become a separate field with the works of Fairclough and Wodak, and so on. Basically, it is an analytical research technique. CDA investigates how social power abuse or dominates. The word 'critical' in CDA is self-explanatory; it discusses the social power and the hidden ideology (Kirenand Awan, 2017). So, CDA, as a discipline, tackles many issues; i) it deals with power relations (both society and individual), ii) ideology, iii) social processes (social and individual orders), iv) historical social orders, people's social behaviours (represented in their

discourses), v) it reveals the individual and social position, in addition, it worth noting that vi) CDA studies the relation between the text and the society (Kirenan and Awan, 2017).

When novel or story has been analysed by the sociolinguists, they could concluded, based on socio-linguistics' views, that story has not presented only different structural classes according to the certain cultures, but also it puts particular traits on; i) who can tell?, ii) to whom?, iii) under what circumstances?, and iv) how, (in a particular culture) greetings, rituals, speech, and events are taking place? Thus, for analysing a narrative text these four questions should be taken in consideration. Furthermore, six elements have been argued by Hatch as significant elements to analyse the macro structure of the story, narrative text, they are; i) setting of the story (time and place), ii) characters, iii) problem statement, iv) the objective of the story, v) resolution, and vi) conclusion (Hatch, 1992). Finally, it could be said that 'plot' is the vital element of the story, because it relates the events to the characters in the story. As Aune defined the 'plot', it is the arrangement and sequence of events of the story which is related to the characters in the story. Through the plot, it will be evident that characters act and in act (Aune, 2003).

As an analysis approach, it could be determined what CDA does. Fairclough confirmed that CDA focuses fundamentally on social concerns: "CDA analyses texts and interactions, but it does not start from texts and interactions". He determined that "It starts rather from social issues and problems, problems which face people in their social lives, issues which are taken up within sociology, political science and/or cultural studies" (2001a, p.26). In this regard, Mayr emphasizes that "CDA therefore addresses broader social issues and attends to external factors, including ideology, power, inequality, etc. and draws on social and philosophical theory to analyse and interpret written and spoken texts" (Mayr, 2008, p.9). The microstructures of language are linked with and help to shape the macrostructures of society, and that's why CDA researchers often examine (Mayr, 2008). The public discourse is used by the power structures to reinforce their control, and in same time to weaken the power of other groups. CDA concerned with understanding how discourse is correlated with power's relations.

Fairclough (1989, 1995) has presented his model for CDA which includes three interconnected processes of analysis, and these processes are linked to three interrelated dimensions of discourse; i) the object of analysis (text), ii) process of producing of the object (the text) is (writing), and receiving of the object is (reading), and iii) the socio-historical conditions that govern these processes: the external context. Each one of the three mentioned dimensions, based on Fairclough, needs a certain type of analysis:

- i. Description (text analysis): in this study, the analysis of the narrative texts provides description of the texts, themes, events, characters, and setting.
- ii. Interpretation (processing of analysis): the analysis in the current study provides interpretation for the findings of the data analysis that the analysis reaches.
- iii. Explanation (social analysis): the analysis explains the social relations within the narrative texts, and finds connection between the texts and its external context. Thus, the three mentioned dimensions are applied in through conducting the analysis in this study. As long as the dimensions are all involved and are shown to be mutually explanatory, it does not matter which kind of analysis one begins with. Fairclough's approach to CDA is helpful, because it provides various points of analysis' entry.

According to Fairclough and Wodak (2013), discourse is "so socially consequential, it creates the important issues of power. Discursive practices "may have major ideological effects and they can help to produce and reproduce unequal power relations between social classes" (p.185). Based on Van Dijk (2006), the strategy of 'manipulation' is one of the major notions of CDA. Manipulation is as a form of social power abuse, cognitive mind control and discursive interaction. Socially, manipulation is defined as illegitimate domination confirming social inequality. Manipulation "is a communicative and interactional practice, in which a manipulator exercises control over other people". Furthermore, "manipulation not only involves power, but specifically abuse of power, that is, domination. That is,

manipulation implies the exercise of a form of illegitimate influence by means of discourse", and "manipulators make others believe or do things that are in the interest of the manipulator and against the best interests of the manipulated..... Language users call their own discourse 'manipulative'"(p.360). In addition, binarism or binary opposition is a significant notion used in CDA. It is "the system of language and/or thought by which two theoretical opposites are strictly defined and set off against one another" (Smith, 1996, p.383). Under the umbrella of CDA, there are several linguistic strategies that are used in analysing the three narrative texts that the study focuses on. As mentioned in the conceptual framework of the study, these linguistic strategies are; manipulation, binarism, lexicalization, presentation, euphemism, implication, contrast, language style of paradox, syntax exploitation, simplification, and presupposition.

2.5 Power

The current study investigates absolute power as main concept. It explores the abuse of power represented by totalitarian regimes and dictatorships as depicted in the three selected novels under the study, because power is a major part of political life that controls and affects negatively the life of societies in these narrative texts. In one of Foucault's writings, 'Discipline and Punish' he stated that the main source of social discipline and conformity is power. Through power, the state controls people and obliges them on compliance of its law, one can see the most explicit and forcible form of power (Bunsom, 2016).

According to Van Dijk, "power is a property of relations between social groups, institutions, or organizations" (2013, p.84). In fact the social power matters and not the individual one. In addition, Van Dijk emphasized that "the social power can defined in terms of the control exercised by one group or organization (or its members) over the acts and/or the mind of (the members of) other group" (2013,p.84), therefore restraining the liberty of acts of the others, or affecting their knowledge, outlooks and ideologies. Thus, there is a sense of dominance in such human relationships. According to Van Dijk, dominance is understood as a form of social

power abuse that is as a legal or moral illegitimate exercise of control over others in one's own interests, often resulting in social inequality (Van Dijk, 2013).

The three narrative texts under this study depicted societies that subjected to coercive power practiced by political totalitarian regimes and dictatorships that use their absolute power to oppress these societies. Thomson identified four different types of social powers such as economic, political, coercive and symbolic. The economic power emerges from the ownership of wealth or the way it is generated. The political power relies on decision making that originates from a position to be elected, appointed, or inherited authority. The coercive power occurs from the usage of oppressive state machineries. For instance, the implementation of brutality against insurgency is regarded as coercive power (Thomson, 1977).

Totalitarianism is a form of absolute power. Brzezinski defined the word totalitarianism "A new form of government falling into the general classification of dictatorship"... It is built "on the basis of certain arbitrary ideological assumptions, proclaimed by the leadership in an atmosphere of coerced unanimity of the entire population" (1962, p.47). Totalitarianism is a type of government that controls everything starting from individual to collective life. This regime is characterized by force and suppression. Totalitarianism functions on two concepts; i) it is an official and exclusive philosophy which makes the society bow down before it, and ii) it is a sort of dogma which compels the society to work as it has been ordered to do, and without even complaining (Brzezinski, 1962). Beauchamp opined totalitarianism as matchless threat in the human history, which was further terrifying because of more total compared to any preceding form of tyranny (Beauchamp, 1986). The effect of the themes of absolute power and abuse of power and the political topics, which have been addressed by the novels under the study, extended to involve the reality of the 21st century. The researcher sees that despite the political systems in many countries, at the present time, are democratic in their form, but they are in fact totalitarian regimes and they abuse their power and practise corruption. Literature as a social activity, especially the political novels, still depicts societies in different regions in our world today that suffer from domination of political systems, injustice, corruption,

inequality and restricted freedoms, as if they copy the same story of the three novels under study.

2.6 Corruption

It is difficult to find an agreed definition of corruption, because it involves all life aspects. Corruption is anywhere; it might penetrate political, social, religious, administrative, financial, educational, and moral sides in the state or the society. However, Waite and Allen mentioned that literature on police corruption could provide a relatively simple definition of corruption that; "corruption is the misuse of public power for private and personal benefit" (2003, p.282). This study deals with the political sense of this concept. Corruption means abuse of power, it penetrates all life aspects of societies inside the novels under the study, wherein political, ideological and social corruption is prevalent. Werlin stated that corruption "is robbing people the opportunities they fought for" (2013, p.4).

Corruption is a main concept in this study. It is related to the concept of absolute power in a 'cause-effect relationship', i.e. wherever absolute power exists, corruption will therefore exist. Thus, the current study intends to investigate and determine this relationship in the three selected novels under the study. The societies inside the texts suffered from absence of social justice, because of the corrupt regimes that prevented societies and individuals from their rights and freedoms. Thus, corruption leads to create the dystopian society and finally disintegration of society due to clash of classes. Corruption is a form of dishonest or unethical conduct by a person or a group. It may include many activities including bribery and embezzlement. Government or political corruption occurs when an office-holder acts in an official capacity for personal gain. In wealthy countries, corruption is present wherein power and public money are misused for private gain, and institutions of government are powerful enough to keep corruption under control. Anyway, corruption is not seen as "shameful" but, rather, as "standard operating procedure", as exists in most poor countries. Thus, it becomes a form of "political illness". A

dictatorship or totalitarian regime is very weak to improve living conditions of people, but it is powerful enough to undermine potential forms of opposition (Werlin, 2013).

2.7 Ideology

Since this study aims at investigating the interconnection of absolute power and corruption, and intends to determine this relationship as cause and effect in the selected narratives texts under the study, therefore the study looks at ideology as the cornerstone of this relationship, because of the linkage between ideology and power in the narrative texts, and that's why the confirmation of the relationship of power to the ideology is one of the objectives of this study. Thus, this section will highlight the concept of ideology. Ideology has been defined in diverse ways and through different perspectives. Plamenatz defined ideology as “a set of closely related beliefs or ideas, or even attitudes, characteristic of a group or community” (1970, p.15).

For van Dijk (2004), "ideologies have something to do with systems of ideas, and especially with the social, political or religious ideas shared by a social group or movement", so, ideology is "systems of ideas of social groups and movements" (2004, p. 352). Ideologies "make sense in order to understand the world (from the point of view of the group)", and "as a basis for the social practices of group members"(2004, p. 352). The common ideologies like; communism, anti-communism, socialism and liberalism, feminism and sexism, racism and antiracism, pacifism and militarism, are "more or less positive or negative depending on our point of view or group membership" (2004, p. 353). Van Dijk confirms that "ideologies are the fundamental beliefs of a group and its members" (2004, p. 354). Mayr believes that:

Definitions usually fall into two broad categories: a relativist definition, denoting systems of ideas, beliefs and practices, and a critical definition, allied with Marxist theory, which sees it as working in the interests of a social class and/or cultural group. When critical discourse analysts argue that discourse embodies ideological assumptions, they use the term ideology in a critical sense

(2008, p.10)

In the three novels under study, political absolute power was based on the marketing of its own ideologies to persuade and subject the societies for its total authority. The ruling class uses processes of manipulation and distortion of these ideologies, from time to time, in order to retain its power and own interests. According to Van Dijk, the process of manipulation has been adopted to be the masterful strategy for influencing the minds of individuals and societies by distorting and internalizing of certain ideologies, values, beliefs, or attitudes (Van Dijk, 1999). The use of Language and discourse, based on Van Dijk are the "critical social practices influenced by ideologies", which in turn also influence "how we acquire, learn or change ideologies" (2000, p.9).

Capitalist relations are embedded in ideologies and not just in economic relations; this Marxist view has been emphasized by critical linguists (Sandaran, 2008). For Marx, ideologies link to manipulation. Van Dijk (1998) demonstrates "the ideas of the ruling classes are imposed upon the majority and accepted throughout society as natural and normal"(p. 2). Althusser's theory of ideology is considered a development of Marx's views. Ideology has been seen as material practices by Althusser, it is entrenched in social institutions (Althusser, 1984). Sandaran mentioned that ideology is treated as struggle in Gramsci's notion of hegemony (Sandaran, 2008). She stated that "Dominant ideology has to constantly overcome resistance through subtle measures which aim to gain the people's consent for the social order that it promotes. Thus, the capitalist class system and its methods of power involve a combination of 'political society' and 'civil society', with the former relating to coercion and the latter to hegemony" (2008, p.37). Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies. As Sandaran stated, this means discourse in power-knowledge relation. Foucault's views in this respect are considered another major inspiration to CDA (2008, p.36). So, "CDA's stand that language, and more broadly discourse, is the instrument through which ideology is transmitted, enacted and reproduced" (2008, p.38). In the next analytic chapter of this thesis, there will be further explanation on the role of discourse in spreading or promoting of ideology in the selected narrative texts, in addition to how power relates to ideology.

2.8 Power and Ideology

Fairclough stated that:

Ideologies are closely related to power, because the nature of the ideological assumptions is embedded in particular conventions, and so the nature of those conventions depends on the power relations who underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power. Ideologies are closely related to language, because using language is the commonest form of social behaviour

(1989, p.2)

The relationship between the concept of power and ideology seems to be the reason behind the hegemony that the political systems own, as portrayed by Orwell and Bradbury in their novels under this study. Power is an extensively used notion for the analysis of human actions such as communicative behaviour. A study on power needs a working description of the ways in which power functions. It is understood as a capability of some individuals or groups or institutions to persuade the behaviour of others for anticipated effects / objectives. One of the purposes of ideology is to generate knowledge and link it to power (Thomson, 1977). Fairclough believed that ideologies are "significations/constructions of reality (the physical world, social relations, and social identities) which are built into various dimensions of the forms/meanings of discursive practices, and which contribute to the production, reproduction or transformation of relations of domination" (1992, p.28). Mayr stated that ideologies are as "serving the interests of certain groups with social power, ensuring that events, practices and behaviours come to be regarded as legitimate and common-sense. Ideologies do this subtly, because they inform the way people interpret the world around them, hence hegemony" (2008, p.11).

2.9 Related Concepts

In addition to the key concepts of this study, which have been discussed above, there are related concepts associated with the major concepts as mentioned

earlier in Chapter I. The concepts of identity, class and dystopia will be discussed in the next subsections for defining and clarifying. As well as the period of Modernism in English Literature will be explained in short to show the historical context, social and political environment and conditions in which the selected narrative texts were written, as this is important for analysing these texts based on Marxist criticism and CDA.

2.9.1 Class and Identity

Class and Identity are investigated as related concepts to the main concepts of the study. There is a correlation between these two concepts. Each social class, and each individual, has its own identity. Societies are always witness changing in social classes, due to social changes resulting from class conflicts. Accordingly, the identity is being reshaped. This means that class and identity are influenced by social changes. This study explores classes' disparity and the conflict between classes and how the identity is reshaped or deformed in the narrative texts under study. Identity is a complicated concept, it includes national, ethnic, gender, and state identities. The psychologist Erik Erikson in the 1950s tackled mainly the concept of identity. Basically, identity is socially constructed. The term identity, as used now, refers to a social group which is restricted by membership rules and professed characteristic attributes, or predictable behaviours. The cultural and historical construction of all identities' kinds has recently been a preoccupation for social historians and students of literature and culture, because of Michel Foucault's views to the debate on multiculturalism (Fearon, 1999).

Identity of individual is not a fixed construct, and performance of identity is continuing. Particular identities are represented according to the social 'codes' which are changed with passing of time. Individuals depend on existing discourses, through continual dialogue with their social environment, in order to shape their identity, their interests, and their social positions. An identity of individual does not exist a priori, but has to be constructed continuously in order to keep it (Cameron, 1995).

2.9.2 Dystopia

The concept of 'dystopia' has been presented to be related to absolute power and its corruption in the three selected narrative texts under this study. 'Utopia' and 'Dystopia' are two distinct terms exist in modern fictional literary studies. Utopia refers to a place of ideal perfection especially in laws, government, and social conditions. Dystopia, in contrast to utopia, refers to an imaginary place where people are led by dehumanized way and often spent their lives in fear (Navrátil, 2008).

The term 'dystopia' appeared first in a parliamentary speech by the English politician John Stuart Mill in the House of Commons (on March 12th, 1868) using the new word 'Dystopia' as a synonym to 'bad place'. This term progressively turned into a reference to a kind of society that exerts strong control over its citizens, claiming to be perfect. "The Story of the Days to come", and "When the Sleeper Wakes" are the two first dystopian novels published in 1899, more than thirty years after the term was first used (Navrátil, 2008). The corrupt means of control of the state, institutions or corporations lead to dystopia. The dystopian society hides several problems and pretends to be good which is presented as a utopia. Usually, this kind of society is ruled by the upper class without democratic actions and forceful imposition on citizens. The state totally controls all economic activities and use propaganda to convince the society that life under the regime is good. Dystopia connected its roots with disaster in thought of the twentieth century (Suciu, 2013). The dystopian novel, as a genre that flourished in the twentieth century, which reflect the prevailing concepts of absolute political power and the emergence of the totalitarian and dictatorial regimes as the worst political regimes which established due to the great events in the last century, such as the First and Second World Wars, inventing of the nuclear bomb and technological advances.

2.10 Modernism

In order to analyse the narrative texts under the study and since the literary text is the product of its environment, it is important to study the external context

surrounding the literary text in the period in which the text has been produced, and this includes the social, political and cultural conditions of that period. The three books under the study are; (i) *Animal Farm*: written by the British author George Orwell, and first published in 1945. (ii) *Nineteen Eighty-Four*: written by George Orwell, and first published in 1949. (iii) *Fahrenheit 451*: written by the American author Ray Bradbury, and first published in 1953. The period of Modernism in English Literature occupied the years from 1890 through approximately 1965. (Drabble, 2000). Through the publication dates of these three novels (1945, 1949 and 1953), it can be observed that they were all published in the period of Modernism in English literature, in the mid of the twentieth century.

Modernism was looked upon as diverse forms of art. Through the period from 1890 to 1930 the modernism had been developed. After the appearance of this movement, new schools of thoughts, narrative techniques, and new theories of art and literature were emerged such as symbolism, feminism, nihilism, objectivism, and naturalism. This involved different literary genres including novel, drama, poetry, and short-story. During the period from 1910 to 1930 an economic depression happened. The **high** modernism began soon after the First World War wherein the politics, society, art and literature developed new emotions. According to the description of Virginia Woolf; "this is an accumulated sense of exhilaration at a variety of new beginnings and rejections of the past" (Sanders, p.506). Modernism is not an accurate label rather a way of presenting to the efforts of various individuals across the arts who attempted to stir away from the traditional modes of depiction in formalized or political forms. In the literature, the move to new forms required a reconsideration of the imaginative writing (theme, character, narration and plot), the awarding of time and space, imagery and especially language (Childs, 2009).

In the West, a constant change happened since 1930 and onwards such as an economic breakdown and unemployment. Meanwhile, the development of the major Bolsheviks in the Soviet Union, Fascism in Italy, Mao's Communists in China and Nazism in Germany kicked off the violence, leading to the invasion of Abyssinia, the Spanish Civil War, and eventually the Second World War (Stephane, Werth and Panne, 1999). Nevertheless, Stalin, Hitler, and Mao hold the power for long enough to

cause severe damage to the civilians. So Michel Roberts, W. H. Auden, C. Day Lewis, William Palmer, and Stephen Spender turned their poetry into propaganda and Louis Mac Niece and George Orwell did the same through prose. Thus, the emergent modernism can be viewed as a distinctive cultural movement during the recent past. Eventually, it could be said that first half of the twentieth century witnessed many great events and dangerous turns that have brought about a dangerous and important turning point in the history of the modern world. These events negatively and seriously affected the lives of people in most parts of the world.

The most prominent of these political events are: i) World Wars I and II, when millions of people were killed, and the cold war between US and Soviet Union (after the Second World War) .ii) Production and use of atomic bomb. It is not easy for the world to forget the victims of those bombs, wherein The Air Force America dropped the first atomic bomb on the Japanese cities of Hiroshima and Nagasaki in 1945, and 120000 civilians were killed (Giangreco,2009). iii) The emergence of totalitarian political regimes and dictatorships that repressed peoples in many parts of the world imposed their total control over the people, and deprived rights and freedoms of individuals and society (Beauchamp, 1986). iv) The development of technology that has been used by totalitarian governments and dictatorships to impose their ideology on the people and to market false slogans, for more hegemony and the maintenance of power. As well as restricting freedom of opinion and suppression of anti-government ideology, in addition to the harsh social conditions, where poverty, unemployment and lack of education, and so on. In that era and under such aggravating circumstances, the three novels under the study were written.

2.11 Micro-universe and Macro-universe

In literature and culture two distinct, yet interrelated circulated terms exists called micro-vision and macro-vision. However micro is a prefix and may be applied to word describing something at small scale. Conversely, macro is a prefix implying large, over a long period and the big picture. There is a trend in literary studies stating that when an author writes a literary work, say a novel, then the novel is

micro-universe, which is a cultural product of various factors such as political, social, religious, and economic that related to reality which is macro-universe. Whilst the micro focuses on the individuals inside the narrative text, the macro stresses the massive which lies outside. Therefore, it is essential to unravel different discourses related to the narrative text for unlocking the world of the text. The narrative text or the micro- universe is inevitably related to physical world or the culture of the given group which interprets their concepts, rituals and actual activities. The system of such human activities is termed as the macro-universe. The micro-universe (the narrative text) integrally represents the macro-universe (the culture or the outside world / reality). In other phraseology, there is connectedness between the phenomenal world or the experiential world and the verbal world of the text (Scholes, 1982).

Scholes defined the linkage between the world of the novel and the physical world. He stated that "one context, made out of perceptual and experimental data held in common by author and audience, is always invoked any fictional or mimetic context, whether 'realistic' or 'fantastic'. This 'real' context provided a background against which one perceives and measures the pseudo-experiential or fictional context presented to us" (1982, p.6). Scholes stressed that fiction could generate what is faded of the experimental events or data, thus "the passage of real experience into the past is not itself fictional, but all attempt the reconstruct are precisely that fictions. Fiction is not what is lost but what is constructed"(1982, p.30). These two perspectives of looking events in a systematic way are significant in the analysis of the literary text. Actually, bundles of events in the novel or a story are structured on the basis of logic based so called cause and effect mode in a certain spatial - temporal setting as well as in the narrative works of analysis. These sequential events are indeed the repetitions of certain phenomena in the real world. Knowing the fictional truth (inside the narrative text) is in a way bounded to the phenomenal or the experiential events in the physical world (the reality) which interprets the relationship of micro-universe and macro-universe (Scholes, 1982). Also, in the language of the text, CDA researchers examine how the microstructures of language are linked with and help to shape the macrostructures of society (Mayr, 2008).

2.12 Related Previous Studies

The political themes in dystopian societies and totalitarian states have been the focus of so many literary works, especially the modernist English novel. The novels have reacted to the political situation development and threats brought up by the evolution of new political establishments. These novels were directed by their authors to the readers to make them realize the danger of totalitarian regimes, and to warn them of their emergence in their societies. Among the most distinctive works written on these themes are; George Orwell's two novels *Nineteen Eighty-Four* and *Animal Farm*, and Ray Bradbury's novel *Fahrenheit 451* (Kozel, 2011). The political themes in these novels have received great attention, because they touch people's lives in our real world as these novels represent reality. Therefore, these political novels have been the focus of so many literary, critical, and cultural studies. Since this study is devoted to investigating the interconnection of absolute power and corruption in the selected novels, it is significant to get a glimpse at the literature, which discovers a large body of research devoted to the three novels. In the following paragraphs, fourteen studies of the previous research are discussed in brief with what they have done. These studies were conducted in the period extended from 2001 to 2017.

The theme of absolute power in Orwell's two novels, *Animal Farm* and *Nineteen Eighty-Four*, was investigated by Sebastian who stated that this sort of power, which is absolute control over individuals lives, was highly criticized in these novels. This researcher concentrated on exposing practices of power, wherein the love of power was the major motive behind the political action (Sebastian, 2001). Navratil compared, in the two dystopian novels, of George Orwell's *Nineteen Eighty-Four* and Ray Bradbury's *Fahrenheit 451*, between the events in the \these novels with what happened in our real world (i.e. the micro-universe (text) and macro-universe (reality) as they termed in this study). Navratil focused on revealing the role of absolute power of the totalitarian regimes in creating dystopian societies in the two dystopian novels (Navratil, 2008). Sewlall stated that Orwell's novel, *Animal Farm*, was read traditionally as an attack on dictatorships and absolute power in the world (reality) in general, and a satire on the Bolshevik Revolution in Russia in particular. But, the title of this novel was shifted to be a remarkable term in the conceptual political dictionary

of the English language, in order to refer to the deterioration of utopian ideology (Sewlall, 2002). Pelissioli, through studying Orwell's novels, *Animal Farm* and *Nineteen Eighty-Four*, investigated absolute power and revealed that the signals to Communism as sort of totalitarian regime represented absolute power should be generalized to read as signals to any sort of totalitarian regime (Pelissioli,2008).

Loverinovic analysed the features of totalitarianism as absolute power in Orwell's novel *Nineteen Eighty-Four*. Loverinovic stated that the society was governed by strict rules, and explained the absolute obedience of the citizens to their tyrannical political regime (Loverinovic, 2014). Tereza analysed the two dystopian novels *Nineteen Eighty-Four* and *Fahrenheit 451* She focused on the concept of the dystopian society which created by absolute power represented by totalitarian regimes (Tereza,2016). The theme of corruption in Orwell's novel *Animal Farm* was investigated by Nouasri. The researcher exposed some aspects of corruption in the society of *Animal Farm*, and focused on Orwell's purpose behind his writing on theme of corruption in this novel (Nouasri, 2015). The concept of ideology was investigate by Dikiciler who stated that the collective conscience and obedience of the individual, in Orwell's *Nineteen Eighty-Four*, are the base on which the totalitarian and authoritarian regime, which represents absolute power, is built. The researcher stated that the political regime aims at securing the dominant ideology and ensuring its continuity in order to control over masses (Dikiciler, 2017). Gerhard examined how the totalitarian governments exercised diverse forms of discipline over the minds of people in Orwell's novel *Nineteen Eighty-Four*. The researcher confirmed that the totalitarian regime manipulated the minds of citizens by using ideology in order to maintain its absolute power over the society (Gerhard, 2012).

Boukemmouche investigated, in Orwell's novel *Nineteen Eighty-Four*, how dictatorial regimes used ideology and certain practices for manipulating to retain power and acquiring total control over the society (Boukemmouche, 2017). Suciu analysed absolute power of the totalitarian regime which has been depicted in Orwell's novel *Nineteen Eighty-Four*, and stated that the traditions were changed by the politics of regime, and new ideologies were imposed. Suciu showed the manner in which an oligarchies system abused and changed the traditional human values, and

how the individual identities were cancelled by new totalitarian ideologies (Suciu, 2013). Monica has shown the convergence of the events in *Animal Farm* (the micro-universe (text) to what happened in reality (macro-universe). The researcher had shown the discrimination of upper class to the lower class under dictatorship of communism. She stated that the October Russian Revolution in 1917 inspired Orwell to write this novel. She stated that Bolsheviks were represented by the pigs as absolute power, and the system used by the pigs simulates the system of the Bolsheviks in the Russian Revolution. Soon, this situation could be understood that Animalism simulates communism (Monica, 2011). Awan and Raza focused on the dangerous impact of totalitarianism (absolute power) which generates dystopian society in Orwell's two novels *Animal Farm* and *Nineteen Eighty-Four*. They stated that the upper class could control and exploit the lower class. The researchers confirmed that the two novel represented our real world (reality) and depicted the nightmare of totalitarianism as experienced in twentieth century by many dictators like Mussolini, Hitler, Franco and Stalin (Awan and Raza, 2016). Goncalves connected the dystopian novels, of Orwell's *Animal Farm* and Bradbury's *Fahrenheit 451*, with reality (micro-universe and macro-universe). The researcher stated that these novels supplied readers with possible scenarios for the future and provided them with approaches, tools, and ideas to rethink about society. Goncalves believed that these two novels are a gaze to political sphere to which literary discourse might be taken, and thinking politically about literary production might be an option (Goncalves, 2017).

From my point of view, there are merits in the previous studies that have addressed the theme of absolute power, but these studies did not highlight some important issues related to the theme of absolute power in the three narrative texts. The three political narrative texts under the study are products of a social structure; they reflect the social and political environment in which these novels were written (Eagleton, 2010). These narrative texts aim to warn the readers of the corrupt totalitarian and dictatorship regimes anywhere in our world that oppress the peoples. However, the previous research has not investigated corruption as a result of absolute power. Consequently, analyzing the relationship of absolute power and corruption is significant because it provides special insights for us to understand the world around.

The previous studies have not researched the three novels together within a single study, and they did not find ideological links among them. Though the writers of these novels (the British author, Orwell, and the American author, Bradbury) are of two different cultures and environments, and two different regions of the world, but their three novels depict totalitarianism and dictatorship and their corruption that leads to create dystopian societies. Thus, it is significant to show the ideological links among these three narrative texts, because this shows that the humanitarian global viewpoint, that committed literature reflects, is unified toward absolute power and corruption. This interprets the importance of the social and moral function of literature that rejects injustice and supports the issues of oppressed peoples.

The above mentioned studies have evinced a gap left by these studies in the literature on George Orwell's novels *Animal Farm* and *Nineteen Eighty-Four* and Ray Bradbury's novel *Fahrenheit 451*. The previous studies have not investigated absolute power-corruption interconnection. The findings of previous studies have clearly pointed to the need for a study to investigate the interconnection between absolute power and corruption as a cause-effect topic. None of these studies presented coherent network that could link together the key concepts of absolute power, corruption, ideology, micro-universe, and macro-universe, as this study will do. Thus, this study is motivated by a desire to contribute to the body of research on the three modernist English novels focusing on absolute power-corruption interconnection as a missing feature in the literature in order to fill this gap and enrich the body of research in this field.

2.13 Summary

Comprehensively, this chapter has discussed the literature related to the topic of this study. The chapter has explained the key concepts of this study; absolute power, and abuse of political power and corruption, in addition to; ideology, identity, class and dystopia have been discussed as related concepts. The major theories behind the study, Marxist criticism, CDA, and the link between them, have been explained.

Many related works have been examined in term of their concepts and findings, which provide the significant foundation of this study as Table 2.1 has shown.

Table 2.1 Concepts and Findings in Previous Studies

No.	Researchers	Concepts	Finding
1	Sebastian (2001) Animal Farm and Nineteen Eighty- Four	absolute power	Exposing practices of power, wherein the love of power was the motive behind the political action.
2	Navratil (2008) Nineteen Eighty- Four and Fahrenheit 451	absolute power micro-universe and macro-universe	revealing the role of absolute power of the totalitarian regimes in creating dystopian societies
3	Sewlall (2002) Animal Farm	absolute power and deterioration of utopian ideology	Reading <i>Animal Farm</i> as an attack on dictatorships, and the title of this novel was shifted to be a remarkable term refers to the deterioration of utopian ideology.
4	Pelissioli (2008) Animal Farm and Nineteen Eighty- Four	absolute power	Revealing Communism as sort of totalitarian regime represented absolute power that should be generalized to read as signals to any sort of totalitarian regime.
5	Loverinovic (2014) Nineteen Eighty- Four	absolute power	Analysing the features of totalitarianism as absolute power
6	Tereza (2016) Nineteen Eighty- Four and Fahrenheit 451	absolute power	Absolute power represented by totalitarian regimes creates dystopian society.
7	Nouasri (2015) Animal Farm	Corruption	Revealing Orwell's purpose behind his writing on theme of corruption
8	Dikiciler (2017) Nineteen Eighty- Four	Ideology and absolute power	Exposing the aim of totalitarian regime at securing its dominant ideology in order to control over masses.

No.	Researchers	Concepts	Finding
9	Gerhard (2012) Nineteen Eighty-Four	Ideology and absolute power	Confirming that totalitarian regime employs manipulation of ideology to maintain its absolute power
10	Boukemmouche (2017) Nineteen Eighty-Four	Ideology and power	Using ideology and certain practices for manipulating to acquire total control over the society.
11	Suciu (2013) Nineteen Eighty-Four	absolute power / ideology / identity	Revealing absolute power of the totalitarian regime who imposed new ideologies and how the individual identities were cancelled.
12	Monica (2011) Animal Farm	absolute power / class / micro-universe and macro-universe	Exposing dictatorship of communism and showing the discrimination between upper class and the lower class, and comparing the text to reality.
13	Awan and Raza, (2016) Animal Farm and Nineteen Eighty-Four	absolute power / micro-universe and macro-universe	Describing the dangerous impact of totalitarianism, showing how upper class could control and exploit the lower class, and finding convergence between the text and our real world.
14	Goncalves (2017) Animal Farm and Fahrenheit 451	absolute power / micro-universe and macro-universe	Exposing the practices of absolute power, and concluding that the novels supplied readers with possible scenarios for the future.

As Table 1.2 has shown, the research gap has been identified through previous studies that focused on: i) The form of absolute power, ii) Authoritarian method and iii) Its negative effects on society. Thus, the gap appeared in: i) Lack of research in examining the interconnection between absolute power and corruption, ii) No study has studied the three novels together, or found an ideological link between them, and iii) No study has applied Marxist criticism with CDA (together) as analytical approaches.

The current study intends to bridge the research gaps through; i) Examining the image of corruption, and the social reaction inside the texts towards absolute power practices through interrogation of the three novels to show the evidence of interconnection of absolute power and corruption, ii) As a critical approach to the study of discourse, this study is concerned with finding the ideological links between the three novels together, iii) The use of Marxist criticism with CDA (together) as the analytical approaches.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

The third chapter presents the methodology used in this study to determine absolute power-corruption interconnection in George Orwell's novels *Animal Farm* and *Nineteen Eighty-Four* and Ray Bradbury's novel *Fahrenheit 451*. This chapter starts with the research design, and research process, followed by sampling, data collection, and then data Analysis, method of data analysis, analytical framework, and sample of data analysis. In addition, validity and reliability are discussed before ending with summary of the chapter.

3.2 Research Design

This section explains how this research is designed. Research design is described by Polit and Hungler (1999) as; "A blueprint, or outline, for conducting the study in such a way that maximum control will be exercised over factors that could interfere with the validity of the research results"(1999, p.155). This critical study aims to investigating the concepts of absolute power and corruption, and how they are interconnected, as encoded in these three novels: *Animal Farm*, *Nineteen Eighty-Four*, and *Fahrenheit 451*. The focus of this study is on thematic and textual analysis of the whole novels. Thus, the study investigates the contingent concepts of, (i) absolute power, represented by totalitarian regimes, and corruption as a result of absolute power and abuse of power, (ii) ideology as main concept related to power, (iii) representation of reality in Orwell's *Nineteen Eighty-four* and *Animal Farm*, and Bradbury's *Fahrenheit 451*, and (iv) class, identity, culture, and dystopia as minor concepts. This research analyses narrative texts (novels), so it is classified as a qualitative research. A qualitative research provides in detail narrative descriptions

with an explanation of phenomena and analysing the concepts being investigated. Thus, the concepts of this study, based on certain theories, will be analysed through argumentation to obtain certain results, since a main tool for qualitative research is argumentation (Merriam, 1998).

For this study, the data is three books of the narrative literary texts, the three novels, namely *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) by George Orwell, and *Fahrenheit 451* (1953) Ray Bradbury. The objectives of this study are; i) to determine the interconnection of absolute power and corruption in the selected narrative texts, ii) to investigate the relationship of power and ideology in the selected narrative texts, and iii) to interpret the representation of the micro-universe (the narrative text) to the macro-universe (the reality). So, in order to achieve these objectives, the theories of Marxism and Social Constructionism are adopted for the theoretical framework. The analytical framework in this study includes two approaches of analysis, Marxist criticism and Critical Discourse Analysis

3.3 Research Process

Research process in this study started with determining the focus of this study. In doing so, an extensive reading of the literature was made and the three novels; *Animal Farm*, *Nineteen Eighty-Four*, and *Fahrenheit 451* were selected because these novels are literary works of political purposes and written in the period of Modernism of English literature. They include the themes of totalitarianism and dictatorship that involve the concepts of political absolute power and corruption. The next step was identifying the research gap which was done based on the extensive review of the literature on these novels that related to the theme of power. Then, interconnection of absolute power and corruption in the three novels has been identified as an existing research gap in literature on the selected narrative texts. Thus, the current study is conducted to bridge this gap, and it is formulated in the form of problem statement.

The data source of this study was the three novels in the quest. Then, the three novels were read, and thirty extracts (consist of 1037 words) were selected through

purposive sampling (where the researcher selected samples based on literature review and definitions of the concepts). Thus, the data, that would be analysed, are the extracts that taken from the three selected narrative texts in relation to the concepts being studied. The extracts involve the main concepts that stated in the research questions of this study, as well as the minor concepts related to the main concepts. In Table (3.1), these concepts are illustrated, and the scope of the study is narrowed and illustrated.

Table 3.1 Scope of the Study

Period	Modernism period of English Literature.
Data	Three English Novels by Two Authors
Key Concepts	Absolute Power, Corruption, Ideology, Micro-Universe and Macro-Universe.
Minor Concepts	Class, Identity, Culture, and Dystopia.
Type of Research	Qualitative.
Type of Analysis	Thematic and Textual Analysis.
Theories	Marxist Theory and Social Constructionism Theory.
Analytical Tool	Marxist Criticism and CDA.
Instrument	Purposive Sampling.

The next process is forming research questions. In order to address the research problem and objectives of the study, the following research questions has emerged; 1) How does absolute power interconnect with corruption in the selected narrative texts? 2) How does power relate to ideology in the selected narrative texts? 3) How do the narrative texts (the micro-universe) represent reality (the macro-universe)? The research questions are tested on the selected data through the analysis to get findings. Then, the Marxist Theory and the Social Constructionism Theory are adopted for the theoretical framework of this study. These two distinct, yet interrelated theories operate reciprocally in underpinning the absolute power-corruption interconnection as the dominant thematic structure of the selected narratives. Finally, Marxist Criticism and CDA are selected as analytical tools for the

data analysis in this study. The steps of conducting this study are clarified in Figure 3.1.

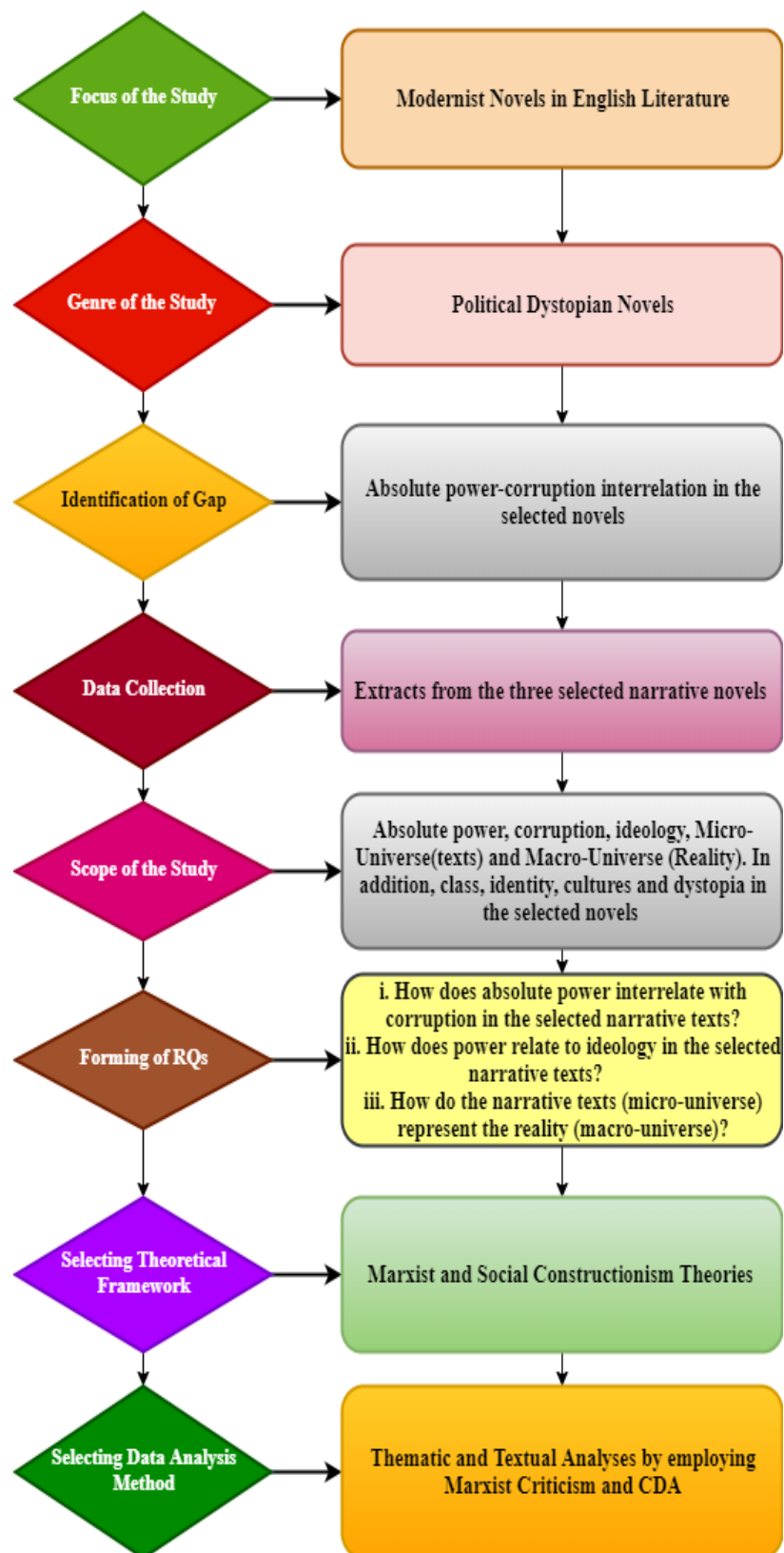


Figure 3.1 Research process

3.4 Samples of the Study

Three books of the three texts of the novels are selected to be samples for this study. Two of these novels, *Animal Farm* (published in 1945) and *Nineteen Eighty-Four* (published in 1949) written by the British writer, George Orwell. The third novel, *Fahrenheit 451* (published in 1953) written by the American writer, Ray Bradbury. These novels represent notable model of the narrative works written in the Modernism period of English Literature. Though the writers of these novels are of two different regions of the world, and thus different cultures, but there is similarity in topics of these novels. However these three novels are classified as political and dystopian novels which tackled the issues of absolute power represented by totalitarian regimes. To get an idea about the themes of these novels, this section sheds light on synopsis for each one of these novels, and their authors, as a description which is required for doing analysis of the narrative text.

3.4.1 *Animal Farm* Synopsis

The story begins with the old boar on the Manor Farm, Old Major who calls all the animals in the farm together for a meeting. Through the meeting, Old Major describes the oppression that the animals experience under ruling of Mr Jones, their human master. Old Major predicts that there is a day of freedom will come, when they overthrow their human masters and build an equitable society. So, the eldest pig teaches the animals a revolutionary song called Beasts of England. After encouraging the animals to rebel against the humans, Old Major dies just three days after proposing the rebellion. After Old Major's death, Snowball and Napoleon, two young pigs take over the leadership of animals and prepare for the rebellion. The animals revolt and overthrow the drunken and irresponsible farmer Mr Jones, and the name of farm is changed to be "Animal Farm". The principles of Animalism on the barn wall are painted by the pigs. In total they are seven commandments, and each one is taken from Old Major's speech to the animals. So, the Seven Commandments of Animalism were adopted, and the most important among them is, 'All animals are equal' (Orwell, 2001).

Napoleon educates young puppies on the principles of Animalism, while Snowball teaches the animals to read and write. At the beginning, the farm runs smoothly and food is plentiful, but later on there is a struggle arises between Napoleon and Snowball for pre-eminence and leadership. Snowball declares his plans to build a windmill, so Napoleon commands his dogs to chase Snowball away, and then announce himself ruler of Animal Farm. Changes are enacted to the governance structure of the farm by Napoleon. The meetings of animal are cancelled and replaced by a committee of pigs who will run the farm. With the idea of building windmill, and the promise that lives will be easier and better, the animals work harder. But, after a violent storm, the animals find the windmill collapsed. Napoleon tries to convince the animals that Snowball is trying to ruin their project. Napoleon begins to purge the farm with his dogs by killing animals that opposes him. Then, an anthem glorifying Napoleon, who appears to be adopting the lifestyle of a man, is adopted instead of the song of Beasts of England (Orwell, 2001).

The restored windmill is attacked by using blasting powder to blow up it by Mr Frederick, one of the neighbouring farmers. Anyway, the animals win battle but at great cost, as many, including Boxer the workhorse, are wounded. Boxer continues working harder and harder, despite its injuries, until he collapses while working on the windmill. Claiming that better care can be given there, a van to take Boxer to the veterinary surgeon is sent by Napoleon. But in fact, Napoleon has sold Boxer, his most loyal and long-suffering worker, for money to buy whisky for himself. In the same time all the animal in the farm, except the pigs and the dogs, are suffering from the worst conditions of living (Orwell, 2001).

Over time, the pigs start to imitate humans; they wear clothes, carry whips, and walk upright. The Seven Commandments are changed to be summarized in a single phrase: "All animals are equal, but some animals are more equal than others". Napoleon invites the pigs and local human farmers for a dinner party, with whom he celebrates new deals and an alliance. Eventually, Napoleon cancels the name of farm "Animal Farm", and restores the name "The Manor Farm". Furthermore, the practice of the revolutionary traditions has been abolished (Orwell, 2001).

3.4.2 Nineteen Eighty-Four Synopsis

Nineteen Eighty-Four is a dystopian novel written by Orwell in 1948 (first published in 1949) and its events supposed to happen in 1984. There are three huge governments that exist in the book's world. The protagonist of the novel, Winston Smith, lives in London. 1984's London is a part of Oceania, not the London we know. It is one of these three governments. Powerful and mysterious elite controls Oceania. The government of Oceania is referred to as "Big Brother", wherein cameras and listening devices are used by government to constantly observe all of its citizens. In addition, there is a secret police force, its duty is to report both general misbehaviour to the appropriate authorities and rebellious thoughts (Orwell, 2003).

Winston works at the Ministry of Truth, but he has a very low-ranking position. His job involves changing records to promote the government's version of history, it is tedious job. Winston faces a few problems with the government. He does not receive all the propaganda, as well as many things he reads or hears contradict with his memories. He hates to live under a repressive government, so tiny acts of rebellion are committed by Winston. He begins to look for allies and starts to keep a diary, and since Big Brother is always watching, so this is a dangerous task. In spite of his desire to rebel, Winston knows that he will be revealed soon, because the Thought Police, the secret police force that searches for and punishes people who dare to even question how the government is run. Also, a fake underground resistance run by the Thought Police in an attempt to discover rebellious Party members (Orwell, 2003).

Later on, Winston meets Julia at work. Winston reveals his true thoughts to Julia, despite the danger of exposing himself to a potentially fake rebel, but Julia turns out to be a rebel, too. Although, it is illegal in their country to get an affair, Winston and Julia start an affair. It is a risk, especially because Julia is a member of the Junior Anti-Sex League. A dream of a world free from war and oppression is shared by Winston and Julia. O'Brien another rebel, as he pretends, becomes a friend of Winston and Julia. In fact, O'Brien turns out to be one of the Thought Police working undercover. So, He invites them over to his place, and he busts them with the help of

Mr Charrington, the owner of the secret room which is rented by Winston and Julia to conduct their affair (Orwell, 2003). Winston is tortured and separated from Julia. Then, he is sent to Room 101 after resisting all the torture. In Room 101, O'Brien straps a cage of rats to Winston's head. Winston is terrified of rats; he collapses because of brutal torture, and asks O'Brien to torture Julia instead. Then Winston is released, and goes back into society. O'Brien succeeded in destroying his spirit, by making Winston betray Julia. Eventually, Winston no longer has any feelings for Julia, he is completely recommitted to Big Brother, and grateful at being released (Orwell, 2003).

3.4.3 George Orwell

To analyse Orwell's novel *Animal Farm* and *Nineteen Eighty-Four* through the political perspectives of the writer in these literary works, it is necessary to demonstrate how Orwell handled totalitarianism in these two novels. So, this study considers the way in which Orwell expressed his political ideas in his literary works that reflects his ideological orientations, so as to communicate his inner world and ideological attitudes. George Orwell is the pen name of Eric Arthur Blair (25 June 1903 – 21 January 1950). He is an English novelist, critic, essayist, and journalist. Orwell's writings are characterized by outspoken support of democratic socialism, biting social criticism, and opposition to totalitarianism (Gale, 1996). Orwell is best known for his two allegorical political novels, *Animal Farm* and *Nineteen Eighty-Four*. The first novel is an offensive on Communist totalitarianism, a political satire of totalitarianism in general and Stalinism in particular. Conversely, the second novel depicts a futuristic dystopian society and predicts the future of the forthcoming world divided into tremendous power forces where people are run by government propaganda. Orwell's *Nineteen Eighty-Four* has led to appear the term of 'Orwellian', an adjective that describes mechanisms of totalitarian for controlling thought (Tavlin, 2015).

Orwell is considered a key figure of twentieth century in English literature. His reputation lies in his independent standing in era dominated by rigid party, but a

writer like Orwell is brave enough to attack the existing systems. He values personal liberty more than anything and he fears that it could be lost in this existing system which diminishes individual vision and freedom. In all his novels he exemplifies the importance of group pressure over the individual. Orwell's works have always been related to the social and political issues of his time. He tries to explore the effect of political ideologies and the contribution of these ideologies to human life. He is not only an artist but also a conscious political activist who aims at enlightening ordinary people to the hidden realities behind the social problems. He believes in the social responsibility of literature and thinks that in an age like ours, literature should not be interested in just the aesthetic consideration (Connelly, 1987). In his essay entitled "*Writers and Leviathan*" it is stated that:

The invasion of literature by politics was bound to happen. It must have happened, even if the special problem of totalitarianism had never arisen, because we have developed a sort of compunction which our grandparents did not have, an awareness of the enormous injustice and misery of the world, and a guilt stricken feeling that one ought to be doing something about it, which makes a purely aesthetic attitude towards life impossible. No one, now, could devote himself to literature as single-mindedly as Joyce or Henry James. (Orwell and Mackay, 2000, p. 202)

Orwell believed that political reform and structural change were essential in order to have a better world, and he expressed this idea in his essay "Charles Dickens" by saying:

Progress is not an illusion, it happens, but it is slow and invariably disappointing, there is always a new tyrant waiting to take over from the old-generally not quite so bad, but still a tyrant. Consequently two viewpoints are always tenable. The one, how can you improve human nature until you have changed the system? The other, what is the use of changing the system before you have improved human nature?... The moralist and the revolutionary are constantly undermining one another. Marx exploded a hundred tons of dynamite beneath the moralist position, and we are still living in the echo of that tremendous crash.(Orwell and Mackay, 2000, p. 117)

Orwell criticized Marx because he destroyed common peoples' hope by diminishing their long believed values. Orwell expressed this by stating: "My chief

hope for the future is that the common peoples have never parted company with their moral code"(Crick, 1980, p. 286). The political and ideological thought of Orwell is reflected in his novels. For the subject matter of his novels Orwell made use of the problems of his time and lived in an atmosphere of chaos and political turmoil. He criticized the writers of the twenties in his essay entitled "Inside the Whale" for their lack of interest in the social problems (Orwell and Mackay, 2000, p. 129).

Orwell assumes that he could do his best writing when inspired by some political purpose. The initial impetus comes from "a sense of injustice, a lie to be exposed or something to be drawn attention to" (Orwell, 1984, p.5). He acquires his distinctive political outlook from direct encounter with power structures operating within the capitalist social order, and in the broader arena of power politics and ideological warfare. He defined the new direction of thinking succinctly by stating "Every line of serious work that I have written since 1936 has been written, directly or indirectly against totalitarianism, and for democratic socialism, as I understand it" (Orwell, 1984, p.5). Orwell wrote that "Every writer, especially every novelist, has a 'message', whether he admits it or not and the minutest details of his work are influenced by it. All art is propaganda" (Crick, 1980, p. 378).Orwell expressed his political ideas in the literary work so as to communicate his inner world and ideological attitudes.

3.4.4 Fahrenheit 451 Synopsis

Fahrenheit 451, the title of this novel, refers to the temperature at which a paper burns. Libraries are burnt and book reading is regarded as a crime against state, and artistic production is prohibited. So, Ray Bradbury depicts a dystopian society in his novel *Fahrenheit 451*. The firehouse is assigned to transform books and artworks into ashes instead of fire fighting. In *Fahrenheit 451*, book burning and censorship are featured, it based on real event in the 1950s, in the United States. In that time, a blacklist appeared, it included names of certain filmmakers, actors, and screenwriters who are considered Communists by the FBI, in addition to faculty purging at universities for the same reason (D'Addario, 2018).

Guy Montag, the protagonist of the novel, is a fireman who charged with burning books and the possessions of book owners, in the oppressive future American society which is portrayed in *Fahrenheit 451*. Montag is resentful, but his discontent, secret even from himself. One day Montag's wife, Mildred, has taken a lot of sleeping pills in an attempt to suicide. However, she is saved, but the next day she has lost her memory, and they keep her to sit in the parlor engrossed in its three full walls of interactive TV. After meeting Clarisse McClellan, a teenage girl and his new neighbour, his discontent becomes clear when she asks him if he's happy. When Montag goes back at the fire station, Mechanical Hound, (a robotic hunter) who can be programmed to track any scent, threatens him. Captain Beatty says to Montag; unless you have guilt, don't worry. Montag meets Clarisse in the next week; he talks with her about his own life (Bradbury, 2004).

The war is imminent, this news is declared by radio in the fire station, and in this moment, Montag asks Beatty; instead of started fires, is there a time for firemen to prevent fires. All firemen head to the house of an elderly woman, when the alarm rings. They submerge it in kerosene. But, the woman rejects to leave her house and burns herself along with the house. Clarisse has been killed, and Montag couldn't go to work the next day, because he is stressed by the seeing of the old woman's death, and by the news of Clarisse's death. A long lecture (on the history of censorship, the development of mass media, the dumping down of culture, and the role of firemen as society's "official censors, judges, and executors") is delivered by Beatty when he visits Montag. Out of natural curiosity, Beatty says it is no problem for a fireman to keep a book for 24 hours. When Beatty leaves, twenty books including a Bible which has been hiding in the house are shown by Montag to Mildred. Montag starts feeling that the world doesn't make sense and their lives are falling apart, so he hopes to find some answers in the books, and that's why Montag and Mildred start reading the books (Bradbury, 2004).

Mildred soon gives up and insists that Montag get rid of the books, because reading is not easy when you have so little practice. A retired English professor named Faber whom he met a year ago, Montag remembers him, he might be able to help. At first, Faber is frightened, but then agrees to help Montag in a scheme to

undermine the firemen. They agree to use a tiny two-way radio placed in Montag's ear to communicate through it. Later on Montag goes to work, Beatty mocks him and point out that books are useless, but Montag hands over a book to Beatty. An alarm comes in suddenly, the firemen rush to their truck and head out to Montag's house. Mildred is the one who called in the alarm. By using a flamethrower, Montag is forced to burn his house, and then Beatty tells Montag that he is under arrest. After discovering the two-way radio, Beatty declares that he will trace it to its source, then Beatty make fun of Montag, but suddenly Montag kills him with the flamethrower and escapes (Bradbury, 2004).

Montag meets Faber who helps him to reaches safety in the countryside. There, Montag could find a group of old men whom Faber told him about them. They, formerly, were academics and theologians, but they became outcasts from society. Thousands of books have been memorized by those men and others like them, despite they are surviving on the margins of society. They believe that cannot kill books by fire (Fishburn, 2008). They are waiting for a time when the world becomes interested in reading again. Eventually, and in a morning, the war begins and the enemy bombs fly overhead toward the city which is destroyed and reduced to powder (Bradbury, 2004).

3.4.5 Ray Bradbury

Ray Bradbury, born on August 22, 1920 in Los Angeles, California, USA, has received acclamation particularly for his novel, *Fahrenheit 451* (published in 1953). He is a writer of several genres and well known for science fiction. He has started writing the novels in the early period of the Cold War, a conflict between the United States of America and the Soviet Union. In fact, the Cold War is an era of materialism, military development, ideological worry, and sense of the rapid renovation of consciousness (Emerson, 1992). Media has also played a significant role in daily life, wherein writers try hard to maintain the face with the rapid world of media. Media and their supremacy over literature together with a disagreement

between two nations with a threat of an atomic war are among the major factors of one of Bradbury's most famous works entitled *Fahrenheit 451*.

A book burning is the topic of *Fahrenheit 451* which emerges from the book burning during the World War II, and Bradbury's love to libraries, in addition to his resentment towards modern technologies. However, these are the main topics in this novel. Bradbury's age, in which he has lived and written, has an effect on his writings. In 1952 Bradbury has supported Adlai Stevenson from Democratic Party in the presidential election in the USA. At that time, it is easy to blame anyone to be a Communist, because of the Cold War with the Soviet Union (Tereza, 2016). Even though Bradbury has openly criticized Stalinist Russia, but, in that time, any liberal could be labelled as a Communist. Therefore, Bradbury has been targeted by many people who have criticized him and even cancelled his lectures at Los Angeles City College. A danger of a nuclear war has been brought by Cold war. In 1952, the hydrogen bomb has been successfully developed by the Americans, and the Soviet Union has done the same thing half a year later. Though *Fahrenheit 451* involves these topics, but the first idea for writing this novel comes to Bradbury in a night due to an episode. While he wanders and talks with his friend, they have been stopped by policemen who ask them what they are doing (King, 2018). As a reaction, a short story entitled 'The Pedestrian' has been written in 1949 by Bradbury after this experience. In this short story, the people could be arrested because of using the sidewalks. Later on, the story becomes the base on which the novel, *Fahrenheit 451*, has been built (Tereza, 2016).

3.5 Data

The process of bringing together or collecting information which has been observed by the researcher is called data collection. In this process, information should be filtered, organized, categorized, recorded or defined in a certain way, in which logical processing and clear inferences may happen (Merriam, 1998). This study is a critical analysis of the interconnection of absolute power and corruption in George Orwell's novels *Animal Farm* and *Nineteen Eighty-Four* and Ray Bradbury's

novel *Fahrenheit 451*. In addition, this study investigates the relationship of power and ideology. Hence, the data source of the study is the three books of the three narrative texts. Thus, a document revision is the qualitative data collection method used in this qualitative research. The document revision is a way of collecting data by reviewing existing documents, and the documents may be hard copy or electronic (Bretschneider and et al, 2017). The researcher has done a close reading of the three books (novels). Then thirty extracts (consist of 1037 words) were selected through purposive sampling, where the researcher selected the extracts based on literature review and definitions of the concepts. Thus, the data, that would be analysed, are the extracts that taken from the three narrative texts in relation to the main concepts being studied (power and corruption, and power and ideology) as shown in Table 3.2.

Table 3.2 Number of Extracts Selected from Each Novel

Novels	Extracts involve the Themes of Power and Corruption	Extracts involve the Themes of Power and Ideology
<i>Animal Farm</i>	7	3
<i>Nineteen Eighty-Four</i>	4	2
<i>Fahrenheit 451</i>	7	7

Since this study investigates the relationship of absolute power and corruption, and the relationship of power and ideology, therefore the extracts that mainly involve the concept of power, corruption, and ideology were selected based on this criteria. The researcher selected the extracts based on literature review and definitions of the concepts. This explains how the themes were constructed. In the three narrative texts, there are a large number of extracts that involve the concepts of power and corruption, and the concepts of power and ideology. However, some of them were selected (thirty extracts only) which are sufficient to conduct the analysis and obtain the results that achieve the objectives of the study. The selection of all extracts in the three texts, that involve the concepts of power, ideology, and corruption, for the purpose of analysing, will lead to an unnecessary repetition process that does not enrich the study.

Furthermore, the researcher has utilized other source such as books, articles, and other sources that related to the topic of the study to help in doing the analysis and interpreting and discussing the findings.

The three novels (narrative texts) have been selected according to the following criteria: i) The novels that belong to the Modernist period of English literature. The Modernist Period in English Literature occupied the years from shortly after the commencement of the twentieth century through approximately 1965 (Drabble, 2000). ii) The novels are literary works of political purposes. (iii) The narrative texts of the novels clearly include the themes of totalitarianism and dictatorship. vi) The novels involve the concepts of political absolute power and corruption, ideology, identity, class, culture, and dystopian society. v) The authors and their novels, Orwell's novels *Animal Farm* and *Nineteen Eighty-Four* and Ray Bradbury's novel *Fahrenheit 451*, belong to the same literary, political and cultural environment.

3.5.1 Data Description

This subsection presents a description of the qualitative data taken from the three narrative texts in form of extracts that would be analysed. These extracts would be listed in three tables. These tables show how the findings are determined based on the data in the form of extracts taken from the narrative text, and the corresponding analytical frameworks used. These selected data (extracts) involve the key concepts of power, corruption, and ideology, as well as, the minor concepts of class, identity, culture, and dystopia. Thus, each extract is selected based on the mentioned related concepts. The extracts would form the main part of the interpretation of findings.

These tables would be formulated to include five columns and with five items which form the main part of the interpretation of findings:

i) No. of extract that shows the sequence of the data, ii) analytical framework that is used to analyse the selected extract, iii) key concepts of the study that would be

investigated in the selected extract, iv) the extract (a part from the original text) that the key concepts are encoded in, and v) the reference from which the extract has been taken. The context would be explained during the analysis (for example, what was the situation in which the extract has been said, and who said that and why?). For example; the extract in number 6 (Table 3.3 Selected Extracts - *Animal Farm*), "They were always cold and usually hungry as well", has been selected because it involves the themes of power and corruption as explained below:

These words depict the hard conditions and poverty under which the animals of the farm live because of the pig's rule. Napoleon and the pigs (the holders of absolute power) control the resources of the farm for their benefits and deprive the rest of the animals from their rights. Thus, this extract reflects the abuse of power, and interconnection of absolute power and corruption. These tables of data description are:

- i) Table 3.3 presents extracts taken from the text of *Animal Farm*. Ten extracts have been selected from the narrative text to be analysed; these extracts are in relation to the concepts being studied.
- ii) Table 3.4 shows extracts taken from the text of *Nineteen Eighty-Four*. Six extracts have been selected from the narrative text to be analysed.
- iii) Table 3.5 illustrates extracts taken from the text of *Fahrenheit 451*. Fourteen extracts have been selected from the narrative text to be analysed.

Table 3.3 Selected Extracts - Animal Farm

Extract No.	Analytical Framework	Key Concepts	Selected Extracts	Reference
1	Essentials of Marxist Criticism and CDA by using linguistic strategies	Power and Corruption	"Let us face it: our lives are miserable, laborious"	Chapter 1 p.27
2	=	=	"Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself"	Chapter 1 p. 28
3	=	=	<p>"The Seven Commandments"</p> <ol style="list-style-type: none"> 1. "Whatever goes upon two legs is an enemy" 2. "Whatever goes upon four legs, or has wings, is a friend" 3. "No animal shall wear clothes" 4. "No animal shall sleep in a bed" 5. "No animal shall drink alcohol" 6. "No animal shall kill any other animal" 7. "All animals are equal" 	Chapter 2 p. 42
4	=	=	"Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us.	Chapter 3 p. 50

Extract No.	Analytical Framework	Key Concepts	Selected Extracts	Reference
			Day and night we are watching over your welfare. It is for your sake that we drink the milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades"	
5	=	=	"At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws"	Chapter 5 p. 64
6	=	=	"They were always cold and usually hungry as well"	Chapter 7 p. 79
7	=	=	"No question now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which"	Chapter 10 p. 131
8	=	Power and Ideology	"No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be?"	Chapter 5 p. 66
9	=	=	"Napoleon is always right"	Chapter 5 p. 66
10	=	=	"Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally"	Chapter 10 p. 121

Table 3.4 Selected Extracts - Nineteen Eighty-Four

Extract No.	Analytical Framework	Key Concept	Selected Extracts	Reference
1	Essentials of Marxist Criticism and CDA by using linguistic strategies	Power and Corruption	"BIG BROTHER IS WATCHING YOU"	Part One, Chapter 1, p.2
2	=	=	"Power is power over human beings. Over the body – but, above all, over the mind. Power over matter – external reality, as you would call it – is not important. [...] We control matter because we control the mind. Reality is inside the skull"	Part Three, Chapter 3, p.361
3	=	=	"Who controls the past controls the future. Who controls the present controls the past"	Part One, Chapter 3, p.46
4	=	=	"More commonly, people who had incurred the displeasure of the Party simply disappeared and were never heard of again"	Part One, Chapter 4, p.60
5	=	Power and Ideology	"WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH"	Part One, Chapter 1, p.5
6	=	=	You are prepared to give your lives? 'Yes.' You are prepared to commit murder? 'Yes.' To commit acts of sabotage which may cause the death of hundreds of innocent people? 'Yes.' You are prepared to cheat, to forge, to blackmail, to corrupt the minds of children? 'Yes.' If, for example, it would somehow serve our interests to throw sulphuric acid in a child's face - are you prepared to do that? 'Yes.' You are prepared to lose your identity and live out the rest of your life as a waiter or a dock-worker? 'Yes.' You are prepared to commit suicide, if and when we order you to do so? 'Yes'	Part Two, Chapter 8, p. 236-237

Table 3.5 Selected Extracts - Fahrenheit 451

Extract No.	Analytical Framework	Key Concept	Selected Extracts	Reference
1	Bianarism / Essentials of Marxist Criticism and CDA/ Foucault's perspective of power and knowledge	Power and Corruption	"burn 'em to ashes, then burn the ashes. That's our official slogan"	Chapter 1 p.17
2	=	=	"So many people are afraid of firemen"	Chapter 1 p. 14
3	=	=	"Is it true that long ago firemen put fires out instead of going to start them?"	Chapter 1 p. 17
4	=	=	"Any man's insane who thinks he can fool the Government and us"	Chapter 1 p.93
5	=	=	"If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Beatter yet, give him none. Let him forget there is such a thing as war"	Chapter 1 p.173
6	=	=	"We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought"	Chapter,1 p.176
7	=	=	"But remember that the Captain belongs to the most dangerous enemy of truth and freedom"	Chapter 2 p.310
8	=	Power and Ideology	"special pleasure to see things eaten, to see things blackened and changes. With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conduct or playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history. With his symbolic helmet numbered 451 on his head, and his eyes all orange flame	Chapter 1 p.3

Extract No.	Analytical Framework	Key Concept	Selected Extracts	Reference
			with the thought of what came next, he flicked the igniters and the house jumped up in gorging fire that burned the evening sky and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house, while the books went up in sparkling whirls and blew away on a wind turned dark with burning. Montag grinned the fierce grin of all men signed and driven back by flame"	
9	=	=	"You can't ever have my books," she said "You know the law," said Beatty. "Where's your common sense? None of those books agree with each other"	Chapter 1 p.106
10	=	=	"Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show?"	Chapter 1 p.110
11	=	=	"A book is a loaded gun in the house"	Chapter 1 p.166
12	=	=	"You weren't there, you didn't see," he said. "There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something there. You don't stay for nothing" (2004, p.144).	Chapter 1 p.144
13	=	=	"I don't talk things, sir," said Faber. "I talk the meaning of things. I sit here and know I'm alive"	Chapter 2 p.208
14	=	=	"Montag-plus-Faber, fire plus water"	Chapter 2 p.293

3.6 Data Analysis

Data Analysis is a process of preparation of actual information or more treatment which includes verifying, classifying, and interpreting. This study aims at analysing critically the selected data (extracts) taken from the opted narratives texts; George Orwell's novels *Animal Farm* and *Nineteen Eighty-Four* and Ray Bradbury's novel *Fahrenheit 451*, in order to determining the interconnection of absolute power and corruption in these narrative texts. The study takes into consideration the context, the social, political and cultural environment in which these literary texts have been produced. The process of data analysis which is adopted in this study could be explained in the next two sections; Method of Data Analysis, and Analytical framework.

3.6.1 Method of Data Analysis

This subsection shows the steps of the data analysis which is followed in this study which has adopted a qualitative research. It is relied on textual data (extracts) that are analysed through non-statistical methods (since a main tool for qualitative research is argumentation). This involves analysing the data for the themes, developing description of the data, then making interpretation and drawing conclusions (Cresswell, 2003, p. 208). The thematic analysis is conducted to examine the selected qualitative data to identify themes related to the problem of the study and the research questions (power, corruption, and ideology, as well as, class, identity, culture, and dystopia). The textual analysis is used to describe, interpret and understand texts, where information, assumptions, symbolism and values can be detected from the text. The textual analysis is conducted by employing two analytical tools; Marxist Criticism and Critical Discourse Analysis.

Marxist criticism deals with ideology and class difference, the text and its author, the context; the political, social, and historical environment in which the text has been written. CDA deals with the language and discourse used in the narrative text. It is concerned with explanation, description, and interpretation of the text

focusing on various ways language conveys ideology messages and encodes different relations of power. Thus, these two approaches work in a common space to address the socially constructed concepts in this study. The use of these two approaches leads to get findings and answer the research questions posed in chapter 1.

Marxist criticism and CDA have adopted as the analytical tools based on the study objectives that involves the concept of power, corruption, and ideology. Thus, the practical data analysis involves the following steps:

- i) Analysing the text by using Marxist criticism as the first phase of the analysis. The textual analysis of each novel starts with defining the classes in the society inside the narrative text. Two groups of characters in each novel seem to be in binary opposition socially, economically and intellectually, and each group represents a class, and there is a conflict between these classes. This is significant for doing Marxist criticism which focuses on classes' difference. Identifying the social classes in the narrative text helps in tracing class, ideology, and power.
- ii) Bringing the extract (taken from the novel) that is in relation to the concepts being studied (power, corruption, etc.), to be analysis by using essentials of Marxist criticism. Through focusing on classes' difference, and the conflict between upper class and lower class, the role of ideology, economics (money), power in the narrative text, the analysis leads to get findings that achieve the objects of this study.
- iii) Analysing the text by using CDA as the second phase of the analysis.
- iv) Bringing the extract (taken from the novel) that is in relation to the concepts being studied (power, corruption, etc.), to be analysis by using linguistic strategies. The analysis of the extract is done at three levels; description, Interpretation, and explanation (Fairclough, 1989). At the level of the description (or text analysis), the adjectives in the extract are extracted and classified (positive and negative), and then identified the words assigned to

them. In addition, the analysis of the extract includes description of the themes, events, characters, and setting. This leads to get findings. At the level of the interpretation (or processing of analysis), the findings of the data analysis are interpreted based on the evidences that the analysis has shown. At the level of the explanation (or social analysis), the analysis explains the social relations within the narrative text, and finds connection between the text and its context.

The method of data analysis mentioned above is used to get findings that answer the first and second research questions of this study. The third research question does not deal with certain data in the text, but rather deals with the concepts of the study in the entire text and its relationship to reality. Thus, the analysis (to answer the third question) depends on; the Marxist criticism perspective, which views the text as a historical product of a social and cultural structure, and CDA perspective that links the text to its context, as explained in chapters 1 and 2 in this study.

3.6.2 Analytical Framework

The analytical framework is a model that used by the researcher to explain how the analysis is conducted. This qualitative study undertakes thematic and textual analysis of the three selected narrative texts of Orwell's *Animal Farm* and *Nineteen Eighty-Four*, and Bradbury's *Fahrenheit 451*. It employs Marxist criticism and Critical Discourse Analysis as analytical tools in conducting the textual analysis. For the critical analysis of the concepts of the study, involved in the three research questions, each narrative text is studied and analysed separately as a part in the next chapter. Each part starts with an introduction about the novel as a description that serves the analysis. The first and second research questions are tested on each narrative text (data / extracts taken from the text). The data (extracts) that have been chosen for the themes of power, corruption, and ideology, as well as class, identity, culture, and dystopia are subjected to textual analysis, as follows:

- 1- The textual analysis of the data in Part I (*Animal Farm*) is conducted by using two analytical tools and through two phases:
 - i) Analysing the text by employing Marxist Criticism (Marxist literary criticism) which focuses on the role of ideology and class difference within the literary work, the role of money and power, and author's ideologies. Notion of binary oppositions or duality, and manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from literary perspective.
 - ii) Analysing the text by employing Critical Discourse Analysis: CDA is used to conduct the second phase of analysing the text (extracts) by using the strategies of manipulation, lexicalization, presupposition, presentation, bianarism, and contrast.

- 2- The textual analysis of the data Part II (*Nineteen Eighty-Four*) is conducted by using two analytical tools and through two phases:
 - i) Analysing the text by employing Marxist Criticism: by using the essentials of Marxist criticism.
 - ii) Analysing the text by employing Critical Discourse Analysis: The data (extracts) are analysed by using CDA (the second phase of the analysis) through using linguistic strategies of manipulation, lexicalization, euphemism, implication, contrast, language style of paradox, syntax exploitation, simplification, and presupposition. The textual analysis of the data of the two narrative texts (*Animal Farm*, and *Nineteen Eighty-Four*) is providing answers for the first and second research questions of this study. Whilst, the connection between the three narrative texts (as fictional works) and the reality is investigated to obtain finding for the third research question, by finding convergence with similar situations in politics of our real world

- 3- The textual analysis of the data in Part III (*Fahrenheit 451*) is conducted by using two analytical tools, but through one phase of analysis:

Bradbury's *Fahrenheit 451* is fundamentally based on the notion of binarism or binary oppositions: ignorance vs. knowledge. The idea of burning books, prohibition on reading, is the main idea of *Fahrenheit 451*, where the government impose blockade on knowledge and culture to retain its power. For providing answers for the first and the second research questions, the data analysis is conducted through using two analytical tools; Marxist Criticism by using the essentials of Marxist Criticism; ideology, class, and power along with CDA (in one phase of analysis), through Foucault's theories of relationship of power and knowledge. Based on Foucault's perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. The analysis is based on the notion of binarism or binary opposition, where two characters in the novel appear to be in binary opposition, socially and intellectually, i.e. Beatty, Montage's supervisor and fire chief, and Faber, the retired professor. In addition, the analysis reveals the connection between this narrative text (as fictional work) and reality, by finding convergence with similar situations in politics of our real world to provide answer for the third question of the study. Figure 3.2 has shown the analytical framework of the study.

To illustrate how the data analysis process is carried out, it is helpful to mention that since the objectives of this study are: i) to determine the interconnection of absolute power and corruption in the selected narratives, ii) to confirm the relationship of power and ideology in the selected narrative texts, and iii) to interpret how the micro-universe (the narrative text) represents the macro-universe (the reality). So, according to these objectives, three key areas of research have been highlighted in this study: i) absolute power as encoded in the narrative structures of the selected texts, and corruption as a consequence of absolute power exercise, ii) The totalitarian regime (who possesses absolute power) resorts to ideology as a means affects society awareness to reshape its identity, culture and class, and to create dystopian society, and iii) Being an imaginative works of art, the narrative structures communicate such human situations to the reader. In other phraseology, the micro-universe (the text) represents the macro-universe (the reality). The analysis exposes how the class, identity, culture of the society within the text are affected and changed due to corrupt power practices, and how this creates dystopian society and reflects the

image of corruption. Furthermore, the analysis reveals the social reaction towards absolute power.

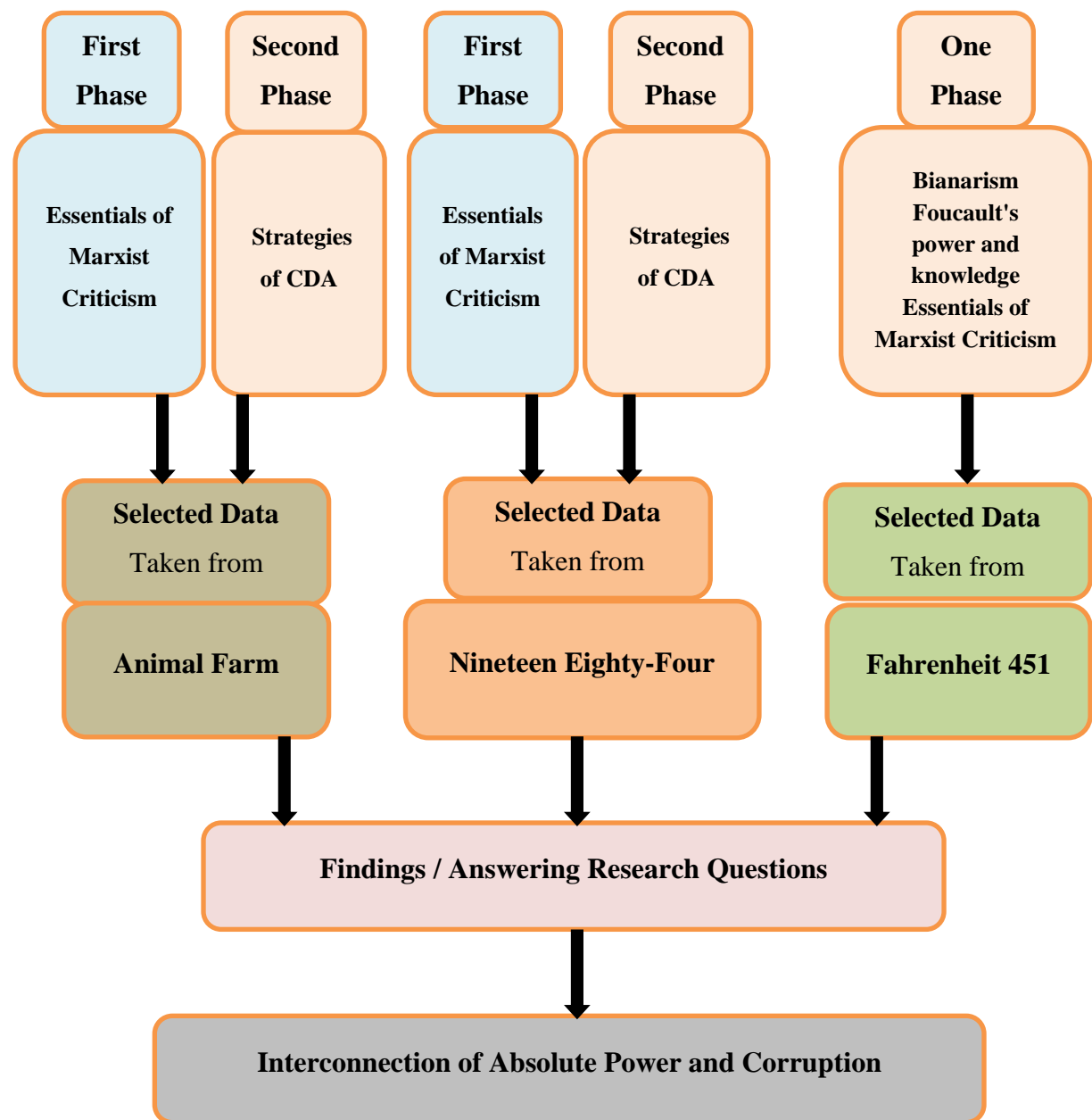


Figure 3.2 Framework of Data Analysis

Eventually, the researcher has found a necessity for giving more clarification to some important points regarding the analytical framework:

1. Using two analytical tools: Marxist criticism is literary criticism based on Marxist philosophy and Marxist thought in analysing the text. Despite its

concerning with ideology and class difference, it also deals with the literary aspects in the texts such as symbolism, image, etc. In the same time, CDA analyses the text through linguistic strategies. Both of them are concerned with the context and the environment that produced the text. It is worthy to mention that the use of these two analytical tools together creates integration in the analysis of the narrative text, where the literary and linguistic aspects of the text will be covered and surrounded. From the researcher's point of view, this makes the analysis more in depth, and makes the results more reliable.

2. Two phases of analysis: In *Animal Farm*, the pigs have used manipulation in language and discourse for imposing their domination upon the animals. The best example of this is the manipulation of the Seven Commandments. Thus, the researcher has preferred to conduct the analysis by using CDA in an independent phase to do focus on the process of exploitation of language in establishing the pigs' power. For this end, the researcher has used several strategies under the umbrella of CDA. The analysis by using Marxist literary criticism is also conducted in an independent phase. It focuses on classes' difference and ideology and the role of money and power in the text from a literary perspective. For the same reason, in *Nineteen Eighty-Four*, the analysis by using CDA is carried out in an independent phase. In this novel, the exploitation of language reaches its peak, to the point that the Party has invented a new language 'Newspeak', and imposed it on society to enslave it. Many words disappear in the new language, such as freedom and justice, and new terms such as doublethink and thoughtcrime appear. As for the analysis using Marxist criticism, it is also carried out in an independent phase. Eventually, *Fahrenheit 451* is based on the notion of binarism or binary oppositions: ignorance vs. knowledge. The government impose blockade on knowledge and culture to retain its power. Power is based on knowledge in one hand, power benefits from knowledge; on the other hand, power reproduces knowledge in order to shape it according to its intentions. Thus, the text could be analysed by using Marxist criticism and CDA together in only one phase of analysis by using the notion of binarism, where no need to focus on language.

3. Using several strategies of CDA: The same strategies of manipulation, lexicalization, presupposition, and contrast are used in analysing *Animal Farm* and *Nineteen Eighty-Four*. However, the strategies of presentation and bianarism have been also used, in addition to the four mentioned strategies in analysing *Animal Farm*. Furthermore, the strategies of euphemism, implication, syntax exploitation, and simplification have been used in addition to the four mentioned strategies in analysing *Nineteen Eighty-Four*. Selection of a linguistic strategy of CDA is depending on the selected texts (extracts), the context in which the text is employed, the concept which is investigated through the text, and the structure of the text and its lexis. Thus, it could be said, it is very difficult to use the same strategy that could be applicable on all selected extracts of *Animal Farm* and *Nineteen Eighty-Four*.

3.7 Sample of Data Analysis

For providing a clear sight of data analysis in this study, the text of *Fahrenheit 451* (written by Ray Bradbury and published in 1953) has been chosen to be a sample of data analysis in this chapter for many reasons; i) I have previously analysed this novel by focusing on the concepts of absolute power and corruption as a 'preliminary study', so the results of analysis have encouraged me to enlarged the samples to conduct this study. ii) This novel expresses the abuse of power, and it embodies how to maintain power by using certain ideologies. iii) The narrative structure of this novel represents a special model in terms of mobilization political and ideological thought of the intellectuals or educated elite against the ideological siege and cultural hegemony imposed by power upon society. iv) Its outstanding fame worldwide, it has been translated into many languages, and the novel has been transferred into a movie produced twice in 1966 and 2018. Extracts have been selected from the text of this novel to be analysed as a sample of data analysis, as shown in Table 3.5

Table 3.6 Selected Extracts - Sample of Data Analysis

Extract No.	Analytical Framework	Key Concept	Selected Extracts	Reference
1	Marxist Criticism by using Essentials of Marxist Criticism and CDA by using Foucault's power and knowledge Bianarism	Power Ideology Corruption class identity culture dystopia	"special pleasure to see things eaten, to see things blackened and changes. With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conduct or playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history. With his symbolic helmet numbered 451 on his head, and his eyes all orange flame with the thought of what came next, he flicked the igniters and the house jumped up in gorging fire that burned the evening sky and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house, while the books went up in sparkling whirls and blew away on a wind turned dark with burning. Montag grinned the fierce grin of all men signed and driven back by flame".	Chapter 1 p.3
2	=	=	"So many people are afraid of firemen".	Chapter1 p. 14
3	=	=	"burn 'em to ashes, then burn the ashes. That's our official slogan".	Chapter1 p. 17
4	=	=	"Is it true that long ago firemen put fires out instead of going to start them?"	Chapter1 p. 17

These extracts involve the concepts of absolute power, corruption, and ideology, in addition to, class, identity, culture, and dystopia. The aim of analysing this sample of data is to make sure that the methodology used in this study to conduct the analysis leads to the requested findings that answer the three research questions.

The selected extracts listed in table 3.5 could be explained by linking them with the context as follows:

Extract (1): These earliest lines of the narrative text serve as an epilogue to what follows in that sterile world where the mass material culture predominates at the expense of knowledge. All these metaphorical modes of expression are a sort of meaning transfer stand as an analogy to the dystopian State in real. It is the function of language to build up the mental picture of the world. What is significant to point out is that power, in its Foucault's sense is exercised by an identity who executes the ideology of the authoritative class. To carry out the ideology of the ruling class, Montag the fireman performs the act of burning books. He is pushed to do that while he finds some pleasure in that unfair act. Burning the books is an image of corruption that related to absolute power.

Extract (2): This policy produced the scene of intellectual and cultural repression, and generated fear among the educated people who own awareness and opinion. This scene is embodied in the dialogue of Clarisse with Montag. This quote involves themes of power and corruption.

Extract (3): The oppressed knowledge and absence of its effect, as well as to the pragmatic knowledge biased to power that exercises cultural dominance based on traditions and constitutions that repress the freedom of individuals and society, Montag expressed this policy in this extract. This quote involves themes of power, ideology and corruption.

Extract (4): This is Clarisse's question to Montag. This situation carries an important paradox associated with the psychological situation, which is full of fear of the firemen, where they are shifting from the saviour to the destroyer. Power turned the job of fire-fighters from putting out fires to igniting them. The situation represents a major focus of tension that the author wants to point out the results of pragmatic philosophy that turns man into a machine that destroys knowledge and culture. It is an image of

corruption of power. This quote involves themes of power, ideology and corruption.

In *Fahrenheit 451*, the analysis is conducted through using two analytical tools: Marxist Criticism (by using the essentials of Marxist Criticism), along with CDA, through Foucault's theories of relationship of power and knowledge (Foucault's perspective of power-knowledge relation). Bradbury opened his novel with these lines which will be analysed as main data:

special pleasure to see things eaten, to see things blackened and changes. With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor or playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history. With his symbolic helmet numbered 451 on his head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in gorging fire that burned the evening sky and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house, while the books went up in sparkling whirls and blew away on a wind turned dark with burning. Montag grinned the fierce grin of all men signed and driven back by flame

(2004, p.3)

"burn 'em to ashes, then burn the ashes. That's our official slogan"

(2004, p.17)

"So many people are afraid of firemen"

(2004, p.14)

"Is it true that long ago firemen put fires out instead of going to start them?"

(2004, p.17)

The analysis is conducted to answer the research questions of this study through getting findings that show evidence about the interconnection of absolute

power and corruption, confirm the relationship of power and ideology, and how the narrative text represents reality. For further clarification, it is useful to give introductory signals before starting analysing data. The clash of ideologies and cultures as encoded in the novel will be investigated in order to uncover how absolute power, represented by government, imposes its own ideology upon the society (in the text) for retaining power, and how corruption comes as a result of practicing absolute power. The analysis will involve the idea of burning books, the main idea of this book, and prohibition on reading as a symbol of the ideological blockade upon the society and individuals in order to impose the ideology of the State and make it the prevailing ideology. The analysis will unmask the games played by the political powers to annihilate human awareness and identity convincing the community to practice the culture of bourgeoisie. Being a mass consumption community this anti-intellectual ideology results in the sterility of life. As well as, the analysis will interpret the symbols mentioned in the extract (like; fire, blood, etc.), and the meanings of characters' names, as this interpretation serves the analysis of the concepts under the investigation.

In addition, the analysis will touch on some of the main characters in the novel associated with this idea that drives events, like; i) Montag, the protagonist, the fireman who burns the books, who subjects to cultural shock later on which enables him to resist and break the ideological siege which is imposed by power. He became the modern hero of the culture who joined the elite or the sophisticated culture experiences by the Book people or the renegade intellectuals who believe in the progress of mankind through the sophisticated philosophy of loving and reading books, ii) Clarisse, a gentle seventeen-year-old girl, is Montag's neighbour, who creates a turning point in his life, iii) Mildred, Montag's wife, is a television addict, who represents the mass consumable culture in that dystopian society, iv) Beatty, Montag's supervisor and fire chief, and v) Faber, the retired professor (Bradbury, 2004). Finally, the analysis aims at reaching findings that answer the research questions raised in this study.

The history of mankind has witnessed a long trail of clashes or struggles among nations or in one single nation of divergent kinds: religious, economic,

historical, social or cultural. What is characteristic about these clashes or combats is that they are based the principle of binarism or binary oppositions. These clashes, however, are not always physical, they are intellectual too. Literature is, as generally argued, a social activity; a form of culture which transmits messages carrying a set of visions, concepts and worldviews (Williams, 1977). Thus, the humanistic field that immortalizes theses faces of struggle is literature, more specifically the novel. Being a form of human culture, the novel is inseparable of political reality, but often predicted, or contributed to change reality. It contributes in shaping our awareness of the world around us, politically and socially. In the tumultuous climate of twentieth century, novelists come in the scene to tackle political issues. Ray Bradbury, in his novel *Fahrenheit 451*, criticized absolute power and totalitarian politics of the State. He reflected the political atmosphere in which his novel was created. Bradbury showed how the State, in the novel under the study, reshapes human community to become waste and sterile by burning books, because of the claim that knowledge is dangerous to the human soul and mind. From it flows that the society is adapted to consumable culture, while the elite or the book lovers are the only socio-cultural sector which believes in the progression of mankind through epistemology and reading books (Bradbury, 2004). In *Fahrenheit 451*, Bradbury underscored and criticized material communities who are reshaped by bourgeois cultures that underestimates man's mind and changes humans into material. In contrast, one hope for the progression of mankind and civilization is the Book Lovers who believe in knowledge as one privileges process of man's prosperity and progress. The mainstream divergent activities in one society may lead to a sort of combat or clash among its classes and identities. Historically and socio-culturally, this dialectical act necessarily leads to a new image and vision of human progress and human future. This philosophy is plainly sorted out in Bradbury's *Fahrenheit 451*.

The relationship of literature to politics, more specifically to political ideology could be traced back to the so called proletarian literature where literary verbal has been politicized to serve as propaganda for the Marx-Lenin's Communist theory (Cook, 1998). Politics became the prominent canon of the Soviet literature. The novel of politics found its way in Western culture, whether to criticize the totalitarian systems as that Nazism, Fascism and Stalinism, or the authoritarian bourgeoisie in the

West, such novel responds to the modern situation of man and communities; it follows the rhythm of human impulse. This is true to so many modernist English novels like; Orwell's *Animal Farm*, and *Nineteen Eighty-Four* as well as Bradbury's *Fahrenheit 451*. In the proletarian literature, it is argued that literature should be a weapon in the hands of the class to struggle against the bourgeoisie powers. This ideology made literature as a means for marketing the Marxist ideology. In his essay, *Literature and Ideology*, Farrell delineates the function of the writer and literary products in such authoritarian states. He says: "The writer, accepting this conception and attempting to make it operative in the actual construction of novels, would have to see politics first and then life, and he would have to deduce life from political programs" (1942,p.261).

3.7.1 Fahrenheit 451

The analysis highlights the thread by and through which ideology and power are interweaved in the fabric of the novel. Bradbury's *Fahrenheit 451* is a novel of politics though in a symbolic form; it is a symbolic critique of the reshaping of human communities by the elusive ideology of the dominating political powers. *Fahrenheit 451*, the title of this novel, refers to the temperature at which a paper burns. It is a science fiction whose episodes take place in a fictional American city, it is about Montag, the fireman, whose task is to put down fires, not to burn books in a dystopian deformed society, but his task becomes burning of books. Without questioning the secret behind burning books, the protagonist practices the act of burning, until he is shocked by the question of Clarisse who asks him whether he reads the books he burns and whether this act brings him relief. Moreover, she shows him the hollowness of his mind, life and vision. In contrast to Clarisse stands Mildred, Montag's wife, a television addict, who represent the mass consumable culture in that dystopian society who prefers pleasurable lifestyle to intellectual one (Bradbury,2004). The following procedures will be applied to conduct the textual analysis: i) selecting a set of notions to generate and build up a conceptual paradigm, ii) analysing the selected data (from the narrative text) in terms Marxist criticism and CDA (Foucault's perspectives), and iii) drawing findings and conclusions elicited from the critical analysis.

Terry Eagleton defined Marxist criticism; "Its aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and, meanings. But it also means grasping those forms, styles and meanings as the product of a particular history"(1976, p.32). Marxist criticism cares about context in which a literary work is written in the light of the historical evidence. It includes the social and historical circumstances of the time and certain facts about the author's life in order to understand the world behind the literary text. According to Marxists, literature has a specific ideological function depending on the background and author's ideology (Tyson, 2006). It reflects the influence of the class conflict prevailing in the writer's environment. The literary work has been looked by Marxist criticism, as a product whose creator or producer focuses on the role of ideology and class. So, Marxist critics study the text and its author, and the context (Siegel,2006). Marxist critics believe that the social transformations are caused by the struggle between existing opponent forces, and this make the society progresses. Marxist criticism aims to expose the hidden ideology in the literary work. It helps to determine whether literature can change the world or fail.

Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies. CDA, as an approach, puts language, and broadly discourse/s as means for ideological manipulation that legalizes the social disparity and unequal power relations in society. Foucault's theories primarily address the relationship between power and knowledge, and how they are used as a form of social control through societal institutions (Rouse, 1994). Based on Foucault's Perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. In addition, Foucault relates power to ideology. He believes that "ideology was a level of "speculative discourse" that could explain the power" (Daldal, 2014, p.154). Foucault relates power to ideology. That is to say, while power is a crucial part of the physical world since it is practiced in human daily life, ideology is within the sphere of mentality. It is not "in the realm of material realities. It is an abstraction" (2014, p.150).

Based on what has been mentioned, it could be said that Foucault wittingly generates a network system between ideology and power and their influence on the identity in specific and the social class in general. Foucault deciphers power mechanisms on the basis of force relations, while ideology is an abstraction, a level of speculative discourse. Foucault's epistemological patterns of thinking here above serve as an introduction to interpret Bradbury's *Fahrenheit 451* as a narrative of politics. In Bradbury's novel, the modern human situation in its darkling sphere is exposed, where humans become the tools to perform the controlling ideology. Figure 3.3 has shown the process of data analysis in *Fahrenheit 451*.

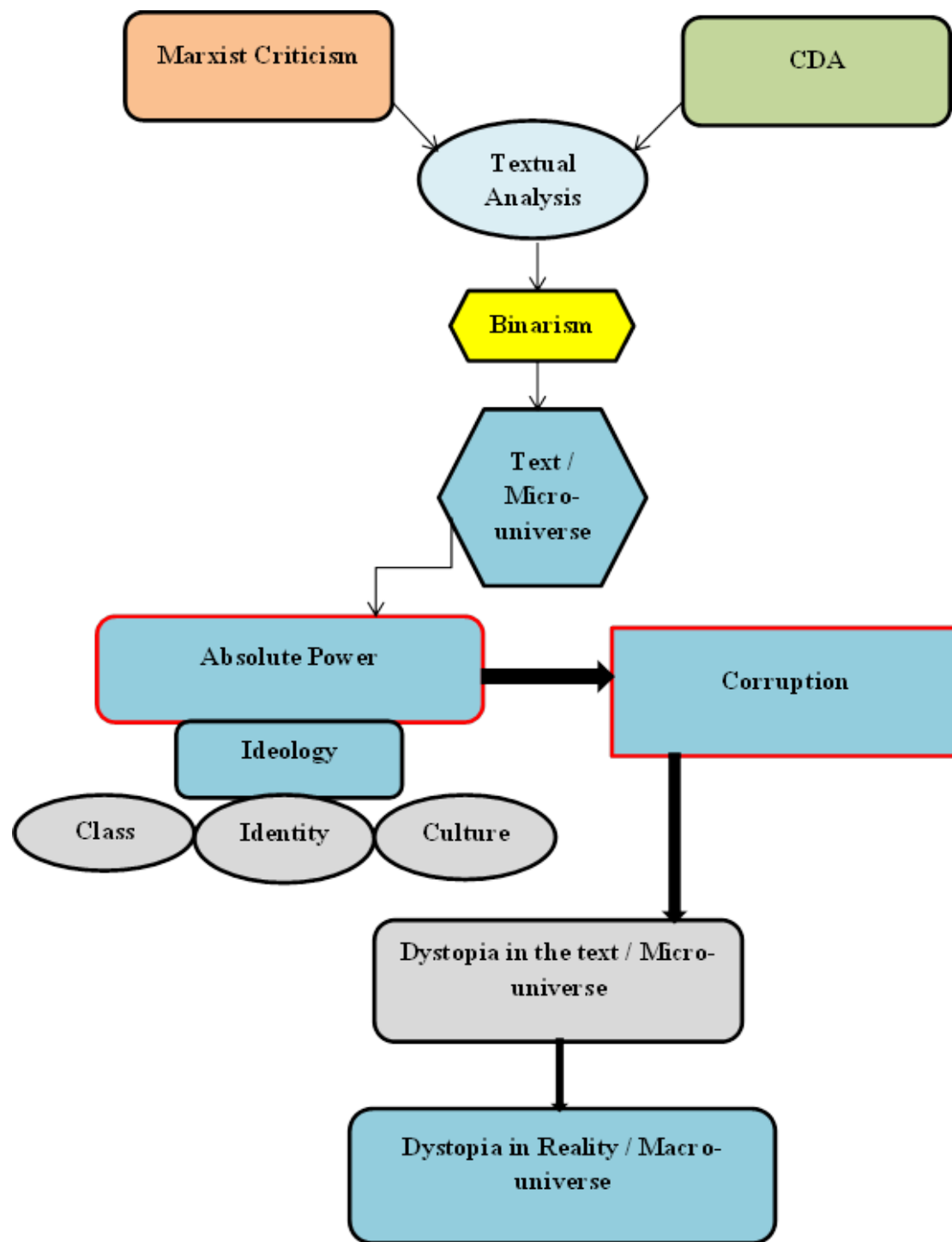


Figure 3.3 Process of data analysis in *Fahrenheit 451*

3.7.2 Findings and Discussion

This thesis focuses on the idea of absolute power and corruption and how they are interrelated, in addition, how power is related to ideology, and how the literary text represents reality. So, to answer the research questions of this study by conducting the textual analysis, a set of prominent terms to be exposed, and this process may serve as a platform to the critical analysis itself.

Literature is a social activity, as it is generally argued, and a form of culture which transmits messages carrying a set of visions, concepts and worldviews. In the same time, there is a relationship between literature to politics, more specifically to political ideology, so there is connection between ideology and culture. A universal term like culture is difficult to define since the term is dealt with differently within different human fields. However, culture, in the general sense, is a network system of beliefs, behaviours and patterns of thinking. The notion of culture is central to the history of ideas and the order of politics. In one more notion, culture according to Choudhury is "a way of life of a group of people, the behaviours, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along communication and imitation from one generation to the next" (2018,p.98). What is significant about the notion of culture is that it implies the mental products of man, and the beliefs that a culture group believe in, to reshape its cognitive ways and its daily behaviours. The cultural individual is committed to that way of thinking and practice. However, when the individual experiences a new culture due to immigration or a move between social environment and simply transition to another type of life, the so-called cultural shock happens. Thus cultural shock, as Macious and Gerber define it, "an experience a person may have when one moves to a cultural environment which is different from one's own" (2010,p.54). Though culture is a social activity, it is often related to those creative minds or intellectuals in society. In other words, the term is often associated with Intelligentsia. In a broadest sense, Intelligentsia (from Latin *intelligentia*) is "a status class of educated people engaged in the complex mental labours that critique, guide, and lead in shaping the culture and politics of their society" (Tomasz, 2009). The intelligentsia includes artists, teachers, and academics, writers, journalists, and so on.

The history of ideas witnessed the clash of ideas, wills or culture. In its basic structure, any clash or struggle (whether physical or mental, visible or invisible) necessarily construes two opposing modes of thought. This opposing process has come to be called binarism. It is a mode of thought on stable oppositions (such as good and evil or male and female) or a specific dichotomy subscribed to or reinforced in such thought, such as the binarism of West and East. Two characters in the novel appear to be in binary opposition, socially and intellectually, i.e. Beatty, Montag's supervisor and fire chief, and Faber, the retired professor. While Beatty unravels to Montag the futility and uselessness of books from the State's ideological point of view, so it is obligatory to burn all books in the city. Montag's increasing and developing awareness of his existence as human brings him closer to Faber, who explains to Montag the human value of books: books give meaning and depth to human life. The development of awareness of knowledge necessity makes Montag read Arnold's poem, *Dover Beach*, to Mildred and her trivial company. They accused him of breaking the rules of book prohibition. Things are getting worse when Montag killed Beatty. This turning-point event makes Montag flee to the wilderness, where he meets a group of intellectuals or book lovers who believe in reading books as a way to build up the new vision of the universe (Bradbury, 2004).

Binarism or binary oppositions are central to the literary creation, especially in drama and fiction. Fictional works of art mostly erected on the opposing struggle between two forces as in good and evil, the noble and the villain. These terms are not selected haphazardly. Rather, they are viewed as a coherent system of ideas, and these terms are related to sphere of culture and cultural products. The clash of ideology is artistically sorted out in various narrative forms, of which is Science Fiction *Fahrenheit 451*. Franklin mentioned that "a handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method" (1980, p.3). Science Fiction, in this sense, is a genre of speculative fiction; it is a form of what has been referred to as a literature of ideas (Franklin, 1980)

3.7.3 Power and Ideology in Fahrenheit 451

The sequence of events in Bradbury's *Fahrenheit 451* takes place in an anonymous location and an unspecific time. Put simply, the setting is nowhere and everywhere, and this may give the act of burning books its own universality. The political power imposes its ideologies upon its society, and prevents the society and individuals to get knowledge or certain culture, so reading or possessing books is forbidden. Reading books is looked at as a sort of crime by the doctrine of the authoritative powers. This knowledge prohibition, which is based on falsified claims, reshapes the awareness of the people of the city who become hungry eaters of mass culture productions. The modern human situation is getting worst. Therefore, instead of the reading pleasure, "it was a pleasure to burn". By this devastative sentence, Bradbury's *Fahrenheit 451* starts.

The earliest lines of the narrative text serve as an epilogue to what follows in that sterile world where the mass material culture predominates at the expense of knowledge. What is characteristic about the onset is the style. The setting is symbolic; the style is descriptive. The language of the onset swings between metaphor and metonymy. The diction is mostly derived from the treasury of reality (e.g. brass nozzle, kerosene the igniter, marshmallow, etc.). The onset, moreover, is not without metonymic tokens like with his symbolic helmet numbered 451 on his solid head, or a simile as in, he wanted above all, like an old joke, to shove a marshmallow on a stick in the furnace. All these metaphorical modes of expression where the selection of diction witnesses a sort of meaning transfer stand as an analogy to the dystopian State in real. It is the function of language to build up the mental picture of the world. What is significant to point out is that power, in its Foucault's sense is exercised by an identity who executes the ideology of the authoritative class. Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies. As Sandaran (2008) stated, this means discourse in power-knowledge relation (2008, p.36). For Foucault, as has already been stated, power is not a supernatural phenomenon; it is omnipresent in everyday life. For Foucault power is everywhere, and power relations are embedded in social life.

To carry out the ideology of the ruling class, Montag the fireman performs the act of burning books. He is pushed to do that while he finds some pleasure in that unfair act, where "his hands were the hands of some amazing conductor plying all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history". The mental power, i.e. ideology, is implemented by the physical power, i.e. fire for burning. But is burning books in unnamed city is viewed as an individual act, what about the attitude of the community where the knowledge doomsday takes place and where the flapping pigeon-winged books died on the porch and lawn of the house? To highlight the image of society in the novel, and since power is a degree of influence exercised in human communities by institutions on individuals. Accordingly, the society in Bradbury's *Fahrenheit 451* is wholly intoxicated and reshaped by the ideology of the political class. While the State totally prohibits the act of reading books, the State, as one institution and as individuals, encourages the proliferation of mass consumable culture. People in the city is wholly preoccupied with enjoying nature, spending time by themselves, having trivial conversational turns, watch excessive degree of television on wall-size sets and listen to the radio on (Seashell Radio). This political strategy leads to the spreading of ignorance and triviality among the communal individuals and in the texture of the society as an adapted human structure.

For exposing the representations of the sector(s) of society under the influence of the political ideology, it well to comprehend the semantic organization of the narrative text in quest. Bradbury's *Fahrenheit 451* is fundamentally based on the notion of binarism or binary oppositions: ignorance vs. knowledge. It is the contrast between the mass consumable culture which is backed by the political ideology of the State or strategy, and intellectualism which is backed by intellectual group or Books Lovers. In that Panoramic vision, symbolism plays an influential role or function transmitting the message of the narrative text. Of these symbolic signs are the city, the books, fire, blood, the phoenix, and the Salamander. If semiotics is the theory of signification and the way in which meaning is constructed by sign use, this meaning is encoded in a symbolic manner. Therefore, to unravel the meaning(s) in Bradbury's *Fahrenheit 451*, it is of interest to interpret the symbols of the narrative text. The events of *Fahrenheit 451* take place in a city. Strangely, this city is unnamed; it is the

location where knowledge is decreased, while ignorance is increased. This anonymous setting may give the hint that this city is everywhere and nowhere, it cannot be spotted on the geographical map, but it exists where the unfair human situation exists, where man become a thing due to the oppressive ideology of the State. This city is populated by humans who are actively idealized in a way to make them stop questioning the world around them. It is place where the human mind is totally paralyzed because of the order of the State.

In all human cultures the books represent knowledge. They stand for the enlightened visage of humanity. Books symbolize knowledge and knowledge is a mental power: it is the knowledgeable anti-power to the ignorant power imposed by the authoritative political institution. So, the planned schema of stopping reading books by the individuals of the society, prohibiting them and then burning those serves to stop the human mind to question the political ideology in which the people live by. Here comes the significance of fire as a symbolic token, it is of dyadic sense. In the general sense, the fire is the fourth element of creation in the Greek philosophy. The human progression couldn't be in history without the invention of fire. Fire, however, is manipulated to represent mass destruction against knowledge. In this context, the scene of burning performed by Montag, the fireman, is symbolically descriptive; it is constructed in a metaphorical or connotative style: "With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world". Let us consider the selection of the noun python and the epithet venomous to highlight the monstrous process of burning knowledge. Fire also operates in an opposite way. While the fire is destroyer, it can function as creator and reformer too. When Montag flees to the jungle, he meets a group of humanitarian intellectuals around the fire. It is the reunion of human minds after destruction by the means of fire. The next symbol in importance is blood. In the classical dramatic theories, blood, as a human origin is related to human nature and human mood. In the novel in quest, bold stands for repression of the soul. The hero's infatuations and fits are circulated in his blood: "the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history". The primal psyche of Montag is active even when he performs the destructive act of burning. While the hearth in the symbolic heritage

symbioses the fireplace or home, the salamander represents the anti-fire mythic creator, which is officially attributed to firemen and their fire trucks. In its mythic sense, the salamander cannot be consumed by fire.

Bradbury wittingly uses the symbols, as that of the fire and the salamander, is a contradictory style to deepen the tragic human situation when it is politicized and reshaped by unfair and unjust powers. On the same track of mythology is the snake. In Human symbolic traditions, the snakes symbolizes differently. The snake might be a symbol of evil, as in the myth of Orpheus. This might be a symbol of life as in the token of pharmacy, or it has its sacredness, as in the Indian ritual traditions. Bradbury's *Fahrenheit 451*, the snake is mentioned as the Electric-Eyed Snake machine. In the quoted phrase, the sense of the snake is taken away from its mythical context to have a dead technological meaning. Modern technology destroys the primal soul of man, a character like Mildred, becomes the obedient slave to the Electric-Eyed Snake machine. This is a contrast between Montag in his burning blood and Mildred in her frozen blood because of her addiction to modern technology.

Modern technology is invented for the welfare of mankind, but too much absorption and obsession in modern technology may lead to self-slavery and psychic corruption. All these connotative or incongruent expressions may create the hellish life in a dystopian State as that of *Fahrenheit 451*. Symbolically, the Electric-Eyed Snake machine might represent the developmental stage of modern technology in the human race and history. Reading *Fahrenheit 451* closely unravels that there is a sense of critique to modern technology in ruling modern human life. Bradbury's novel is based in a futuristic time where technology rules our lives and books are viewed as a bad thing because it breeds free thought. Although today's technological advances haven't caught with Bradbury's *Fahrenheit 451*, there is a very danger that society might end up relying on technology at the price of intellectual development.

Treading the path of symbols and symbolism, the names are deliberately selected to serve meaning and meaning-making in the walks of the novel. Montag's meaning the active soul, serves as a foil to Mildred, meaning mild spirit. While Montag daily deals with the force of fire, Mildred is preoccupied with luxurious life

and silly talks. Beatty's name refers to tough leadership with his stubborn and aggressive attitudes towards books, education, and knowledge in general. Ironically he quotes Pop's lines of verse to persuade Montag of the futility of learning. He serves as a foil to Faber, whose name stands for enjoying change and developing intellectuality. Clarisse's name, the young girl who is killed by car accident, implicitly refers to brightness, mildness and glamour. It is Clarisse's words which bring the cultural shock and, then, the dramatic change to Montage's personality. Clarisse stands beside Montage in his change. In this fatal visionary image, even the characters and their names become symbols operating in a reciprocal way to build up the mental world of the novel.

Fahrenheit 451 starts with an ironic sentence structure; "it was a pleasure to burn". Burning books, not extinguishing them, is not a pleasurable process by itself. But in a sterile society dominated and conditioned by the ideology which claims that books are dangerous to the human mind; burning knowledge becomes a normal process. In terms of Foucault, Ideology is a set of strategies- mental in origin- but they are inactivated by physical power, i.e. fire to destroy knowledge (i.e. Books) in a systematic system (proclaiming of danger of books, stopping reading them, burning them). The real motif is to stop the human mind from questioning the secret of his existence and the refutation of the source of suffering because of the controlling political powers that rule societies in severe inhuman manners. In consequence the ignorant members of the society become slaves to modern technology and political propaganda.

Beatty implicitly is marketing the political propaganda of the authoritative ruling class that knowledge, even in small doses, may intoxicate mind, so, it is necessary not to read at all. Hence, while Montag uses fire to destroy books by burning them, Beatty, in his conversational turn with Montag, tries to persuade him not to read books because reading is a dangerous process to the mind. Beatty unravels to Montag that people need leisure and entertainment, not insight and questioning; what reading books brings is sadness and overstress. If Mildred and Beatty are the representatives of consumable material culture led by the ideology of the ruling

powers, the Intellectual side is represented by Clarisse, Faber, and the Intellectuals in the wood (forest).

What is interesting here is to unlock the relationship between the seventeen-year-old young girl and Montag. Preoccupied with his job as a fireman burning the book in a reshaped city, carrying out the orders of the State, Montag is questioned by Clarisse about whether he reads the books he is burning and whether he feels happy in doing that destructive process. In reality, these inquiries ignite or trigger the awareness of the fireman; he restarts to reassess his life and career differently. Clarisse remains the catalyst which causes a cultural shock to the fireman. He starts keeping books and reading them; he becomes closer to Faber, the retired academic mind. After his escape to the jungle, here comes the river which Montag floats it as a dividing line between the unworthy past of the fireman and the life of meaning which he lives by in his new culture. The protagonist, since the cultural shock he undergoes, brings a dramatic change to his whole care. With life of meaning, there should be hope and progress for mankind.

3.7.4 Corruption

In his novel, Bradbury portrayed the influence of power in shaping the cultural identity (of a collective dimension) by highlighting the nature of the political system that represents the capitalist ideological dimension on which state institutions are built, which is reflected in the formation of social consciousness of individuals and society. This capitalist ideological dimension made the policy of the state and its institutions linked to the act of material power, which interpreted the concept of progress through the power of economy and technology and does not pay attention to values and spiritual aspects that remained in the area of human heritage, and no longer withstand the material revolution of the era. No. 451 refers to the burning of books by firemen, i.e. to the oppressed knowledge and absence of its effect, as well as to the pragmatic knowledge biased to power that exercises cultural dominance based on traditions and constitutions that repress the freedom of individuals and society.

Montag expressed this policy when he said; "burn 'em to ashes, then burn the ashes. That's our official slogan"(2004, p.17).

Proceeding from these perceptions, Bradbury offers his vision of the interconnection of corruption with power, where the author believes that ideology itself carries corruption in its spirit. Therefore, deviations and thus corruption do not come as a result of the misapplication of ideology and the exploitation of the masses. Bradbury sees the pragmatic philosophy, on which the political, economic and social system is founded, as a philosophy that represses (culturally) the historical identity of society, because this philosophy is the product of the capitalist class that controls the political and economic power. It abolishes the right of freedom of the individual to express his or her thought and cultural trends. Bradbury exposes the motives behind the ideological blockade imposed by the power on society, where the author believes that power fears the growth of free ideas in society opposed to the pragmatic policy of power.

This policy produced the scene of intellectual and cultural repression, and generated fear among the educated people who own awareness and opinion. This scene is embodied in the dialogue of Clarisse, the protagonist of the first chapter of the novel, with Montag when she said; "So many people are afraid of firemen" (2004, p.14). Clarisse confirmed the fear from the firemen, and she generalized this fear to the community. She expressed her reaction and the fear of people from firemen whose original job, saving and protecting people from fires and dangers, turned into a blind icon to suppress thought, knowledge and freedom. This scene is also reflected in the question of Clarisse; "Is it true that long ago firemen put fires out instead of going to start them?"(2004, p.17). This situation carries an important paradox associated with the psychological situation, which is full of fear of the burners and not fire-fighters. As well as there is a conceptual paradox, where firemen are shifting from peace to war, from safety to danger, and from the saviour to the destroyer. Power turned the job of fire-fighters from putting out fires to igniting them. The situation represents a major focus of tension that the author wants to point out the results of pragmatic philosophy that turns man into a machine that destroys knowledge and culture. It is an image of corruption of power.

The narrative text provided clear scenes of the repression of freedoms, intellectual and cultural repression, and the accompanying physical and psychological repression. These scenes provide clear evidence of the abuse of power and its association with corruption, in its various forms, with the practices of power. There is political corruption represented by the contradiction between the claims of power and its practices, as explained above. There is ideological corruption and consuming culture imposed by power on society through various channels, including the biased media of power, and the Wall TV, which provides downward entertainment programs aimed at flattening the thought of man and distracting him from thinking about fundamental issues that affect his or her freedom, identity and existence. In addition, corruption took a social dimension, as a result of the pragmatic material philosophy of the State. This seems evident through family disintegration and weak family relations in the material society, for example the cold and weak relationship between Montag and his wife and the details of their daily lives. Thus, corruption of oppressive power turned into cultural patterns in the social consciousness.

3.7.5 Narrative Text and Reality

Fahrenheit 451 is a political novel written in the early period of the cold war between USA and Soviet Union, which has followed the Second World War. The novel is a science fiction written by the American author Ray Bradbury. Bradbury is widely known for his dystopian novel *Fahrenheit 451*. In his commentary remark on the science fiction as narrative genre, according to Anderson (2013), Bradbury says; "First of all, I don't write science fiction. I've only done one science fiction book and that's *Fahrenheit 451*, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal" (2013, p.82). The novel is based on real events in the 1950s, in the United States. In that time, a blacklist appeared; it included names of certain filmmakers, actors, and screenwriters who are considered Communists by the FBI, in addition to faculty purging through dismissing lecturers at universities for the same reason. Except versions of books such as *The Bible*, *To the Lighthouse* and *Moby Dick*, most books and reading are banned in USA (D'Addario, 2018). The title of the novel, *Fahrenheit 451* means the temperature at which a paper burns. It refers to

a process of burning books, in a State wherein reading or possessing books is completely forbidden. It is an attempt to assassinate the thought and reshape human's mind according to the ideologies of the State. Books should be burned by the "firemen". Firemen are part of the Ministry, an authoritarian dictatorship claims that unhappiness, mental illness, and conflicting opinions are caused by reading the "wrong" literature. The events of the novel take place in a controlled society in an oppressive future, in which the government sends out firemen to burn the books and destroy all literature in order to prevent thinking and avoiding people revolution.

Because of his thoughts, and his attitude towards the presidential election in the USA in 1952, Bradbury was targeted by many people; they criticized him and cancelled his lectures at Los Angeles City College. Meanwhile, a danger of atomic war was brought by Cold war. In addition, Americans developed the hydrogen bomb successfully in 1952, and the Soviet Union did the same half a year later. So, Bradbury was motivated by these reasons to write this novel, but the first idea for writing this novel came to Bradbury in a night, when he was wandering and talking with his friend. They were stopped by policemen who asked them what they were doing. After this experience, Bradbury thought that people can be arrested after using the sidewalks (King, 2018). This story became a base for this novel, which represents reality. In *Fahrenheit 451*, Guy Montag believes that by following in his father's footsteps he will serve and protect his society and he goes about his work without question. However, Montag starts changing when he meets Clarisse, and all these conceptions change. Clarisse makes him challenge his actions and convictions by sharing with him some of the real history of America and the rise of the Ministry. Bradbury's *Fahrenheit 451* depicted the events from socio-political and historical perspective. The narrative point of view in the sample (taken from the text) has been analysed from Foucault's intellectual perspectives and from Marxist stance. The French thinker stresses the interconnectedness of ideology to power and how the ruling States reshapes human mind in dystopian communities. Through the analysis, the study has shown the clash of ideologies or the clash of epistemic systems, and revealed the games played by the political powers to annihilate human awareness and identity. In a sterile society dominated and conditioned by the ideology of the State which claims that books are dangerous to the human mind; burning knowledge

becomes a normal process. Thus the analysis has shown the evidence about the correlation of absolute power and corruption.

Literature is a mode of communication; it communicates the readers with the realities of the world with view of different intellectuals in order to seek experience and knowledge. These realities of the world are artistically encoded in the imaginatively works of arts, more specifically in the narrative literary form. This is true to Bradbury's *Fahrenheit 451*. It is a science fiction standing for a certain actual society accustomed to materialism and ruled by the ideology of the State. What lies beneath the surface structure of the novel is the conceptual network system of ideology and power. Ideology and power, as the analysis has shown, are inseparable in theory and practice- they are the two faces of the dystopian State, where people's awareness is reshaped in a way to increase trivial entertainment and ignorance, and decrease knowledge and faith. Still, the cultural shock that has happened to the protagonist in his spiritual suffering leads to a new life which is full of hope in the futurity of man. The characters' visions, aspirations and worldviews are encoded into associate style which gives the fabric of *Fahrenheit 451* its universality as a par excellent narrative of politics. Finally, data analysis has shown that the narrative text represents reality, because the text is a product of a social structure, and therefore there is a convergence between the events inside the society of the text and the real events that occurred at the time of writing the text.

Thus, the findings of the analysis have provided answers to the research questions of the study which are; i) How does absolute power correlate with corruption in the selected narrative texts?, ii) How does power relate to ideology in the selected narrative texts? iii) How do the narrative texts (the micro-universe) represent reality (the macro-universe)? From the perspective of Marxist criticism, the narrative text showed the role of ideology and the clash of classes. There is a conflict between the ruling class, which imposes its ideology using force and violence, and the educated class which adopts intellectual resistance, and believes that knowledge is the path to freedom and the hope for a better future. In the same time, and from the perspective of CDA the analysis has revealed a network system between ideology and power and their influence on the identity in specific and the social class in general.

The writer adopts the idea of defending the oppressed class, and the novel represents propaganda against arbitrariness exercised by absolute power. It supports the aspirations of the oppressed community in freedom and a better life.

3.8 Validity and Reliability

In this qualitative research, the role of the researcher is to attempt to access the thoughts and notions that the literary narrative texts under this study involve, in order to interpret them and reach the expected findings. In general, the social reality is dealt as an objective truth in qualitative research. One can question the researcher's ability to show objectivity through the process of collecting and analysing data, because there are certain beliefs and specific ideas prevailing in the society to which the researcher belongs that may affect the truth that the researcher intends to reveal (Fink, 2000). The researcher's bias towards his personal ideas and beliefs, or beliefs prevailing in his community, will make the research "subjective", and this will affect the reliability of the findings. Therefore, to avoid subjectivity and make this study more objective, the researcher will rely on a logical interpretative approach based on the theories that support this study and that help in explaining the concepts to be investigated, as well as historical evidence and events that confirm the convergence between the content of the narrative literary text and the external context which produced the text.

In this section, it is useful to define the two significant terms; reliability, and validity. According to Merriam, reliability (or test reliability) is "extent to which something is consistent, dependable, and stable over repeated trials". Validity is "the quality of being founded on truth, fact, or law or the attribute of an argument that conforms to logical laws" (1998, p.11). So, the concentration is directed to the validity and reliability of research in all social scientific researches and studies. In the critical analysis of the texts under this study, the identification of themes and concepts involves subjective judgment of the researcher, so the question of the validity and reliability of the analysis is raised. There is no doubt, the researcher bias affects the decisions about the major steps of the research, such as; data collection, data analysis,

process of analysis and interpretation. Neuendorf (2002) says: "all those are influenced by the questions about the research and might be in favour to the researcher's objectives" (2002, p.21). The question should not be about a significant role validity may play in a qualitative research, but instead, whether validity is only a significant element in the qualitative research (Santos, 2004). Denzin and Lincoln claim that there is no objective observations that are perfect, but in the worlds of the observer and the observed the observation could be socially located. They state that any gaze could be filtered through the telescope of language, race and social class (Denzin and Lincoln, 2000).

In this study, the issue of reliability and validity has been taken into consideration as much as possible, because the aim of this qualitative study is not generalisation, but specifically it is an in-depth exploration and investigation of the relations between the investigated concepts in the study. So, for this qualitative research, validity and reliability of data analysis have been carried out through the following steps: i) for ensuring the appropriateness of methodology used in this study, a preliminary study has been done, ii) description of the data has been conducted in systematic and accurate manner through data categorization, iii) comparison result of this study with previous studies carried out by other researchers and scholars in the same field in order to confirm the validity of the result of this study, iv) By using Marxist criticism and CDA, the actual data analysis has been carried out, v) discussing and presenting the findings during a meeting in the country of the researcher (Iraq) with a professor (Ph.D.) in English language. Data collection, data analysis, and research methodology have been discussed, in addition to discuss the conducting of the critical analysis that provides answers to research questions and achieve the objectives of the study were discussed. The professor confirmed the authenticity of data collection, data analysis, and the procedures followed in conducting this thesis.

3.9 Summary

This chapter has dealt with the research methodology of this study which is classified as qualitative research. The chapter has included research design, research process, synopsis of each novel as samples of the study, data collection, data analysis, methods of data analysis, and analytical framework. Then, the data (extracts) from the text of *Fahrenheit 451* have been analysed as a sample of data analysis. This study has employed Marxist criticism and CDA as analytical tool to analyse critically the narrative text, and to determine the interconnection of absolute power and corruption. Eventually, the reliability and the validity of the study have been discussed. The sample of data analysis in this chapter will pave the way to go ahead to conduct detailed analysis of the three narrative texts in the next analytic chapter.

CHAPTER 4

FINDINGS

4.1 Introduction

Chapter four presents a comprehensive and clear presentation of the findings of data analysis. The current study is a critical analysis of the interconnection of absolute power and corruption as encoded by Orwell and Bradbury in their selected modernist English novels. This qualitative study undertakes thematic and textual analysis of the three selected narrative texts of Orwell's *Animal Farm* and *Nineteen Eighty-Four*, and Bradbury's *Fahrenheit 451*. It employs Marxist criticism and Critical Discourse Analysis as analytical tools in conducting the textual analysis. This chapter presents results of the data analysis which provide answers for the following three research questions:

- i. How does absolute power interconnect with corruption in the selected narrative texts?
- ii. How does power relate to ideology in the selected narrative texts?
- iii. How do the narrative texts (the micro-universe) represent reality (the macro-universe)?

For a critical analysis of the concepts of the study involved in the three research questions, the three narrative texts of the three novels focused on in this study are analysed in three parts in this chapter. Each narrative text is studied and analysed separately as a part of this chapter. Thus, the structure of this chapter is divided into three parts; each part is devoted to analysing one of the three narrative texts (data). In Part 1, the discussion focuses on *Animal Farm*, Part II looks at *Nineteen Eighty-Four*, and Part III examines *Fahrenheit 451*. Each part starts with an introduction about the novel as a description that serves the analysis. The first and second research questions are tested on each narrative text (data / extracts taken from

the texts). The data (extracts) that have been chosen for the themes of power, corruption, and ideology, as well as class, identity, culture, and dystopia are subjected to textual analysis, as follows:

The textual analysis of the data in Part I (*Animal Farm*) is conducted by using two analytical tools and through two phases:

- i. Analysing the text by employing Marxist Criticism (Marxist literary criticism) focuses on the role of ideology and class difference within the literary work, the role of money and power, and author's ideologies. Notion of binary oppositions or duality, and manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from literary perspective.
- ii. Analysing the text by employing Critical Discourse Analysis (Fairclough, 1989): CDA is used to conduct the second phase of analysing the text (extracts) by using some strategies such as; manipulation, lexicalization, under-lexicalization, presupposition, presentation, binarism, and contrast.

The textual analysis of the data in Part II (*Nineteen Eighty-Four*) is conducted by using two analytical tools and through two phases:

- i. Analysing the text by employing Marxist Criticism: by using the essentials of Marxist criticism.
- ii. Analysing the text by employing Critical Discourse Analysis: The data (extracts) are analysed by using CDA (the second phase of the analysis) through using linguistic strategies (manipulation, lexicalization, euphemism, implication, contrast, language style of paradox, syntax exploitation, simplification, presupposition).

The textual analysis of the data of the two narrative texts (*Animal Farm*, and *Nineteen Eighty-Four*) is providing answers for the first and second research questions of this study. Whilst, the connection between the three narrative texts (as fictional works) and reality (by finding convergence with similar situations in politics of our real world) is investigated to obtain finding for the third research question.

The textual analysis of the data in Part III (*Fahrenheit 451*) is conducted by using two analytical tools, but through one phase of analysis:

Bradbury's *Fahrenheit 451* is fundamentally based on the notion of binarism or binary oppositions: ignorance vs. knowledge. The idea of burning books, prohibition on reading, is the main idea of *Fahrenheit 451*, where the government impose blockade on knowledge and culture to retain its power. For providing answers for the first research question (related to power and corruption) and the second research question (related to power and ideology), the data analysis is conducted through using two analytical tools; Marxist Criticism by using the essentials of Marxist Criticism; ideology, class, and power along with CDA (in one phase of analysis), through Foucault's theories of relationship of power and knowledge. According to on Foucault's perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. The analysis is based on the notion of binarism or binary opposition, where two characters in the novel appear to be in binary opposition, socially and intellectually, i.e. Beatty, Montage's supervisor and fire chief, and Faber, the retired professor. In addition, the analysis reveals the connection between this narrative text (as fictional work) and reality, by finding convergence with similar situations in politics of our real world to provide answer for the third question of the study.

4.2 Animal Farm

Animal Farm is the first highly successful Orwell's novel which has been published in England (1945) and in the United States (1946) on the heels of World War II. A description of the narrative text is required for doing analysis (see 3.4.1). It is an allegorical novel that tells a story of animals live in a farm under hard conditions that make them revolt against a human farmer, the owner of the farm. The animals dream to build up their society in a way ensures that they can live in justice, equality, freedom, and happiness. Eventually, the revolution of the animals is betrayed by pigs, and the farm ends up in a bad situation under the dictatorship of the pigs and their

leader, Napoleon (Orwell, 2001). *Animal Farm* is a parallel story of Russian history. According to George Orwell, the novel depicts events leading up to the Russian Revolution in 1917, as well as the Stalinist era in the Soviet Union. Orwell showed the totalitarian nature of Stalin in the form of his animal character, Napoleon who exploited the whole society. Orwell personified the animals in the tradition of allegory so that they could represent real historical figures. *Animal Farm* was also an influential satire wherein Orwell used irony to undermine the tenets of totalitarianism, especially the Stalinism (Khan and et al, 2017).

In *Animal Farm*, Orwell clearly revealed classes' difference. Napoleon and the pigs represented the ruling class while the rest of the animals represented the lower class (proletariats). Orwell portrayed the picture of exploitation and showed the abuse of power as well as totalitarianism of pigs when they become the leaders of the animals. Napoleon somehow got control over the farm and the animals, and became a dictator. Symbolically, this was what Stalin did as he was also a proletarian and assured people of utopia. However, Stalin only gave his dictatorship and tyranny to generate dystopia. In *Animal Farm*, all principles, to get utopian life, were changed in such a way that life became dystopian. All animals (except the pigs and the dogs) were broken and scared; there were no justice but dictatorship. Orwell depicted the effects of totalitarianism on the society, and as a result the civilization could turn into dystopia. Orwell proved that all the utopia ideas and promises were abused by only totalitarian dictators (Raza, 2016). Orwell sends a cautionary message to the readers about the danger of the totalitarian regimes. He warns the readers and deepens their awareness in order to prevent the emergence of these unjust regimes in their societies.

The analysis of *Animal Farm* involves the idea of revolution in the animal farm, and the seven commandments (the principles of Animalism). In addition, the analysis involves some events such as constructing of windmill, and main the characters in the novel; Mr Jones (the owner of 'MANOR FARM'), Old Major (the most eminent trustworthy old experienced pig of the farm), the three leading pigs; Napoleon, Snowball, and Squealer, as well as some minor animal characters in the farm; Boxer and Benjamin. The findings are determined based on the data in the form of extracts taken from the narrative text, and the corresponding analytical frameworks

used. These selected data are based on the themes that relate to the key concepts of power, corruption, and ideology. In total, ten extracts have been chosen from the narrative text of *Animal Farm* to be analysed to obtain the findings. Each extract is selected based on the related concepts. In the following paragraphs, the coded texts/extracts would form the main part of the interpretation of findings. In addition, these data include the minor concepts that the scope of this study involves; class, identity, culture and dystopia. The textual analysis is organised based on the two frameworks used in this study, focus on: first) Marxist Criticism, and second) Critical Discourse Analysis. Thus, the data analysis is conducted by using the two analytical tools and through two phases.

4.2.1 Interconnectedness Between Absolute Power and Corruption in The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and corruption are analysed to show evidence about the interconnection of absolute power and corruption in *Animal Farm* to get answer of the first research question; how does absolute power interconnect with corruption in the selected narrative texts?

i) Marxist Critique

Among the essentials of Marxist criticism (Marxist literary criticism) are; highlighting the role of ideology and class in the literary work, the role of money and power, and author's ideology. Marxist critics raise certain questions such as; does the text create propaganda in favour of current status? Or the text is against it? (See 3.7.1) Based on these essentials, the main concepts (power, corruption, and ideology), in addition to the minor concepts (class, identity, culture and dystopia) are taken apart through data analysis, to show how this materialises in the rhetoric of the pigs. Furthermore, notion of binary or duality (a mode of thought on stable oppositions such as good and evil, it is a central to the literary creation, especially in drama and fiction) as a literary notion is used as a platform that serves the literary analysis of the text. Binary means duality, a combination of two things (a pair), this is a vastly used

term with distinguishing meanings in many fields (Ashcroft, 2013). In the narrative text, there is binary opposition on the basis of power, ideology, class, identity and culture. Manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from literary perspective.

Before the revolution of the animals in the farm, Mr Jones represented the corrupt absolute power that controlled the farm. So, the analysis starts at a point in which there is a powerful invitation for animals to begin a rebellion against Mr. Jones, as the symbol of man, who oppresses the animals. All the animals have been invited by Old Major to attend a secret meeting to tell them about his dream of revolution. He inspires the animals to rid of the human oppression and tyranny. During the meeting of the animals which is held for this end, and through his speech to the animal, in Extracts 1 and 2, below, Old Major has said;

Extract 1:

"Let us face it: our lives are miserable, laborious"

(Orwell, 2001, p.27)

Extract 2:

Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself

(Orwell, 2001, p.28)

The words in these two extracts were said by Old Major. They indicate absolute power represented by Mr Jones as a lord of all the animals. They also refer to Mr Jones' corruption through his unfair and hard treatment of the animals. These lines of the Old Major speech refer to his vital role in disseminating his beliefs, which is an ideology of anti-human, of the revolution against the absolute power of Mr Jones. In *Animal Farm*, the manipulative techniques are highly used by the pigs. From the beginning of the novel, Old Major employed the strategy of manipulation in his speech by telling the animals about his dream of revolution to instigate the animals to revolt against Mr Jones. Manipulation is an act of attempting to make the other to

accept one's own point of view and to change their way of thinking of certain subjects, in favour of the speaker. This is usually done through some concept such as rhetoric, persuasion, and propaganda (Jewett & O'Donnell, 2012). Old Major's speech involved the notion of binary or duality by describing Mr Jones as the symbol of 'evil' and the animals as the symbol of 'good'. Despite Mr Jones does nothing and he "is too weak to pull the plough" and the animals are stronger than Mr Jones and they do everything in the farm, but "he is lord of all the animals". Old Major focuses on class disparity and states that the animals are the oppressed class. Mr Jones seizes the resources of the farm (economics). Mr Jones is the lord who "sets the (animals) to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself".

Old Major promotes his beliefs that the animals are in a about the state of inequality, that is to say, there is a class division between the animals of the farm and humans. Through his word, Old Major reveals to the animals his ideology (anti-human) which is opposite to Man who represents human ruling class. Old Major encourages all the animals to revolt against Mr Jones for their freedom. Old Major sheds light on the fact that despite of the hard work the animals, they do not gain benefits from their work. In the same time, Mr Jones, who represents 'Man', does nothing except exploiting the work of the animals for his own interests. He points out that the humans utilize all of the profits and enjoy the fruits of the animals' work, while the animals have just to do work on the farm for very little income that keeps them alive only. He states that the humans take full authority over the animals. He reminds the animals how Mr Jones oppresses them, and steals everything they have. The purpose behind Old Major's speech is to persuade the animals of the farm to rebel against Mr Jones "Let us face". Old Major states that the animals are the victims of human power, exploitation, oppression, and corruption. So, by overthrowing Man, the animals can regain their rights and the fruits of their work in the farm. The lines in these two extracts indicate absolute power represented by Mr Jones as the owner of the farm. They also refer to Mr Jones' corruption through his unfair and hard treatment of the animals.

Extract 3:

"The Seven Commandments"

1. "Whatever goes upon two legs is an enemy"
2. "Whatever goes upon four legs, or has wings, is a friend"
3. "No animal shall wear clothes"
4. "No animal shall sleep in a bed"
5. "No animal shall drink alcohol"
6. "No animal shall kill any other animal"
7. "All animals are equal" (Orwell, 2001, p.42)

The pigs, the educated elite in the animal farm, take power on the farm after succeeding the animals' revolution. They change the name of the farm from 'MANOR FARM' to 'ANIMAL FARM', and they adopt a flag for their farm and a song of 'Beasts of England' as a national anthem of the farm. Now, the animals possess the farm, they feel free, and don't mind working hard for the benefit of everyone. The three pigs; Napoleon, Snowball, and Squealer "elaborated old Major's teachings into a complete system of thought; they called it Animalism" (Orwell, 2001, p.38). Then, Napoleon and Snowball (the main leaders) succeeded in reducing the principles of 'Animalism', which is based on the ideologies of Old Major (anti-human), to 'Seven Commandments' as "an unalterable law by which all the animals on *Animal Farm* must live forever" (2001, p.42). However, the turning-point in the novel happens when the pigs changed the seven commandments by using manipulation, under the pretext that most of the animals are not intelligent enough to learn them by heart. Thus, things got worse.

Because of their eloquence in language and their rhetoric, pigs employed manipulation and propaganda in deceiving the animals to promote and impose their new ideology (the pigs' racism), and to conceal the process of destroying the principles of 'Animalism', and turning into 'humanism'. The purpose of doing this is the pigs' desire to retain power and their privileges, at the expense of other animals. After the revolution in the farm, two groups of characters in this novel seem to be in

binary opposition socially, economically and intellectually. A group includes the ruling class, the pigs and their leaders; Napoleon, Snowball, and Squealer, in addition to the trained dogs which are loyal to the pigs. This ruling class controls the farm resources and lives in luxury, adopts utilitarian philosophy based on their own interests, and imposes its own ideology upon the rest of the animals. As the upper class in society, this group possesses the speech of power and domination. Another group includes the rest of the oppressed animal in the farm, such as; Boxer and Benjamin, who represents the down-trodden class. Speech of this class represents a socially and culturally oppressed class. This kind of speech represents submission and surrender to repression exercised by absolute power. The analysis will explain how events develop in the narrative text and how things go wrong and end up to dystopia society in the animal farm. The purpose of these introductory signals is to contextualize the text, and this has significance in understanding the analysis.

Napoleon and Snowball replace the term of 'Animalism' with 'The Seven Commandments', a term derived from the Christian religious discourse. Religion has powerful influence on humans in general. The words 'seven' and 'commandment' have been mentioned in the Quran and Bible and in many heavenly texts, so they have great effect. The pigs employ Moses, a raven, to tell the animals through stories that they will receive rewards in life after death due to their hard work on the farm; in return they will go to paradise after they die. Religious symbols, concepts and terms have particular sanctity, thus the pigs employ religion as a tool for controlling the animals since they truly believe in religion as the only true source of inspiration. It is an example of manipulation used by the pigs (through religious ideology) to serve their goal of controlling the animals and the farm. Orwell employs the character of Moses, who plays a missionary role; to expose the communism policy in exploiting religion to anesthetize people in order not to think about their suffering and bad conditions due to the rule of the Communists leaders. Karl Marx (2005) describes the effect of religion as the opium of the people. It seems that Orwell reveals the policy of the pigs from the beginning of the story when the pigs employ the effect of religious ideology as a main remote control that could be used to control the rest of the animal, in order to retain power.

Based on Marxist literary criticism's strategies which focuses on ideology, class, and the role of money and power in the literary work, the notions of the Seven Commandments could be investigated as follows;

- i. The first and the second commandments classifying and identifying who is the enemy of the animals and who is a friend (class and ideology):
 1. "Whatever goes upon two legs is an enemy".
 2. "Whatever goes upon four legs, or has wings, is a friend" (Orwell, 2001, p.42). This is to confirm the ideology of hostility against humans, because they oppressed the animal. Thus, the enemies of the animals are; Mr Jones and in general the human farmers. In addition, it emphasizes the relation of friendship between all animals should be a relation of cooperation and solidarity as one class.
- ii. The commandments 3,4,5, and 6 are laws and orders that must be adhered, and cannot be violated (ideology):
 3. "No animal shall wear clothes".
 4. "No animal shall sleep in a bed".
 5. "No animal shall drink alcohol".
 6. "No animal shall kill any other animal") (Orwell, 2001, p.42).

The text stresses on forbidding of these acts by starting each commandment with 'No', as well as the use of the modal verb 'shall' which refers to an order, law, promise etc. (LDOCE, 2009). In this way the text confirms on these compulsory actions as orders or rules.

- iii. The last one is the cornerstone of the seven commandments and the major principle of 'Animalism'. It assures the equality among all animals in the farm, i.e. equality in rights and duties (class and ideology):
 7. "All animals are equal" (Orwell, 2001, p.42).

It could be said that the basic principles of Animalism, inspired by the thoughts of Old Major, which have been transformed into seven commandments and

written on the barn wall immediately after the revolution to be obligated to all animals, are focusing on the fundamental issues:

First: Human class is the enemy of the animals; it is not allowed to deal with them, to act like them, or to imitate them. It is not allowed to wear clothes, to sleep in bed, and to drink alcohol like humans.

Second: The major ideology is; all animals are equal in rights and duties.

Later on in the novel, the pigs turn towards 'humanization' (imitation of human actions and behaviours) for their own interests. Napoleon and Squealer partake in activities associated with the humans (drinking alcohol, sleeping in beds, walking on two legs, and trading), which are explicitly prohibited in the seven commandments. Eventually, the final betrayal occurs when the pigs establish good relationships with Mr Jones and humans. The pigs deviate from the goals of the revolution, their aim becomes how to seize power and obtain privileges and benefits. For this end, the pigs practice manipulation and propaganda for imposing their ideologies. In order to achieve their goals, the pigs work on changing the commandments to suit their policies and desires. Thus, they provide a legitimate cover for their power and corruption, and justify their violation of these commandments. The pigs reduce the commandments from seven to five. They cancel three commandments (1, 2, 3), change four commandments (4, 5, 6, 7), and invents new one. It is worth noting that the commandments have not been changed at once or at the same time, rather the change has occurred gradually and according to the requirements of the situation and events throughout the novel. The Seven Commandments" become Five:

1. "Whatever goes upon two legs is an enemy". (CANCELLED)
 2. "Whatever goes upon four legs, or has wings, is a friend". (CANCELLED)
 3. "No animal shall wear clothes". (CANCELLED)
- "Four legs good, two legs bad", then "**Four legs good, two legs better**" (Orwell, 2001, P.125). (INVENTED)
4. "No animal shall sleep in a bed with sheets" (Orwell, 2001, p.75). (CHANGED)
 5. "No animal shall drink alcohol to excess" (Orwell, 2001, p.106). (CHANGED)
 6. "No animal shall kill any other animal without cause" (Orwell, 2001, p.92).

(CHANGED)

7. "All animals are equal **but some animals are more equal than others**"(2001, p.126). (CHANGED)

From Marxist critique perspective, the ideology in the text could be traced, and how it is promoted or imposed to retain power. Squealer acts as Napoleon's spokesperson, he is a good and persuasive orator who always falsifies the truth in order to cover the corruption of the pigs. The build-up of power is caused by language as well as the use of eloquence by the pigs throughout the novel. The control of words and language used by the pigs are the reason behind the expulsion of Mr Jones, thus dictatorship of Napoleon is possible to emerge by the same way. The first commandment has been cancelled, because it confirms hostility against humans who have oppressed the animals. In contrary, the pigs go towards 'humanization' in order to gain benefits for their personal interests, so they build relationships with humans. Napoleon breaks the principle of hostility against humans which is adopted by Old Major. Thus, this betrayal of revolution's principles indicates the pigs' misuse of power and their corruption. Napoleon wants to seize power alone, so he starts practicing violence, intimidation and even killing animals. Finally, he expels his rival, Snowball, from the farm by using violence. Therefore, he has dared and cancelled the second commandment in order to get rid of this law that prohibits the practice of these hostile acts against animals, because it is a commandment calling for friendship between all animals. After Napoleon and the pigs associating with relationships and with humans and imitating their acts, the pigs were motivated to wear clothes, just like humans. Therefore, the pigs decided to cancel the third commandment because it forbids wearing clothes.

Later on, the pigs invented of a new commandment, which is "Four legs good, two legs bad". Here, the pigs have changed their attitude towards humans by describing them as (bad) rather than describing them as enemy. Now, the pigs and humans are from the same class and have same ideologies. Then, the pigs have appeared to imitate humans in public; they wear clothes and walk erect on two legs. So, the pigs have changed again this invented commandment by replacing the word (bad) (better), thus the commandment becomes "Four legs good, two legs better".

This is a dangerous shift that gives preference to those who walk on two legs, including the pigs that started walking on two legs (their hind legs). This expose that the pigs confess that the humans are better than the animals, this is a betrayal of the most important principles of "Animalism". Accordingly, it becomes clear that the pigs (who become more human) are better than the rest of animals. This divides the society of animals farm (who were originally one class, and common identity and culture) into two classes; the ruling class or upper class (the pigs) it's ideology pig's racism and humanism, and the oppressed class or lower class (the rest of the animal), it's ideology 'Animalism'. Such a division breaks the principle of justice and equality between the animals and creates hidden conflict between the two classes in this society, where the upper class tries to suppress the lower class, and this what the pigs did.

The pigs, by using manipulation and their good ability to use language succeeded to empty the original commandments from their content and change them according to their will. Thus, the fourth commandment has been changed to abolish the prohibition of sleeping in bed to legitimize their sleeping on the bed in the farmhouse, like Mr Jones. Here the pigs succeeded in transferring the idea of prohibition from (bed) to the (sheets). In the same way, the pigs change the fifth commandment. They legalize drinking of alcohol which is already forbidden. The pigs decide to allow drinking alcohol, but on one condition; no drinking excessively. The change of the fourth and fifth commandments comes in the context of strengthening the pigs' principle of going towards "humanism" and normalizing with humans, and imposing this new culture on the animals.

Napoleon decided to get rid of his rival Snowball, and to kill any animal that opposes his rule or forms a threat to him. Therefore, Napoleon has to change the sixth commandment which prohibits killing of the animals. As usual, Napoleon and Squealer employed manipulation to legalize the killing of the animals. It becomes easy to invent and fabricate reasons and excuses for killing and violence that have been practiced by Napoleon, under the pretext that these animals are traitors and should be killed. Napoleon fights Snowball for getting power and leadership for himself and to control Animal Farm. Napoleon uses special trained dogs to rid of Snowball. The trained dogs symbolize police and security force that carry out acts of

violence against the animals when Napoleon orders to do so. After overtaking Snowball's position, Napoleon starts a new tyranny era in the farm under his control through violence and killing, but he justifies his acts by using manipulation.

Napoleon, the dictator kills any animal in the farm that does not display complete obedience or object to Napoleon's policy. Often Napoleon claims that those who have been killed are traitors, enemies who must be eliminated. In one afternoon, Napoleon executes a large group of animals. The event of execution causes terror in the hearts of the animals, but after days the animals would calm down. Squealer comes to justify killing of the animals by giving good reason, they are traitors. As usual, Squealer the propagandist justifies everything in favour of Napoleon. Benjamin the oldest animal in the farm, but speaks rarely, so he seems as someone who supports unintentionally the rule of the pigs by keeping silent. There is no justification for his silence except that he is afraid of the pigs. It seems that terror and violence which are caused by the pigs and their dogs fill up the hearts of the rest of the animals with fear, and make them unable to speak or even to think. Thus, the animals convince themselves that there is a good reason for killing some animals because they are traitors .

Napoleon's crimes against 'Animalism' continue. Meanwhile, he continues to deceive animals by providing legal cover for these crimes, or inventing fake stories to convince the animals that everything he does is based on the principles of 'Animalism'. When Boxer becomes elderly and weak, Boxer becomes a victim of Napoleon's absolute power and corruption. Through a sinister, immoral, and illegal secret deal, Napoleon hands Boxer over to a "knacker" to kill him and turn his body into glue and other materials. Little barrels of whiskey that Napoleon gets in return for Boxer's life. Boxer always shows his devotion and support to the animals' issues, especially when he appears as the strong worker among the animals in building the windmill. Boxer supports power of the pigs through his gullibility.

Napoleon, who gained absolute power linked to corrupt practices, decided to legislate a racial law that would give preference to pigs, and formally establish the class inequality between the animals community on the farm. He changed the seventh

commandment to be "All animals are equal but some animals are more equal than others". This has overturned the original meaning of the commandment upside down. Thus the ultimate betrayal happens when the pigs change this commandment. This change is betrayal; it represents a complete collapse of the principles of "Animalism", as pigs decide to abolish the equality and unity among the animals which are the essence of the animal's revolution. On the side of the barn, the final revised commandment is seen painted. This indicates Napoleon's ability and willingness to change the historical record boldly, for manipulating the animals and controlling them. It becomes clear that the acts of the pigs and behaviours directly and strongly oppose the original revolutionary movement and its principles. The superiority of the ruling class and its privileges, and even its corruption, become a *fait accompli*, while the rest of animals suffer from poverty and oppression. The supposed idea is that communism serves man, but in fact man serves communism (Inch, 2016, p.10). It is a declaration that Napoleon's political regime has absolutely become corrupt.

However, it has become clear that the images of the corruption which related to pigs' practices are; betrayal of the principles of the animals' revolution, destroying the principles of "Animalism" and changing its historical record, imposing their ideology (The pigs' racism), controlling on the sources of the farm, and domination over the farm and the rest of the animals. Finally, it could be said that Orwell supported the issues of the oppressed class of animals in the text. Orwell exposed, criticized and attacked the corrupt and the oppressive power of the pigs. Napoleon's regime of ruling deservedly is the worst example of interconnection of absolute power and corruption.

Extract 4:

Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink the milk and eat those apples. Do you know what would happen if we pigs

failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades.

(Orwell, 2001, P. 50)

This extract clearly symbolizes absolute power and corruption in *Animal Farm*. It is about the disappearance of five pails of milk and the windfall apples. This quote indicates the corruption of the pigs who take over power on the farm, and act in such manner that make them live in privileges and luxury, and indifferent of the poverty of the rest animals. After animals learning that the pigs take the milk and the apples to mix in their food. The animals think that the provisions of the farm are to be equally shared between all animals, so they show their complaint. To justify this robbery, and to explain why the pigs get the best provisions, the pigs send Squealer who addresses the rest of animal by saying the above line to convince the animal by using manipulation.

For any situation that questions their domination and supremacy upon the rest of the animals, the pigs use their eloquence and manipulation through language to convince the others. This keeps the control of the pigs on the farm. Manipulation is the strategy used by the pigs to build-up of their power and control. Squealer, who acts as Napoleon's spokesperson, is a good and persuasive orator who always falsifies the truth in order to cover the corruption of the pigs. In this quote, it seems that the intelligent and persuasive orator, Squealer is trying to make the robbery of milk and apples virtue instead of being vice. As usual, he manipulates the words and falsifies the truth to create a different scene that would be accepted by the animals. He provides argumentations that support his purpose. He claims that scientifically the pigs need this richer and better food to keep their health good, because their work depends on their brains, they are "brainworkers". Squealer confirms that the pigs have an essential and a vital role in managing and organizing the farm, the pigs have to keep very good health.

Squealer intentionally mentions Jones's name to arouse fear and anxiety in the hearts of animals from the possibility of Mr June's returning. This creates psychological pressure on the animals and puts them in a vulnerable position and thus

they surrender to the will of the pigs. Squealer alludes that the pigs are the only animals' protector from this expected danger, so let the pigs take what they want in exchange for this protection, in addition to managing the farm. The animals do not want Jones to return, because they hate Jones' time. Thus, the animals stop complaining about the pigs and they have no more to say. Then, they agree without argument that the milk and the apples should be reserved for the pigs alone. By using this kind of manipulation of language, the pigs retain their power. This extract shows evidence about the abuse of power, and determines the interconnection of absolute power and corruption.

Extract 5:

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws.

(Orwell, 2001, P.64)

These lines depict the attack of the nine enormous dogs on Snowball, ordered by Napoleon. There is a struggle for leadership exclusivity between Napoleon and Snowball. The power struggle reaches its climax when the two leaders disagree about the project of building a windmill in the farm. The idea of constructing a windmill in the farm is originally belonging to Snowball. Later on, the idea of the project has been realized by Napoleon. Squealer has used manipulation by creating manipulative past narrative to deceive the animals and convince them that the idea of the windmill has been presented by Napoleon (not Snowball). Squealer has claimed that Snowball is a thief who should be blamed, because the plan of the windmill, which Snowball drew on the floor, had been stolen from among Napoleon's papers. So, this justifies Napoleon's attack on Snowball, by using the dogs. Accusing Snowball of theft and treason, and thus expelling him from the farm would be a legitimate act and accepted by the animals. Snowball escapes from the dogs away, so this gives Napoleon a complete control of the farm without a rival.

It is worthy to mention that after revolution Snowball tries hard by using his eloquent speech and intelligence to get the support of the animals to his ideas towards

the perfect society that he imagines. Meanwhile, Napoleon builds in secrecy his power depending on his nine enormous dogs. Napoleon's plan is to possess everything and to have absolute power on the animal farm. This has led to Snowball's expulsion to the exile. Snowball's expulsion in this way shows an illegal and immoral act and completely contravenes all principles of 'Animalism', it is repression accompanied by threat and intimidation. The nine dogs have been employed as Napoleon's guards. These dogs serve to enforce Napoleon's power, to instill fear in the society of the animals in order to control their thoughts and actions. In addition, the nine dogs have the ability to reveal information about the other animals; the dogs serve to spy in favour of Napoleon. The character of Napoleon is reflected in the manner that he uses the dogs to scare and threaten the rest of the animals. Thus, the dogs play dangerous and negative role in the society of the farm. Napoleon uses these dogs as a violent tool in his hand to threaten and suppress the rest of the animals. This refers to deterioration in the Animal Farm's society who turns into a dystopian one, in which those who have power decide, according to their desires, to whom rights are given. This is an overt corruption results from absolute power.

Extract 6:

"They were always cold and usually hungry as well."

(Orwell, 2001, p.79)

These words depict the hard conditions under which the animals of the farm live because of the pig's rule. By focusing on ideology and class through Marxist critique, these words confirm the ideology of the pig (pigs' racism) as ruling class who control the resources of the farm. In return, these words reflect the poverty of the ruled oppressed class (the rest of the animal/ the working class). The utilitarian policy adopted by the corrupt ruling pig class has made matters worse on the farm. The animals in the farm make great efforts and work long hours during the day, in addition to their hard work in building the windmill in the winter weather where it is cold and frost. On the other hand, the animals get nothing, they live in very bad conditions, and they suffer from hunger, cold and disappointment. The animals have no choice under the absolute power of pigs, just obedience. In the difficult winter, the animals

have to work for more time because the walls of the windmill should be built thicker. In the same time, the food in the farm starts running out, and Napoleon decides to reduce rations of animals greatly. The shortage on the farm becomes very serious. For buying grain, Napoleon decides to sell 400 eggs a week. In the beginning, the hens protest and refuse to do so, but Napoleon threatens that he will prevent them from food if they do not obey his order. Finally, the hens are forced to accept, after the deaths of nine hens, and hunger of five days. It is clear that Napoleon's decisions and behaviours reflect his character as a totalitarian ruler who practices corruption due to his absolute power.

Extract 7:

"No question now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which."

(Orwell, 2001, p.131)

The lines depict the final scene in the novel. This extract summarizes the changes and the series of important events that have taken place throughout the novel. As an analysis by using Marxist critique of this extract, it can be asserted that whoever owns the economy and money owns power. The words in this extract emphasize the role of money in acquiring and maintaining power. Power leads to create a class division, change ideology, and then to reshape identity and culture according to the policy ruling class. All these notions were embodied in the literary text of *Animal Farm* through the practices of the pigs after they came to power. The pigs replaced their animalism ideology with that of (pig racism), then abolished their hostility to humans and turned towards humanism according to their own interests. The pig betrayed the principles of the revolution and distorted the Seven Commandments for the sake of power and its privileges. Accordingly, the pigs created classism in the united society of farm animals, they became the ruling upper class, and the rest of the animals became the ruled and oppressed lower class. The pigs reshaped the culture on the farm according to their new culture (humanization). They reshaped their identity according to their new class and culture, and they reshaped the identity of the rest of the animals from revolutionary animals that

revolted for their freedom to animals that are submissive and surrendered to the will of the brute power.

This scene is the last one in the novel. It represents a strong shock of the farm's animals. It is a scene that evokes frustration, bitterness and despair, because the lies and tricks of the pigs have been exposed in a terrifying image. This scene sends a direct message from the pigs to the rest of the animals that the game is over and everyone has to accept the reality imposed by the pigs. This is what is precisely depicted in the last paragraph in which the novel is sealed, as there is no longer room for doubt that pigs have become a duplicate of humans. A party is held at the farmhouse, and the pigs invite humans to attend. At this party, unbelievable things happen that no one of the animals could expect it. The pigs -like men- smoke cigars, drink alcohol, and practice gambling. The pigs' acts puzzle the animals who find difficulty to distinguish virtually between the pigs and the men.

The pigs have totally gone towards 'humanisation' which is forbidden according to the principles of 'Animalism' that consider Man the first enemy of the animals. The pigs have blown up all ideas, ideologies and principles of Old Major who has inspired the animals the idea of the revolution and pushed them to do it. However, all bad actions and behaviours of injustice, betrayal, robbery, violence, and killing which are essentially practiced by humans, the pigs have become practicing the same actions of humans after seizing power on the farm. At the dinner party, Napoleon addresses the human farmers as "Comrade", this word which is especially used among the animals to address each other. So, there is no difference between the pigs and the men, the animals couldn't distinguish between them, "it was impossible to say which was which" (Orwell, 2001, p.131). Thus, the last scene in the novel clearly depicts the corruption associated with Napoleon's absolute power.

ii) Critical Discourse Analysis

In the previous section, the extracts from *Animal Farm* were analysed from a Marxist Literary Critique perspective. Now we look at the same extracts from the

perspective of CDA, by using some strategies such as; manipulation, lexicalization, under-lexicalization, presupposition, presentation, bianarism, and contrast.

Extract 1:

"Let us face it: our lives are miserable, laborious"

(Orwell, 2001, p.27)

Extract 2:

Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself

(Orwell, 2001, p.28)

The words in these extracts indicate power represented by Mr Jones as a lord of all the animals, and his corruption which embodies injustice and inequity for his treatment of the animals. CDA is significant to reveal injustice and inequity of the dominant group or ruling class in a society. In the narrative text of *Animal Farm*, manipulative discourses have highly been employed. Manipulation "is a communicative and interactional practice, in which a manipulator exercises control over other people, usually against their will or against their best interests.... Language users call this discourse 'manipulative discourse'"(Van Dijk, 2006, p.360). For understanding manipulative discourse in the text, strategy of manipulation and the linguistic strategies of CDA mentioned above are used in doing the analysis. In the novel, the manipulative discourses have been produced by the pigs in two stages; before the revolution of the animals in the farm (under Man domination), and after the revolution (under the pigs' domination).

Before the revolution, the manipulative discourse has been produced by Old Major for achieving his goal in the revolution, because of the corrupt power of Mr Jones. Old Major has adopted anti-human ideology to produce political discourse to persuade the animals to rebel against the owner of the farm, Mr Jones, for freedom of all the animals. A manner of argumentation has been employed in Old Major's

manipulative discourse to determine the reason behind the misery of the animals and who should be blamed. For this purpose, Old Major has used many strategies;

- i. Old Major has used strategy of manipulation to promote his ideology (anti-human), by telling the animals about his dream about the revolution. In addition, Old Major has employed (in-group) ideology in his discourse by focusing on the notions of the unity of the animals, and the golden future time as a dream of the animals from generation to generation "Let us face it: our lives are miserable".
- ii. Old Major has also used the strategy of negative presentation by describing Man cruel treatment against the animals; "he gives back to them the bare minimum that will prevent them from starving". Old Major has dramatized some details that related to the lives of the animals and the tragic end that awaits them. Old Major has confirmed 'the evil of Man'. Old Major's discourse has shown the great disparity between the great contribution of the animals to the farm and the non-contribution of Man 'consumes without producing'. However, the strategies that have been employed in Old Major's discourse are utilizing "a negative presentation of an out-group called Man with a negative predicator "evil", in terms of ideology, called "enemy" or "antagonist" (Basuki& Authar, 2019: 2). The Old Major has demonstrated and emphasized Man's unfair behaviour and focused on it.
- iii. Old Major has also used the strategy of negative lexicalization in his discourse such as; 'miserable', 'laborous', and 'starving', in order to promote his ideology of anti-human among the animal to revolt against Mr Jones. Due to the corruption that is linked with the power of Mr Jones, Old Major's discourse has focused on the animals' suffering, despite the fact that the soil of the farm is fertile, and able to provide plenty of food for the animals. So, their suffering is due to Man's greed, '*Man who knows only to take but never gives*'. Thus, Old Major's discourse carries an implicature that 'dismissal Man from the farm'; this means that the only solution is rebellion. The two extracts said by Old Major indicate power represented by Mr Jones as a lord of all the

animals, and his corruption which embodies by injustice for his treatment of the animals.

Extract 3: "The Seven Commandments"

1. "Whatever goes upon two legs is an enemy"
2. "Whatever goes upon four legs, or has wings, is a friend"
3. "No animal shall wear clothes"
4. "No animal shall sleep in a bed"
5. "No animal shall drink alcohol"
6. "No animal shall kill any other animal"
7. "All animals are equal" (Orwell, 2001, p.42)

After the revolution, the manipulative discourses have been produced by the pigs by using many strategies which basically depend on manipulation in language and discourse. Religion has powerful influence on humans in general. Napoleon and Snowball replace the term of 'Animalism' with 'The Seven Commandments', a term derived from the Christian religious discourse. This is an example of using lexicalization; "using euphemistic expressions, a word which is substituted for a something that is more conventional or familiar" (Fairclough, 2001b, p.97). The term of 'The Seven Commandments' is more conventional or familiar for the animals, so they have accepted it easily. The pigs have employed the effect of religious ideology as a main remote control that could be used to control the rest of the animal. It is a strategy of manipulation used by the pigs in order to retain their power.

The pigs (after the revolution) have produced manipulative discourses to get domination, and to control on the rest of the animals of the farm. The pigs' racism is the ideology which has been adopted by the pigs to gain power, then to get more privilege and control the resources of the farm. For this end, the pigs use the strategy of manipulation in language, supported by propaganda (which is a process of manipulation), in order to win the consent of the rest of the animals and legalize their

power. After the revolution in the farm, two groups of characters in the novel seem to be in binary opposition socially, economically and intellectually, and each group represents a class, and there is a conflict between the two classes where the upper class (the pigs) tries to oppress the lower class (the rest of the animals). Identifying the social classes in the narrative text helps in tracing class disparity, imposing ideology, and abuse of power by the ruling class and its corruption. The pigs (after the revolution) have produced manipulative discourses to get domination, and to control on the rest of the animals of the farm. The pigs' racism is the ideology which has been adopted by the pigs to gain power, then to get more privilege and control the resources of the farm. For this end, the pigs have employed some the strategies include manipulation, presupposition, and under-lexicalization.

- i. Manipulation in language, supported by propaganda (which is a process of manipulation), has been use by the pigs in order to win the consent of the rest of the animals and to legalize the pigs' power. The pigs have decided to seize the power and the resources of the farm, at the expense of the rest of the animals. But the Seven Commandments are an obstacle to achieving their goal, so the pigs decided to change these commandments to align with their goal. This entails manipulation that is considered as a delicately ingenious strategy for influencing the minds of an audience through the distortion and internalization of certain beliefs, values, attitudes, or ideologies (Van Dijk, 1999). Language use and discourse are the "critical social practices influenced by ideologies", which in turn also influence "how we acquire, learn or change ideologies" (Van Dijk, 2000, p. 9). The pigs have conducted the strategy of manipulation to find resolutions for all the obstacles that originally the commandments involve. The pigs have to legalize the following forbidden actions; living in a house, sleep in a bed, wearing clothes, drinking alcohol, killing other animals, trading with human farmers, and some animals are more equal. The major purpose of the manipulation in the commandments is to get absolute power for Napoleon and the pigs.
- ii. Presupposition: The pigs have employed the strategy of presupposition that "the pigs are the brain of the farm" as a resolution for living in the house of

the farm. This presupposition has an implication that the pigs are in the higher rank (the upper class), so they deserve more privilege. Furthermore, Napoleon is "Leader and ruler", thus, it is necessary for the pigs to get him an exception. As resolutions for sleeping in the bed, drinking alcohol, and killing other animal (traitors).

- iii. Under-lexicalization: For the purpose of imposing their ideology (pigs' racism), controlling the farm, and retaining their power over the rest of the animals, the pigs have changed the essential meaning of the seven commandments. The process of changing the meanings of commandments has been done by Napoleon through adding words or phrases to the original text. Adding words to the text is similar to Fairclough's explanation of what he calls under-lexicalization that refers to "the phenomenon in which a lexical item that would precisely refer to a concept, is deliberately avoided, suppressed, or substituted for another one" (Fairclough, 1992, p.193). The strategy of 'under-lexicalization' is used by the pigs for changing the meanings of the original text of the commandments in order to serve the pigs' power and interests. The pigs have established good relationships with Mr Jones and other human farmers, and imitated humans' acts. The pigs have cancelled the first commandment "Whatever goes upon two legs is an enemy", because it confirms the ideology of hostility against humans. Then, the pigs invented a new commandment "Four legs good, two legs better".

The pigs have added two words "with sheet" to the commandment "No animal shall sleep in a bed". The origin of prohibition includes "bed", but it has turned into prohibition of "sheets". Thus, "bed" is not forbidden now; prohibition is shifted to "sheet". The pigs have added a phrase "without a cause" to the commandment "No animal shall kill other animal". Thus, killing other animals is not forbidden if there is a reason (such as traitor). The pigs have added a phrase "to excess" to the commandment "No animal shall drink alcohol". Thus, it becomes allowed to the pigs to drink alcohol. Most of the animals do not pay attention any writing, because they cannot read. So, this strategy used by the pigs is effective. Eventually, the animals have been shocked once they discovered that all the Seven Commandments have been

gone with the wind. All the commandments have been replaced with a single principle based on racial discrimination, "All animals are equal but some animals are more equal than others". Van Dijk emphasized that "the social power can defined in terms of the control exercised by one group or organization (or its members) over the acts and/or the mind of (the members of) other group" (2013, p.84), According to Van Dijk, dominance is understood as a form of social power abuse that is as a legal or moral illegitimate exercise of control over others in one's own interests, often resulting in social inequality (Van Dijk, 2013).

The principles of Animalism (later on, the Seven Commandments) are the cornerstone in Animal Farm. Before the revolution, Old Major has established "The original principles of Animalism" before his death. However, the Seven Commandments) have gradually been manipulated (one by one) by the pigs after the revolution. These principles have been changed and distorted to give the opposite meaning that serves the pigs' power and interests. By manipulating the commandments and distorting them, then cancelling and finally replacing them by a single principle of racism, the pigs have intended to create confusion status among the animals in order to make them totally rely on and obey the pigs. Changing the commandments involves a hidden intention aims at leaving no chance for the rest of the animals to think and question about "the principles of "Animalism" that has been changed and manipulated. The powerful and fake propaganda used by the pigs has helped them to achieve their goals. Propaganda, used by the pigs and based on lies, is an illegitimate discourse practice or social practice, because it is a process of manipulation in its nature. In addition, the pigs' presupposition "the pigs are more equal" which means "above the nonpig animals" makes the pigs exercise constantly the domination over the animals in the farm. Now, "racism" rules the farm, the ideology of the racist pigs, but no "Animalism". The pigs have reached a position that enables to control the animals and resources of the farm. As a result, the political system has been turned into totalitarian. What has been analysed above reveals how the pigs have imposed their ideology by using manipulative discourse supported by their corrupt power. Thus the analysis has shown evidence that absolute power is interconnected with corruption.

Extract 4:

Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink the milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades.

(Orwell, 2001, p. 50)

The lines (said by Squealer) indicate the corruption of the pigs who take over power on the farm, and act in such manner that make them live in privileges and luxury, and indifferent of the poverty of the rest animals. This extract is one of the clearest quotes in *Animal Farm* that symbolizes absolute power and corruption. It reveals of the robbery of pails of 'milk' and 'the windfall apples' that were stolen by the pigs. The pigs have employed the following strategies to justify their corruption:

- i. Manipulation: Squealer has manipulated the animals by saying "Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science)". Squealer has denied that pigs are selfish, despite consuming the best food (milk and apples), while the rest of animals are prevented from it; this is done by using an argumentation supported by scientific evidence that Squealer has presented. He has added "The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink the milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes". The control of the pigs, regarding the food, aims to establish essential notion that the role of the pigs is vital and very significant for the benefit of the farm, including protecting the animals from external threat, a reference to Mr Jones' coming back.

- ii. Presupposition: Squealer has confirmed the superiority of the pigs by saying "We pigs are brainworkers" to legalize their privileges. He has shown that things go wrong if the pigs stop their brainwork "Do you know what would happen if we pigs failed in our duty?"
- iii. Lexicalization: Squealer has employed this strategy by using some words and phrases such as; 'comrades', 'for your sake' and 'do not imagine' to convince the animals.

Squealer intentionally mentions Jones's name to arouse fear and anxiety in the hearts of animals from the possibility of Mr June's returning. This creates psychological pressure on the animals and puts them in a vulnerable position and thus they surrender to the will of the pigs. Squealer alludes that the pigs are the only animals' protector from this expected danger, so let the pigs take what they want in exchange for this protection, in addition to managing the farm. The animals don't want Jones to return, because they hate Jones' time. Thus, the animals stop complaining about the pigs and they have no more to say. Then, they agree without argument that the milk and the apples should be reserved for the pigs alone. This quote shows evidence about the abuse of power, and determines the interconnection of absolute power and corruption.

Extract 5:

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws.

(Orwell, 2001, P.64)

This extract presents the final result of the conflict between Napoleon and Snowball for leadership of the farm. Napoleon has decided to rid of Snowball by sending the nine enormous dogs to attack Snowball who has escaped from the dogs away, out of the farm. This is an illegal act that has given Napoleon a complete control of the farm without a rival. As usual, to justify his crime, Napoleon has used

manipulative discourse by the help of Squealer. The employed the following strategies to deceive the animals:

- i. Manipulation: Despite the fact that the windmill is Snowball's idea, Squealer has created fake narrative by claiming that the idea of constructing a windmill in the farm is originally belonging to Napoleon, but Snowball has stolen it from among Napoleon's papers.
- ii. Presentation: Squealer has described Snowball as a thief who should be blamed and punished by using strategy of (negative other-presentation, the bad features of otherness (the out-group)). In the same time Squealer has praise Napoleon as a super pig that the animals can trust and depend on him (positive self-presentation, the good attributes of selfness (the in-group)) (van Dijk, 1997).

This scene in the novel reflects the betrayal and hypocrisy of the pigs. It is an evidence of the absolute power interconnected with corruption.

Extract 6:

"They were always cold and usually hungry as well"

(Orwell, 2001, p.79).

This extract reflects the harsh conditions they live under the domination of the pigs. These words reflect binarism or binary opposition. There is a state of 'poverty' of the animals; in return, there is a 'luxury' life of the pigs. The animals live a state of 'misery'; in return 'happiness' and comfortable for the pig. It is a 'superior' rank for the pigs; in return, an 'inferior' rank for the animal. There are 'oppressor pigs'; in return there are 'oppressed animals'. Finally, there is 'good' versus 'evil'. This is the situation under the ruling of Napoleon. In the difficult winter, the animals have to work for more time because the walls of the windmill should be built thicker. In the same time, the food in the farm starts running out, and Napoleon decides to reduce rations of animals greatly (except the pigs and the dogs). Napoleon threatens that he will completely prevent the animals from food if they do not obey his orders. It is clear

that Napoleon's decisions and behaviours reflect his character as a totalitarian ruler who practices corruption due to his absolute power.

Extract 7:

No question now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which

(Orwell, 2001, p.131).

This extract depicts the last scene in the novel (the party) which represents a shock for the animals, as well as the reader. At this party, unbelievable things happen that no one of the animals could expect it. These lines could be analysed by using the strategy of contrast, where the contrast has appeared in the following situations :

- i. A party has been hold at the farmhouse, and the pigs have invited humans to attend this party.
- ii. Napoleon has addressed the human farmers as "Comrade", this word which is especially used among the animals to address each other.
- iii. The pigs -like men- smoke cigars, drink alcohol, and practice gambling.
- iv. An agreement for mutual trade between pigs and human farmers.

All above mentioned of the pigs' actions completely contradict the principles of 'Animalism' and express a betrayal of the animals' revolution. The pigs have totally gone towards 'humanism' which is forbidden according the principles of 'Animalism' that consider Man the first enemy of the animals, and it is forbidden to deal with humans or imitate their actions. Thus, the pigs have blown up all ideas, ideologies and principles of Old Major who has inspired the animals the idea of the revolution and persuaded the animals to adopt the ideology of anti-human. However, all bad actions and behaviours of injustice, betrayal, robbery, violence, and killing which are essentially practiced by humans, the pigs have become practicing the same actions of humans after seizing power on the farm. The pigs' acts have puzzled the animals who

find difficulty to distinguish virtually between the pigs and the men. This reflects a great contrast in the pigs' acts and their situations.

The pigs replaced their animalism ideology with that of (pig racism), then abolished their ideology of anti-human and hostility to humans and turned towards humanism according to their own interests. The pig betrayed the principles of the revolution and distorted the Seven Commandments for the sake of power and its privileges. Accordingly, the pigs created classism in the united society of farm animals, they became the ruling upper class, and the rest of the animals became the ruled and oppressed lower class. The pigs reshaped the culture on the farm according to their new culture (humanization). They reshaped their identity according to their new class and culture, and they reshaped the identity of the rest of the animals from revolutionary animals that revolted for their freedom to animals that are submissive and surrendered to the will of the brute power. Now, there is no difference between the pigs and the men, the animals couldn't distinguish between them, "it was impossible to say which was which" (Orwell, 2001, p.131). Thus, the last scene in the novel clearly depicts the corruption associated with Napoleon's absolute power.

According to what has been presented above, it is significant to state that the findings of the analysis have come to provide an answer for the first research question of this study; how does absolute power interconnect with corruption in the selected narrative text? It has clearly become that the society in *Animal Farm* is ruled under violence and terror by Napoleon who possesses absolute power on the farm and its animals, and he has totally abused this power. Thus corruption is an inevitable consequence of Napoleon absolute power. Accordingly, class, identity and culture have been reshaped, and a dystopian society has emerged. The analysis has involved data taken from the narrative text, "Animal Farm". These data (extracts) include the themes of power and corruption which related to the first research question. The analysis has been conducted by employing Marxist criticism and CDA, and the findings have determined the interconnection of absolute power and corruption. The obtained results of the analysis will be discussed in the next chapter, chapter five.

4.2.2 Relationship of Power and Ideology in The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and ideology are analysed to show evidence about the relationship of power and ideology in *Animal Farm* to get answer of the second research question; how does power relate to ideology in the selected narrative texts?

i) Marxist Critique:

Extract 8:

"No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be?"

(Orwell, 2001, p.66)

Marxist Criticism of the literary text deals with the classes difference and ideology, and attempts to show how the upper class (ruling class) tries to suppress the lower class (ruled class). This involves suppression of freedom of thought, ideology, identity, and culture of the ruled class. In return, the ruling class imposes its own ideology and culture upon the ruled class for the purpose of retaining the power of the ruling class. Throughout the novel, power of the pigs has been built-up by controlling of words and language, employing their eloquence, and using persuasive speech. This has generated the influential discourse of the pigs which leads to promote their ideology. Thus, the control of language enables the pigs to control power. The supremacy of the pigs makes them control the destiny of the farm and the rest of the animals. So, in any situation that doubts their supremacy, the pigs use manipulation in language because their eloquence.

In the fifth chapter of the novel, wherein the tyranny of Napoleon has increased, he has decided to cancel the Sunday-morning Meetings. These meetings were hold periodically since the success of the revolution to discuss the farm and the animals' affairs. It is a platform through which animals raise their demands and complaints, and their opinions and thoughts. However, there is democracy in the farm

comparatively, because the decisions of the pigs have to be approved by the animals' majority vote during Sunday meeting every week. As usual, Napoleon uses manipulation by creating fake excuses and reasons for everything he wants to do, in order to make the animals convinced of what he is doing. Napoleon has claimed that these meetings are a waste of time and efforts, and so they are not necessary. Instead, Napoleon has formed a committee of pigs, headed by him, to deal with the farm affairs, and the animals will be informed of the taken decisions. By cancelling Sunday meeting, Napoleon has cancelled the democracy system and established a totalitarian system in the farm. This means that Napoleon will think and decide on behalf of all animals. He has claimed that he does not want them to bear these burdens. In addition, Napoleon has claimed that the animals may make the wrong decisions which lead to bad results that cannot be avoided. This implies accusing the animals of stupidity. The animals have felt resentful due to this announcement, Napoleon has a little worry that the animals may rebel against him. Thus, Napoleon has sent Squealer for more persuasion and deception. Squealer, in order to explain the new system, has told the animals the words in extracts 8.

This extract indicates that the pigs led by Napoleon are banning the animals' freedom of opinion and thought. In the same time, it means that Napoleon and the pigs impose their ideology (pigs' racism) upon the other animals to retain pigs' power. This represents a prelude to reinforcing the principle of the pigs' superiority over the other animals and the abolition of the principle of equality between animals. The role of ideology is clearly shown in this quote, as it indicates that ideology goes in two parallel tracks. The first appears in promotion practiced by Squealer who uses manipulation in language in order to market the pigs' ideologies to convince (or deceive) the rest of the animals, thus supporting the legitimacy of power of the pigs. The second track of ideology appears in the use of the pigs their power to impose their ideology to retain their power. This is often done by using violence and intimidation against animals which could be justified by the use of misleading propaganda. Thus, this extract clarifies how power relates to ideology in the narrative text.

Extract 9:

"Napoleon is always right."

(Orwell, 2001, p. 66)

The role of ideology and its relationship with power in the text could be examined in this extract. This sentence has been said by Boxer, and he has repeated it constantly. Although Boxer is known for his naivety, most of the animal respect Boxer and trust what he says. Thus, these words have become good propaganda that serves the ideology of the pigs. Earlier in the novel, Boxer has been given a lesson in obedience by Napoleon who sends his dogs to attack Boxer, because Boxer shows doubts related to the pigs' narration of history. Later on, Napoleon has used violence against Snowball and sent him into exile. Subsequently, these events have affected Boxer's thinking of matters negatively, he has become scared. However, he decided to come up with a new conviction that; "Napoleon is always right".

Perhaps the reason behind Boxer's new conviction is his fear of Napoleon, or Boxer's limited intelligence. The speech of Napoleon and the pigs deceives Boxer. Thus, he starts repeating his motto, "Napoleon is always right", here and there in the farm. Thus, Boxer turns involuntarily into a trumpet of propaganda in favour of the rule of pigs. The animals follow Boxer's lead, because they admire and trust him for his ethic and hard work. So, the personal motto of Boxer, "Napoleon is always right", turn into free propaganda that supports Napoleon's ideology and power. Although Boxer can fight the pigs, because he is the strongest animal in the farm, but he never think of doing so (because his fear). Actually, Boxer is only good at taking orders and carrying them out, as he is used to do. Napoleon could impose his ideology upon the strongest animal in the farm (Boxer) and get his loyalty and obedience, so it will be easier to do so with the weaker animals. The animals are afraid of the pigs' violence, so they accept the pigs' ideology. Then the animals turn into propaganda to promote the ideology of the pigs, and this supports the power of pigs and gives them legitimacy. Thus, the pigs use their power to impose their ideology, and then they use this ideology to support their power.

Extract 10:

"Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally."

(Orwell, 2001, p. 121)

These words, said by Napoleon, confirm the disparity between the rich ruling class of the pigs and the poor ruled class of the rest of the animals. It also confirms the ideology of the pigs' racism that the pigs have adopted it to give superiority to the pigs over the animals. The farm has been grown and become richer, but except the pigs and the dogs, this never makes the animals any richer. The situation serves greatly the ruling-class pigs that control the economics, while the lives of animals are still as hard as ever. Some animal have remembered their dreams that have inspired them the revolution; a three-day work week, luxury on the farm and a comfortable life, then the dream of electricity, lighting, cold and hot water provided by the windmill, and the equality among the animals.

Napoleon, as usual, has used manipulation in language to manipulate the minds of the animals and deceive them, to justify his injustice in treating the animals. He has claimed that it is better to the animal to live under hard condition, because such ideas (luxury life) as contrary to the spirit of 'Animalism'. He has confirmed that "the truest happiness, he said, lay in working hard and living frugally". These words are part of the series of lies and deceit produced by Napoleon and the pigs which are marketed to the animals. Through using manipulation, the pigs have convinced the animals to accept their miserable and depressing lives in the farm. All animal have realized that these dreams have become mere memories that connected to the past, and no more. The principles of "Animalism" are no longer discussed by anyone. Rather, the new generation of young animals does not even know anything about these principles. This extract shows clearly the selfishness of the pigs and their hypocrisy, and refers to their corrupt ideology that supports their absolute power.

ii) Critical Discourse Analysis

Extract 8:

"No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be?"

(Orwell, 2001, p.66)

It could be said; there is democracy in the farm comparatively, because the decisions of the pigs have to be ratified through the animals' majority vote during Sunday meeting every week. After cancelling Sunday meeting, a committee of pigs presided by Napoleon becomes the substitute. Sunday turns into a day of giving pigs' orders to the animals. So, the implication is an 'absolute power' has been gained by Napoleon in this new system. Napoleon has sent Squealer to convince the animals with the unfair decision of Napoleon. For this end, Squealer has used the following strategies:

- i. Manipulation: Squealer has claimed that "Napoleon believes that all animals are equal", and "He would be only too happy to let you make your decisions for yourselves". In the same time, Squealer has supported Napoleon's negative conclusion regarding Sunday meeting that it is unnecessary and wasting of time, and "sometimes you might make the wrong decisions". So, this justifies to Napoleon to do a corrective action; no more Sunday meetings. Thus, the animals have to accept the new political system and the reality that the leadership of the farm is the responsibility of the pigs.
- ii. Presupposition: Cancelling Sunday meeting implies presupposition that the pigs are educated elite and there is superiority of the pigs over the animals, and the pigs are the leaders of the farm. Thus, voting and discussion during Sunday meeting are ineffective by sharing the animal. In addition, there is presupposition that the animals have no knowledge and experience; this implies accusing the animals of stupidity, so they "might make the wrong decisions". The purpose behind cancelling Sunday meetings are; avoiding debate among the animals, cancelling the animals' right in voting on the pigs' decisions, and closing the door in front of the animals to interfere the issues of the farm. This makes the pigs gain more power. By cancelling Sunday meeting, Napoleon has cancelled the democracy system and established a totalitarian system in the farm.

Extract 9:

"Napoleon is always right."

(Orwell, 2001, p. 66)

Boxer is always repeating his motto, "Napoleon is always right", everywhere in the farm. This sentence has been built on the strategy of positive presentation for Napoleon in order to show his good features (always right). Repeating this sentence indicates Boxer's support for the pigs' ideology and power. Perhaps the reason behind Boxer's situation is his fear of Napoleon; especially he was attacked by the Napoleon's dogs, or Boxer's limited intelligence which make him deceived by the speech of Napoleon and the pigs. Napoleon could impose his ideology upon the strongest animal in the farm (Boxer) and get Boxer's loyalty and obedience, so it would be easier to do so with the weaker animals. Boxer's motto "Napoleon is always right" has shown evidence that power relates to ideology.

Extract 10:

"Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally."

(Orwell, 2001, p. 121)

The disparity between miserable life of the animals and the luxury life of the pigs makes the animals remember their dreams of comfortable life and the equality among the animals in the beginning of their revolution. The animals' thinking of this contrast between the bitter reality of the animals under the rule of the pigs and their dreams in the past creates worry for Napoleon. Such ideas maybe threaten Napoleon's ruling. Napoleon has decided to expel such ideas, related to the equality between the animals in the farm, the dreams about luxury life, and the principles of "Animalism", from the animals' minds. For this end, Napoleon has used manipulative discourse through this extract which implies the following strategies:

- i. Manipulation: Napoleon has intended to continue exploiting the efforts of the animal by trying to convince them that "The truest happiness lay in working

hard and living frugally". The animals have to work without waiting benefits for themselves; they have to work for the farm's interests.

- ii. Contrast: The manipulative discourse of Napoleon in this extract involves contrast. He claimed that the ideas of equality among the animals are not accepted by saying "such ideas as contrary to the spirit of Animalism". In fact, the equality among the animals is core of Animalism. Napoleon has claimed that the animals are not allowed to think of comfortable life, he justified that by saying "The truest happiness, he said, lay in working hard and living frugally". Actually, poverty and hard conditions of the animals could not bring happiness for them. In return, the pigs, who do not work in the farm at all, have lived luxury life. The use of contrast in Napoleon discourse creates confusion among the animals who could not realize what he has said. The purpose of behind Napoleon words is to prevent the animals from talking about the ideas of comfortable life and the equality among the animals, because these ideas are related to Animalism. This extract shows evidence about how the pigs impose their ideology of the pigs' racism upon the animals to retain the pigs' power.

Based on what has been explained above, it could be stated that the result of the analysis provides evidence of the connection between ideology and power. The findings give an answer for how does power relate to ideology in the selected narrative text? Throughout the novel, power of the pigs has been built-up by controlling of words and language, employing their eloquence in producing manipulative discourse. This influential discourse of the pigs leads to promote and impose their ideology. Thus, the control of discourse enables the pigs to gain power and retain it. The analysis has involved data (extracts) taken from the narrative text, "Animal Farm". These extracts include the themes of ideology and power that related to the second research question. The analysis has been conducted by employing Marxist criticism and CDA. The findings have confirmed the relationship of power and ideology. The obtained results of the analysis will be discussed in the next chapter, chapter five.

4.2.3 Representation of the Narrative Text (The Micro-Universe) to the Reality (The Macro-Universe)

In this subsection, the analysis provides evidence about the connection between the narrative text of *Animal Farm* and reality, and to answer the third research question; how do the narrative texts (the micro-universe) represent reality (the macro-universe)?

The essentials of Marxist criticism and the strategies of CDA have been used in analysing the data related to the concepts of power, corruption and ideology to answer the first and second research questions of this study. The third research question does not deal with specific concepts in certain data in the text, rather it deals with the entire text and its relationship to reality, so the analysis (to find convergence between the narrative text and the reality, to answer the third question) depends on; the Marxist criticism perspective, which views the text as a historical product of a

Marxist criticism (Marxist Literary Criticism) views literary works as reflections of the social institutions where from they emerge. According to Marxists, even literature itself is a social institution and has a specific ideological function depending on the background and author's ideology (Abrams, 2009). Being the body of human experience, literature encodes human clash of wills in an imaginative creative way (Williams, 1977). Literary ideologies in the texts, according to Eagleton (2010), may reshape the image of reality. Marxist criticism cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of that time (here the historical context came out), and certain facts about the author's life in order to understand the world behind the literary text.

CDA studies discourse through analysing the text in its context, rather than analysing it as isolated text. Thus, what distinguishes CDA, from other linguistics, is the emphasis on context. Through CDA, context has been treated as: it is space, time, practice, or change: i) space means the location or physical setting in which the text has been occurred or produced. ii) Time means the sequence of the text according to

other events or texts. iii) Practice means locating the text the scope of related values, ideas, or methods of operating (economic, political, ideological, and socio-cultural). iv) Change means identifying the field in which the text is circulated to shift, alter, or impose new understandings or actions (Leitch and Palmer, 2010).

Literature, includes novels, represents a container and, in the same time, a response to the social and political issues in the real world. So, literature could inform reality. The narrative text of *Animal Farm* involves events, themes, characters, symbols, and implications which indicate that the literary work is related to real life. After the success of the animals' revolution on the farm and the expulsion of Mr Jones, the animals have changed the name of the farm from "Manor Farm" to "Animal Farm". Changing the name of the farm indicates the transition to a new era in which the animals live in freedom and justice. The animals adopt the song of Beasts of England as the national anthem for the farm. This song refers to the unity among animals to live together in peace without being tyrannized, oppressed, or controlled by humans. The animals raise their own green flag with a white hoof and horn on the farm. The green colour of the flag represents the fields, and the hoof and the horn symbolize the animals. They undertake the principles of "Animalism" (which have been phrased in the form of the Seven Commandments) as a constitution for the farm. It is a bundle of laws and principles for the farm written by pigs based on thoughts of the Old Major; this constitution is binding on all animals. Hence, all these symbols indicate that the farm is a metonymy of a state.

Marxist criticism and CDA are concerned with studying the external historical, political, and social context in which the literary text has been written, as it represents the cultural production of a particular society in a certain period. Going back to the date of writing Orwell's novel *Animal Farm* (in the period of modernism) and the outstanding events that this historical period has witnessed in our real world, in addition to the author's ideological orientations which are anti-communism, a rapprochement can be revealed between the text and reality. Moreover, the interpretation of the events, symbols and connotations involved in the narrative text indicates the existence of this rapprochement between the narrative text and reality. Thus, it could be realized that the animal farm within the narrative text symbolizes

Russia at that time. Likewise, Mr Jones (the owner of the farm) symbolizes the last Tsar, Nicholas II (the King of Russia), Old Major who convinces the animals to rebel refers to Karl Marx, the father of communism (both Karl Marx and Old Major dies before their dreams are realized), the animals' revolution in the farm indicates the Bolshevik revolution, principles of 'Animalism' or the seven commandments refers to communism, and Napoleon represents Stalin. In this novel there is a sense of unification of Orwell's political worldview. According to Kingsley (1975), there is a relationship among themes to anti-communist intention, emphasizing the association of the animals of the tale to Trotsky, Stalin, and Marx. Furthermore, it could be said that the October Russian Revolution in 1917 is the situation which has inspired Orwell to write this narrative text (Monica, 2011). To criticize and attack Stalin and communism, Orwell has intentionally written this novel allegorically, on the tongue of the animals, for political reasons, because Britain is allied with Russia at the time of writing the novel.

Animal Farm is full of symbolism, being an allegorical novel. Just as the farm symbolizes Russia and the neighbouring farms symbolize contemporary European powers of the Russian Revolution, individuals or groups from Russian history are represented by the animals in the narrative text. Remarkably, there are similarities between Communism and "Animalism". Communism urges the low class workers to rebel against capitalists and not to work for their benefit. Whereas "Animalism" urges the animals rebel against humans and not to keep working for their benefit. It calls for treating all the animals equally. Thus, "Animalism" in the text refers to Communism in Russia at that time. In the text, Napoleon objects the ideas that Snowball offers, because Napoleon dislikes to see Snowball gains more popularity than himself, and to become the leader of the farm. So, Napoleon expels Snowball from the farm by using violence. This matches what has happened in Russia after the revolution wherein the falling-out between Joseph Stalin and Leon Trotsky. Napoleon could not win the trust and affection of the animals, as his rival Snowball does. So, Napoleon, to enforce his dominion, turns to his special police force (the nine dogs), like Stalin. In order to build his power, Napoleon works secretly and behind the scenes, as Stalin has done, and uses deception and manipulation. However,

Snowball, like Trotsky, dedicates his efforts to gain popular support by presenting positive ideas and suggesting practical solutions for problems.

The narrative structure of *Animal Farm* is parallel to the social structure in Russia after the revolution and during Stalin's era. In the text, Orwell confirms many key points that related to the pigs and the communist leaders in Russia. The pigs deceive the other animals, because the pigs are manipulative animals. Likewise, the communist leaders are manipulative humans, and use deceptive language. The proletariat are treated unfairly by the communist leaders. In the same time, the communist elite always give justification about their gaining more privileges than other people. So, the communist leaders distract the thinking of people from this unfairness by reminding them of the oppression of the previous system of the czars, like the pigs who remind the animals of the oppression of Mr Jones. The pigs employ Squealer's eloquence to market their discourse through deceptive language. Squealer represents Stalin's follower, Molotov, the head of Communist propaganda. It could be also said that Squealer symbolizes Pravda, the Soviet newspaper. Orwell, in this narrative presents a clear example of how the educated elite class abuses language in order to control the lower class.

The flag of Republic of Animal Farm carries a white hoof and horn to indicate the solidarity and unity between the animals. It is a reference to the flag of communist party which carries the hammer and sickle as a symbol of the solidarity and unity between the peasantry and working-class. Boxer's loyalty and strength is fully exploited by the pigs that use him as a tool. When Boxer is getting age and no longer strong and useful, the pigs rid of him. Unfortunately, Boxer is exploited by both Mr Jones and the pigs. He symbolizes the working class and Russian peasants in the Tsar Nicholas II time, then in Stalin's era. It is possible to realize the significance of the literary discourse of *Animal Farm* as commentary which reinforces the conceptual linkage between the oppressed animals within the text and the downtrodden working classes of Russia and the world. Monica (2011) has stated that Marx has wanted a classless society but this never materialized. The novel, *Animal Farm*, explains how the communist movement begins with promises of supporting and helping the people and talking about freedom of everyone to have a voice and thought in their own lives,

But the Communists have broken their promises. The central point of the novel is criticizing communism, and the manner in which it has been applied in the Soviet Union. *Animal Farm* represents a metaphor of the Communists Soviet Union. But more broadly, the novel indicates any human society ruled by totalitarian regime, whether it is communist, capitalist, socialist, or fascist. The characters of pigs represent a metaphor for the authority of the society within the text, and each one of the other characters in this literary work implicitly serve as metaphors for other identical instances that exist in reality.

The pigs, the educated elite on the animal farm, have reshaped culture in the farm community according to their ideology that they have imposed through their influential deceptive discourse and manipulation of language, as the Communists in Russia have done. As a result, the identity of society and individual has been reshaped, new stratification has been created, and the disparity between social classes (ruler and ruled) has been extended. In keeping with the social function of literature, this narrative text of Orwell represents a response to the social and political issues in our real world. However, *Animal Farm* could be read as a global appeal to reject any dictator everywhere in our world, and Orwell's aim of criticizing and attacking totalitarianism is not solely directed to Stalin. The novel has exposed the fake claims of the revolutionaries who pretend that they condemn and reject absolute power and corruption, but when they get absolute power they turn into ruthless corrupt dictators. Thus, George Orwell's allegory has come to warn the reader from the evils of totalitarianism. George Orwell suggests that leadership and power must involve the responsibility to operate as a safety valve for preventing corruption and the abuse of power (Khan, 2017). Since the narrative text is a cultural product of a social structure that actually exists in reality, the text depicts the external context which produces that text. This means that the author of the text communicates intellectually and culturally with his surroundings through the text, and thus the author communicates with the readers to convey ideology, ideas, moral lesson or an implicit message through the text. Orwell's implicit message, which he has sent through his novel *Animal Farm*, can be summarized as a warning to the readers, and to the people from totalitarian regimes everywhere. Orwell warns of totalitarian rulers and calls not to allow selfish, ruthless, and shrewd politicians to reinforce their power, because they will take away

liberties and rights of the people gradually. Orwell warns deeply, as if he demanding readers to be wary of diverse methods of manipulation, deceptive language and discourse, and fake propaganda that have been used by the totalitarian regimes control the people, and then to oppress them.

According to the notions of Marxist criticism and CDA that link the text with its context, and based on what has been presented above, the analysis has dealt with the historical, social and political context of the structure that has produced the text. So, the analysis has shown evidence about the relationship between the narrative text and the reality. Thus, the requested findings have been reached. The ideological situation of the prominent characters in the narrative text of *Animal Farm* and the social structure within the text have been tracked, in addition to shed light on the external historical, political and social context in which the text has been written, with extrapolation the writer's ideology. Consequently, a close convergence has been revealed between the narrative text and our real world. So, the analysis has provided an answer to the third research question about; how does the narrative text (the micro-universe) represent reality (the macro- universe)? The obtained results of the analysis will be discussed in the next chapter.

4.3 Nineteen Eighty-Four

The society in *Nineteen Eighty-Four*, which has been created by Orwell, is highly influenced by the real world he has lived in. The world of the novel is depicted after several world wars that have happened in the first half of the twentieth century. As a result of these wars, three ruling superpowers have appeared in the novel: Oceania, Eurasia, and Eastasia. Despite there is no conflicting ideological difference, an on-going war is still among these superstates. The reason behind the war is to get economic and political gains (Orwell, 2003). The time of writing this novel has witnessed significant political and economic changes and transformation in our world. So many of the European nations have sunk in massive debt after ending the Second World War, thus, European dominance on the world has weakened. A shift of power has happened to make USA and Russia as the superpowers in the world, they are

contending for global domination. It seems that the global situation during Orwell's time resembles the situation in the novel. In *Airstrip One*, a state in the country of Oceania, the dystopian novel is set. The Party rules Oceania under leadership of a dictator called "Big Brother", who is probably a symbolic figure created by the Party because he hasn't appeared personally throughout the novel. Oceania is ruled by a totalitarian regime through deception, intimidation, violence and torment. The dystopia is clearly demonstrated through the strategies used by the government (Orwell, 2003).

This novel has been published in 1949, see (3.4.2). It presents totalitarian regime surroundings a society, suffocates it and practices oppression against masses. With this insight, Orwell describes the ways used by the totalitarian regime to control the people, and explains the apparatus' ruling functions (Huang, 2012). Orwell predicts the situation and life of a person, Winston Smith, who is cruelly browbeaten, tortured, and at the end, brainwashed in favour of the dictatorship. Orwell portrays the dystopian society of Oceania, in which he creates some caustic agencies to show the totalitarian regime of the dictators. These agencies include; the "Ministry of Truth", which is charged with falsification of facts. It distorts the historical records to promote the Party's ideology, the "Ministry of Peace" which is concerned with war, the "Ministry of Love" which is in charge of torturing the people whose loyalty to the party is questioned; it is a place where people are interrogated and tortured, and the "Ministry of Plenty" which falsifies economic figures and plans for economic shortage. Other than these administrations Orwell draws on some institutions such as the Junior Spy for national security, Junior Anti-Sex League, and Thought Police, which practices surveillance and the arrest task (Orwell, 2003).

The novel shows totalitarianism at its peak, wherein the totalitarian dictatorship in Oceania stresses complete submission of the masses to Big Brother's government, no one could dare to go against it and all individuals must show complete obedience. It is a story of Winston, the protagonist of the novel, who wants to rebel to get emancipation from the totalitarian regime, but with great fear of being caught and brutally punished wherein the dictator, Big Brother, controls the whole state. Although Winston is a poor proletarian, depressed, isolated, and frightened

person, but he is contemplative and possessing individual consciousness. Winston's job is to change the history; he burns the old historical records and substitutes old events and people with new one that will go in favour of totalitarian rule. Through Winston's suffering, and breaking his will and spirit at the end of the novel, Orwell demonstrates totalitarianism by awarding its effects on an individual's life (Orwell, 2003).

4.3.1 Interconnectedness Between Absolute Power and Corruption In The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and corruption are analysed to show evidence about the interconnection of absolute power and corruption in *Nineteen Eighty-Four* to get answer of the first research question; how does absolute power interconnect with corruption in the selected narrative texts?

Providing description and explanation about the world in *Nineteen Eighty-Four* serves as a platform of the analysis, and helps in understanding the analysis. Oceania, Eurasia, and Eastasia are three superstates that control the world within the novel. Great Britain and its colonies is the core territory of these states, in addition to Russia and Siberia, Continental Europe, and countries in Asia. For controlling the remaining unconquered lands of the world, there is a perpetual war among the superstates to this end. The social structure in Oceania takes a pyramid shape. At the top there is Big Brother, the omnipotent demi-God. Although no one has seen Big Brother personally, his portrait has been selected by the Party to become a symbol which represents the whole political system in Oceania. Big Brother is the icon that people worship and fear it, so this serves to accumulate and establish absolute power to the dictator (Yun-fei, 2016). Under the leadership of Big Brother, The Party has been divided into two levels; the 'Inner Party' and the 'Outer Party'. The Inner Party members are much better educated; they are forming the elite ruling minority. No more than six million, the number of the Inner Party members is strictly limited. This number forms two per cent of the total population of Oceania, or maybe less. The Inner Party members manipulate the Outer Party members. The Inner Party members

enjoy many privileges like turning off the telescreen that monitors every party member, while the Outer Party members are deprived of. Thirteen per cent of the whole population the Outer Party members make up. The Outer Party members suffer from poverty and deprivation. They live under hard conditions in dark and dilapidated departments, opposite to the luxurious living condition of the Inner Party members. The Outer Party members work, day and night, in the four ministries as subordinates to the Inner Party members. The Outer Party members are under surveillance, they have no real privacy, because their apartments are equipped with two-way telescreens. Thus, it is possible to the party to watch or hear them any time. Many devices of surveillance, like hidden microphones, have been fixed by the government to monitor the Outer Party members in public places. However, the written correspondence is under observation, it should be read by the Party before delivering it to someone of the Outer Party members (Yun-fei, 2016).

Outside the Party, at the bottom of the social pyramid, there is a great number of people, make up eighty five per cent of the population of Oceania, who called 'proles' (hint to 'proletariat'). The Party looks at the proles as they are inferiors, and they should be kept in total subjugation. The Party considers them like animals, so they could enjoy some freedom. It is easy to keep them under the control of the Party, because all that is demanded from them is their patriotism which urges the proles to overwork. Since they are generally ill-educated, they just concentrate on trivial grievances and neglect the greater evils and dangers. Sometimes the proles feel dissatisfaction or even discontents, but their discontent is just trivialities. In addition, the Party sees them as dumb people. The slogans of the Party suggest equality between the proles and animals, so both of them are free (Yun-fei, 2016).

Despite the job of Winston Smith (an Outer Party member) is to rewrite the past in favour to the Party that makes the people, currently and in the future, unable to realize what has truly happened before. Winston Smith is the only man who thinks of the dictatorship of Big Brother, while the others keep in living as usual in a situation of slavery, however Winston decides to rebel against the political regime of Big Brother. He starts his secret rebellion by recording down everything that he sees or knows in a diary. In Oceania, people live under the mercy of the party and its

repressive apparatus, the most dangerous of which is the Thought Police. Secret agents have been employed to serve in the Thought Police, who pretend as common citizens. The job of the secret agents is to spy and to report anyone with subversive tendencies against the Party. The Thought Police are recruiting children to report suspicious citizens, including their parents, to the Party. Surveillance covers all people and their details. A tiny hint of rebellion, even a facial expression, can lead to prompt arrest. So, the people, including and particularly party members, are forced to obedience (Yun-fei, 2016).

The totalitarian government in the fictional country, created by Orwell in this novel, impose its ideology and power. Various methods have been applied by the political regime to restrict the people's freedom and to keep the individuals and the society under control, the most important among these methods which is manipulation of language and discourse. Language is a social practice that has political extent, so the Party manipulates language to control the people. The language makes up a threat to the political regime once the people could freely use it. In Oceania, the language has been employed as a means for narrowing freedom of speech and thought, and spreading fear and terror among the people. O'Brien, a major member in the Inner Party, emphasizes that, "The party is not interested in the overt act; the thought is all we care about" (Orwell, 2003, P. 253). The Party's goal is achieved through changing history documents to create a fake history that glorifies Big Brother. In addition, the Party invents a new language with a few number of the words called 'Newspeak' to replace the Oldspeak (English language), and it is obligatory to be used by the people. Orwell presents this language and depicts it as a means used by the Party to make the people hate and betray each other. It make them lie, as well as they accept the lies as truth (Hama, 2015). Orwell presents 'Newspeak' in his novel, *Nineteen Eighty-Four*, based on;

[T]he experiences of contemporary propagandistic language during the National Socialist and Stalinist dictatorships, in particular, obfuscation of references to historical events, denial and euphemistic cover-up of state crimes, vilification of dissent, and formulaic and hyperbolic discourse

(Musolff, 2017, p.660).

Imposing the new language in Oceania aims at reshaping the culture of the society to serve the ideologies of the Party. "Newspeak was the official language of Oceania, it had been devised to meet the ideological needs of (Ingsoc), or English Socialism" (Orwell, 2003, p.409). The totalitarian discourse that has been employed by the totalitarian political system in Oceania aims at propagating and legitimising on its 'total' control of society and individuals "through a maximally strict demarcation of "insiders" vs. enemy- "outsiders", so that the latter can be stigmatised, isolated and possibly destroyed"(Musolff, 2017, p.661). The analysis involves the totalitarian regime in Oceania which imposes its ideology on the society by various means such as propaganda, surveillance, and violence in a way that strengthens its absolute power and exacerbates its corruption. In addition to the idea of 'Newspeak' that the party has invented and imposed on people to control their minds, the analysis involves the state of rebellion that has been practiced by the protagonist against Big Brother in order to regain his freedom. In the society within the text, binary relationship has been established on the basis of power, economy, and politics (Tahreem, S. and Khan, T., 2020).

i) Marxist Critique

Extract 1:

"BIG BROTHER IS WATCHING YOU"

(Orwell, 2003, P.2).

Everywhere in Oceania, this cautionary statement has been written in upper case. From Marxist critique view, this extract shows that the ruling class represented by the Party, who controls the economic sources, has put the ruled lower class under strict surveillance. The purpose behind this act is to make sure that the whole society is loyal to the political system of Big Brother and its ideology (Ingsoc), or English Socialism. The main goal of the ruling upper class is to suppress the ruled lower class in order to gain full control upon the society and to retain power. In Oceania, the Party has created some agencies which reflect the corrupt totalitarian regime of Big Brother. The purpose of these agencies is monitoring people, spying on them, restricting their freedoms, practicing violence and torture, and killing if necessary. These agencies

include; i) the "Ministry of Truth", which is charged with falsification of facts. It distorts the historical records to promote the Party's ideology, ii) the "Ministry of Peace" which is concerned with war, iii) the "Ministry of Love" which is in charge of torturing the people whose loyalty to the party is questioned; it is a place where people are interrogated and tortured, and iv) the "Ministry of Plenty" which falsifies economic figures and plans for economic shortage. Other than these administrations Orwell draws on some institutions such as the Junior Spy for national security, Junior Anti-Sex League, which prevents sex, and Thought Police, which practices surveillance and the arrest task (Orwell, 2003). Thus, Oceania is governed by an authoritarian political system, wherein surveillance and spying upon people are among the main means that the regime uses to control the entire society.

The aim of writing this statement in capital letters is to warn the people, and to send a message, that no one can hide himself from the eyes of the Party, and to spread fear among the people in order to tame opponents if there are. What causes fear and terror in people's hearts is that this warning statement is written beneath a big poster of Big Brother with frown and angry face that gazes from the wall. These pictures make people feel that "the eyes follow you about when you move"(Orwell, 2003, p.2). The psychological effects of these posters are very heavy on the people because the pictures are everywhere and the eyes (spies) follow the people. In this terrifying cautionary statement, Big Brother refers to the Party and the government intelligence agencies. The word "watching" means "spying", but the action of spying is not done by Big Brother himself. Instead, it is done by the faithful members of the Party and those who work in the government intelligence agencies, and they represent Big Brother's eyes. The pronoun "you" in the statement indicates everyone who sees the poster, or reads the words of the statement, or hears it from media (Hama, 2015).

Subsequently, it could be said that nobody in Oceania is free; everybody is under surveillance of the Party. The people cannot escape from surveillance, there is no way. Even the sons and the daughters of the Party who are called 'the junior spies' become Big Brother's eyes. They spy even on their own parents. In addition, if the people in Oceania close their doors, sit in a secure corner and turn off the lights, they will actually remain under surveillance. So, the people cannot find a way to make

them feel safe, because 'to be seen' means you will be 'penetrated' (Atwood, 2010). Surveillance used by totalitarian regimes has always been an essential metaphor for dystopian fiction to the extent that the known statement "Big Brother is watching you" has become familiar. It is usually mentioned by many people in any instance of a government that observing its people and intruding upon their privacy, and in terms of security and the retention of power, it becomes useful for them to discuss this statement (Hall, 2008). Thus, it could be said that surveillance is viewed as a manifestation of the corruption of the totalitarian regime; in addition, it is an illegal means of retaining power. In this text, the author exposes the practices of the totalitarian regime and its corruption, and expresses his anti-totalitarianism ideology. Thus, the text is propaganda against the status quo. At the same time, the text supports the issues of the oppressed class and calls for justice and freedom through depicting suffering of the people within the narrative text due to corrupt absolute power.

Extract 2:

Power is power over human beings. Over the body – but, above all, over the mind. Power over matter – external reality, as you would call it – is not important. [...] We control matter because we control the mind. Reality is inside the skull.

(Orwell, 2003, p.361)

These words have been said by O'Brien to Winston in Room No.101, in the Ministry of Love, during Winston's interrogation who has been arrested by Thought Police. In this extract, O'Brien has tried to inform Winston how the Party sees and understands power. O'Brien is the most prominent member in the Inner Party. Winston, the protagonist of the novel, is an Outer Party member who has tried to rebel against Big Brother to get emancipation from the totalitarian regime. Two characters in the novel seem to be in binary opposition socially, economically and intellectually, and each character represents a class, and there is a conflict between these classes. O'Brien represents the ruling class; he tries to suppress Winston who represents the ruled class. Winston is a contemplative and intellectual thirty-nine-year-old. He is a proletarian who hates secretly the enforced repression and the totalitarian control of the government, and he has revolutionary dreams. Winston has started his rebellion

through writing his own diary. He records his life details, opinions, and thoughts which grow silently against the Party's policy and tenets to extent that he writes in his diary, "DOWN WITH BIG BROTHER"(Orwell, 2003, p.23). Then, he falls in love with a fellow Outer Party member, Julia, who sets out along with him to rebel against the totalitarian and oppressive political regime in Oceania. However, their movements have been monitored by the eyes of Big Brother. It is clear that the individuals in dystopian society of Oceania have been monitored, but most of them are unable to discover the tricks of the Party and realize the reality of their situation (Hall, 2008). According to the Party, Winston has committed many crimes against the political regime; i) he writes 'Down With Big Brother' in his diary, ii) he has an illegal love affair with Julia, and iii) he joins the anti-Party Brotherhood. So, Winston and Julia have been arrested by the Thought Police and sent to the Ministry of Love, Room 101.

Winston's interrogation, done by O'Brien, has conducted by adopting corrupt methods of physical and psychological torture aimed at breaking the morale and the will, then brainwashing and reshaping the culture and identity of the prisoner according to the party's ideology and orientations. O'Brien's words indicate clearly that the most dangerous threat on the total supremacy of the Party is the individual consciousness. Exactly for this cause, it becomes fundamental for the Party to get total dominance over the individuals to the point of reaching inside their skulls and occupying them intellectually. The individual consciousness is the core in which the seeds of renaissance may root and grow to build an opposition ideological front to struggle against the political regime. This opposition may eventually have the strength to rid of the powerful regime. Winston is a proletarian, but he is contemplative character and possesses the cognitive and cultural ability that is enough to read the political, social and cultural situation. Winston represents the individual consciousness in the novel, and his voice represents the voice of resistance. But, at the end he is forced to give up his idea of rebelliousness. This confirms the political, ideological and moral corruption practiced by the Party due to absolute power and complete control over the society.

O'Brien explains to Winston the concept of power from perspective of the Party. He confesses that the Party seeks power wholly for its own sake, and the Party doesn't care about the good of others. The Party interested only in power, 'pure power'. He states that the Party is totally different from all the others oligarchies who have ruled in the past, because the Party realizes completely what must be done. O'Brien confirms that all the others are hypocrites and cowards, even those who are somewhat similar to us. O'Brien says, according to the ideology of the Party, that "The German Nazis and the Russian Communists came very close to us in their methods, but they never had the courage to recognize their own motives"(Orwell,2003, p. 359). O'Brien explicitly acknowledges that the true motives of the Party for seeking and retaining power are subjective and utilitarian. He admits that the Party believes that "no one ever seizes power with the intention of relinquishing it", and according to the ideology of the Party "Power is not a means, it is an end". Furthermore, O'Brien states boldly that "One does not establish a dictatorship in order to protect a revolution; one makes the revolution in order to establish the dictatorship". O'Brien continues to express the corrupt beliefs of the party and its members by saying; "The object of persecution is persecution", "The object of torture is torture", and "The object of power is power"(Orwell, 2003, p.360). From point of view of Marxist critique, the narrative text reveals the ideology of the party and its members, as the ruling class, and in return it sheds light on the ideology of Winston, who represents the oppressed ruling class. Dialogues and events in the narrative text indicate that the author, Orwell, exposes the party's corrupt ideology. He criticizes and attacks the practices of the totalitarian regime, and confirms the interconnection of the overt corruption with the absolute power of Big Brother. Orwell has presented Big Brother as the worst model of corrupt totalitarian ruler that can appear anywhere and at any time. Thus, it could be said that Orwell's cautionary message to the readers, to warn them of the possibility of emergence such political regimes everywhere in our world, has been clearly sent through this novel.

Orwell introduces 'Room No.101' in the climax of his novel; it is the room of torture that lies in the basement inside in the Ministry of Love. In this room, a prisoner is subjected to the worst nightmare that no one has ever seen or imagined it. It is a world of fear or phobia, by and through it, the party attempts to break down the

resistance of the prisoner, then to practice brainwashing (Orwell, 2003). Winston is badly tormented in Room 101, and the aim behind that is to not kill him but to break the spirit and soul. He has been forced to accept what the Party wants that 'two plus two equals five', and not four as he believes. However, "This is a fundamental principle that has become the symbol of the Party's unlimited control, reaching even into the individual's mind" (Wien, 2012, p.5). The totalitarian rule of Big Brother makes Winston non-existent and became nothing, "unperson". Thus there is a sense of annihilation. Winston is eventually transformed to a faithful member in the Party; he surrenders his mind and soul to Big Brother. For Winston "the end was contained in the beginning"(2003, p.218). In Nineteen Eighty-Four, Orwell presents the totalitarian political system of Oceania and depicts the corruption which is interconnected with absolute power of the dictator, Big Brother.

Extract 3:

"Who controls the past controls the future. Who controls the present controls the past."

(Orwell, 2003, p.46)

This extract presents one of the major slogans of the Party which implies the themes of power and corruption in this novel. This slogan represents another aspect of the political and ideological corruption practiced by the Party through its absolute power. The Party's hand extends to the history to falsify and distort it. The aim of controlling the past is to alter it in a way that supports the Party's power in the present and in the future, meaning that the Party seeks to dissipate the masses' consciousness and make the people accept the Party's lies about the past as facts. For instance, the Party claims that it is never in an alliance with Eurasia, while Winston, who represents the individual consciousness, knows perfectly - due to the nature of his work in the Ministry of Truth - that Oceania has been in alliance before four years with Eurasia. Since this knowledge or information exist only in Winston's own consciousness, so it must be quickly annihilated. When the all records tell the same story, and the lies which has been imposed by the Party is accepted by the people, it will be possible that the lies pass into the history and becomes truth. Thus, "If the Party could thrust its hand into the past and say of this or that event, IT NEVER

HAPPENED-that, surely, was more terrifying than mere torture and death?" (2003, p.45). However, the Party has decided to change the past through adopting this slogan. Promoting lies in favour of the Party could not be fruitful when the people know about the real past or real history. So, the Party has distorted and changed the past and produced a fake history. Quinn states, "The use of language to convey untruths in the service of the state forms a prominent role in Nineteen Eighty-Four" (Quinn, 2009, p.56).

In Part One - Chapter three in this novel, this Party's slogan appears for the first time in the novel when Winston is thinking of how the history and the memory have been controlled by the Party. Once again, this slogan appears through a conversation between Winston and O'Brien in the Ministry of Love, when Winston became a prisoner, and he talks about the nature of the past to O'Brien (Orwell, 2003). The Party sees that if it could control the past, it would control the future. Because, the Party deals with the past as a set of circumstances that encourage or justify the Party's plans and goals for present and future. In other words, if the past is happy, peaceful, or picturesque, the people will act and try their best to re-create it. But, when the past is so bad, like nightmare, then the people will try to prevent it from coming again. From this point of view, the people in Oceania accept the bitter reality and the very bad present, because the past is the worst according to the history created by the party. That past is a time of slavery, misery, oppression, and poverty, and the Party is the only one who has liberated the people (Orwell, 2003). So, this is compelling people to act according the Party's will and to work toward the goals of the Party. The Party is pumping lies and fake stories through powerful propaganda, so the world in Oceania becomes a world of deception. Even those few who are aware of the truth cannot reveal it. Winston realizes this truth, and tries to rebel against Big Brother, and the lies of the Party and its deceit. Although he know that this act will probably cost him too much, as Orwell states that "In a time of universal deceit - telling the truth is a revolutionary act" (Hall, 2008, p.1). In Oceania, every book of history reflects the ideology of the Party regarding the past. The individuals have been forbidden from keeping their own documents and photographs; they are even prevented from remembering their memories that related to their own past. The people have become ready to believe anything that is said by the Party, because they

have confused and very short memory. O'Brien states that the Party's version of the fake past has been believed by the people and has become the truth, despite this version of the fake past has no basis in the reality and does not present real events (Orwell, 2003). O'Brien's view reveals to what extent Big Brother has reached in abusing his power in dealing with his subjects and reflects the corruption of the political regime. He enslaves their bodies and minds, reshapes their identity and culture, and undermines their history. Absolute power of Big Brother makes him able to practice massive corruption. The slogan above indicates the great ideological corruption practised by the Party through its absolute power.

Extract 4:

"More commonly, people who had incurred the displeasure of the Party simply disappeared and were never heard of again."

(Orwell, 2003, p.60)

This extract embodies classism in the society of Oceania and exposes the repressive practices that are practiced by the ruling class against the ruled class. In addition, the ruling class represented by the Party uses its absolute power to prevent any ideology or any thought, that individuals may adopt, that contradicts the party's ideology. Those who dare to do so will be completely disappeared from the scene of life. This confirms the abuse of power, and the corruption of the Party related to its power. This extract, taken from Part 1- Chapter 4 in the novel, is a description of what the people will face, if they adopt ideas that do not match the Party's ideologies. The Party will be resentful of anyone who has thoughts, or practices thinking, and will consider him guilty. It is an overt threat to the people, and this what it has done by O'Brien when he foreshadows Winston. Thoughtcrime is a term, in the Oceania language Newspeak, refers to anyone who thinks of ideas that are different from the Party's thoughts; the Party considers this a crime. So, anyone commits thoughtcrime is guilty, and must be punished. After arresting him as a rebel and a thought criminal, Winston has inexorably tortured. As a prisoner in Room 101, he stands at a crossroads, either death or surrender to the will of the Party. Actually, the prisoners have been subjected to hard psychological and physical torture which is enough to destroy their ability of reasoning and arguing. Thus, the torture damages their morale

humiliates them and compels them to confess. Throughout the investigation, it could be noticed that "O'Brien tries to make Winston slavish through showing total obedience to Big Brother and to the principles of the party" (Hama, 2015, p.269).

The Party is thinking on behalf of everybody. According to the ideology of the Party, some rules must be adhered by everybody; "Do not love anyone else except Big Brother and do not hate anything except enemies of the Party"(Brax, 2015, p.1). The Party claims that a person called Goldsteine is a traitor, and he is always plotting against Oceania. So, the Party incites the people to especially direct their hatred to Goldsteine (Brax, 2015). This novel depicts a dystopian future that has been imagined by Orwell, in which any idea related to independence is brutally challenged, and the individual autonomy is damaged in the society within the narrative text. Orwell bitterly tells that there is no hope to overcome oppression of Big Brother through personal resistance (Rook, 2016).Through this extract, Orwell highlights the party's ideology, which must be whatsoever dominant in Oceania. The destiny of the people who do not respond to the party's ideology, or have other ideas, will be arrest, torture, and death. By portraying the totalitarian regime of Big Brother who rules people with iron and fire, Orwell aims to show his ideological position, as an author, against totalitarianism and its corruption. This quote shows clearly "the danger which the people face if they dare to oppose the government's tyrannical principles or if even they think of their own existence outside the world created and totally occupied by Big Brother" (Hama,2015, p.267).

In Nineteen Eighty-Four, Orwell exposes the communist society in Oceania wherein the government claims to build a utopian state, but it is in reality creating a dystopian society. The novel is a terrifying story about a mind-controlling government and a moronic people. Through a Marxist lens, the novel deals with notion of cultural hegemony that has been experienced by the society of Oceania, despite they are not aware of it. There are major principles of Marxist thought stated by Charles Bressler in "Literary Criticism: An Introduction to Theory and Practice". Through these principles, it could be observed how the society in Oceania is unaware of the domination of Big Brother. Marxist thought believes, in the first principle, that "reality itself can be defined and understood" (Bressler, 1999, p. 211). The Inner

Party, throughout the novel is often defining reality as it wants, and this means the Party redefining reality. Many members of the Outer Party are employed by the government as changers of history. They change what has originally been written in the history. However, it doesn't mean that they realize that they rewrite the history from the perspective of the government. It is clear that Big Brother has great influence over those people who blindly accept what they have been told, and they do, without inquiry or hesitation, what they have been asked. Winston is different from those people, he is always questioning. So the Party considers him a thought criminal and eventually arrests him. In its second principle, Marxist thought believes that "society shapes our consciousness" (Bressler, 1999, p. 211). In the novel, it is clear that the people's consciousness is shaped by the government through creating new notions; "Newspeak", "INGSOC", "Doublethink", "Thoughtcrime", etc. The established systems in Oceania makes the Inner Party dominate and control the society. These systems control the perception and dominate consciousness of the society, and make most of the people become fearful. As a result, some people become fearful, and phenomenon of groupthink emerges. Groupthink is a psychological condition which has been employed and fuelled by the Party's total control on reality, and economic and social conditions. Thus, the people's belief has been shaped by the groupthink phenomenon, and then the people believe that Big Brother and the Party are right.

Marxist thought states in its third principle that "social and economic conditions directly influence how and what we believe and value"(Bressler, 1999, p. 211). The economic and social welfare of the society is controlled by Big Brother's government in Oceania. Thus, the government has full ability to reshape the people's values and beliefs according to what is appropriate to the Party's orientations. The fourth principle of Marxist thought asserts that "Marxism details a plan for changing the world from a place of bigotry, hatred, and conflict due to class struggle to a classless society where wealth, opportunity, and education are accessible for all people"(Bressler, 1999, p. 211). In Oceania, the Party pretends that it tries hard to annihilate bigotry and classism. This is a false claim, because in reality, the Party practises bigotry and hatred against Emmanuel Goldstein, the rebel Brotherhood's Leader, and his followers. In addition, the Party practices classism inside the party

itself there are the Inner Party and the Outer Party, and Outside the Party, the proles (Orwell, 2003). These divisions are established to keep the people loyal to the Big Brother's government. Furthermore, the Party practices a policy of limiting education and knowledge to prevent the people from thinking about what is happening around them. The Party in Oceania is able to dominate the society and the individuals in such a manner that the people are not aware of it. As for the conscious individuals, they are sent to the Ministry of Love where they face their greatest fear and the most severe torture that resembles a terrifying nightmare, and they may face death. However, some of them may return to the society after breaking their will, like Winston who surrenders himself to Big brother, while other people have been vaporized (Orwell, 2003). Although the Party claims that Oceania looks like a Utopian state where everyone works together and everyone gets along peacefully and everyone is the same, but in fact, all these are just lies, and what lies beneath it is an oppressed dystopian society suffer from cultural hegemony of the Parity. The mentioned above shows evidence of interconnectedness of absolute power and corruption within the narrative text.

ii) Critical Discourse Analysis

In the previous section, the extracts from *Nineteen Eighty-Four* were analysed from a Marxist Literary Critique perspective. Now we look at the same extracts from the perspective of CDA, by using linguistic strategies of manipulation, lexicalization, euphemism, implication, contrast, language style of paradox, syntax exploitation, simplification, and presupposition.

Extract 1:

"BIG BROTHER IS WATCHING YOU"

(Orwell, 2003, P.2).

The Party promotes its discourse through various means to control the people and retain power, among them are using of slogans and captions. The party has used simplification's strategy that is represented in the use of slogans and captions. This strategy "is totally based on the use of words. Slogans and captions are considered a

form of control" (Abdu and Ayman, 2019, p, 425). This statement, in this extract, is an important caption created by the Party for this end. Through its manipulative discourse in this caption, the Party has employed many linguistic strategies:

- i. Implication: This statement involves 'implication'; it implicates the idea of surveillance (is watching you). This caption is extremely indicative in reinforcing the notion that every individual in Oceania is under control of the Party. It is a message that says the dictatorial leader is always there. This message has been communicated through combination of the big poster of Big Brother and the caption underneath it which serves this end
- ii. Euphemism: The Party employs the word of 'watching' instead of the word of 'surveillance'. The word 'surveillance' means a close observation of criminals or spies in particular, so using the word 'watching' is more conventional or familiar. In its slogans and captions, the Party has used convenient lexis to hide their bad connotations.
- iii. Lexicalization: The Party has employed certain lexis to create significance and influence in this caption such as; Big Brother (the powerful symbol of the political regime), watching (it implies threat), and the pronoun YOU (you are targeted).
- iv. Syntax exploitation: (is watching) refers to a continuous act. The present continuous tense has been used in writing this caption to indicate continuity, i.e. surveillance is continuous.
- v. Manipulation: This statement is an example of manipulative discourse that involves manipulation in language to spread fear among the people in order to control them. This statement has been written in upper case to bring attention. The purpose behind using this caption is to retain the Party's power and control the society. Abdu and Khafaga (2019) mentioned that the posters and captions that the Party has employed in this novel play very significant role in sustaining control over the society. The posters and captions are totally based on the use of words, and "Slogans and captions are considered a form of control" (2019, p.425)

The manipulative discourse of the Party appears in the misleading names of the four ministries. There are two strategies have been used in naming the four ministries include contrast and euphemism:

- i. Contrast: It is one of the strategies used by the Party in its discourse to control the minds' people and to retain the Party's power. This strategy appears clearly in the names of the four ministries; Peace, Love, Plenty and Truth. These names are used by the Party for the contrary purposes hidden behind their meanings and literal names. These names are ambivalent lies that cover the real evil activities of these ministries:
 - a. The "Ministry of Peace", but it is actually a "Ministry of War ."
 - b. Arts and education in Oceania are the responsibility of the "Ministry of Truth", but it is actually responsible for concerning with the falsification of history and records, in order to match the policy of the Party. It is a "Ministry of Propaganda"
 - c. The task of the "Ministry of Plenty" is supposed to develop economy, but in contrary its activities aim at depriving people of living a decent standard and creating economic reduction .
 - d. Maintaining of law and order is supposed to be the work of the "Ministry of Love", but its real task is the mental conditioning of people by torturing them.

In fact, there is no practicing of the real activities of all these ministries; instead they have devoted to do the opposite acts.

Euphemism: In addition to contrast in the names of names of the four ministries, the Party has used the strategy of euphemism in naming the ministries in order to soften the evil actions of these ministries: i) the "Ministry of Peace" deals with "war", ii) the "Ministry of Truth" produces "lies", iii) the "Ministry of Love" makes "pain and torture", iv) the "Ministry of Plenty" provides "poverty and starvation". The four ministries are tools in the hand of Big Brother to suppress the people, and to torture them, as well as they are eyes of Big Brother to monitor the

people. These ministries are images of corruption that interconnected with the practices of absolute power.

Extract 2:

Power is power over human beings. Over the body – but, above all, over the mind. Power over matter – external reality, as you would call it – is not important. [...] We control matter because we control the mind. Reality is inside the skull.

(Orwell, 2003, p.361)

The words in this extract have been said by O'Brien to Winston in Room No.101, in the Ministry of Love, during Winston's interrogation. O'Brien's discourse involves the following strategies:

- i. Implication: These words indicate the danger of individual consciousness. The Party has to control people's minds; this implication appears in: "over the mind", and "inside the skull". O'Brien's words indicate clearly that the most dangerous threat on the total supremacy of the Party is the individual consciousness. Exactly for this cause, it becomes fundamental for the Party to get total dominance over the individuals to the point of reaching inside their skulls and occupying them intellectually.
- ii. Lexicalization: O'Brien has employed certain lexis to create significance and influence such as; "power", "body", "mind", "we", and "control". The purpose of using these words reflects the policy of the Party that aims to enslave the bodies and minds of the people. O'Brien explains to Winston the concept of power from perspective of the Party. He confesses that the Party seeks power wholly for its own sake, and the Party doesn't care about the good of others. This shows the corrupt practices of Party that linked with its absolute power.

Extract 3:

"Who controls the past controls the future. Who controls the present controls the past."

(Orwell, 2003, p.46)

This extract presents a fundamental slogan of the Party which implies the themes of power and corruption in this novel. The Party has decided to change the past through adopting this slogan. For this end, the Party has employed two strategies:

- i. Simplification: The party has used this strategy that is represented in the use of slogans to promote its manipulative discourse. This strategy is totally based on the use of words; it is considered a form of control.
- ii. Manipulation: Promoting lies in favour of the Party could not be fruitful when the people know about the real past or real history. So, the Party has distorted and changed the past and produced a fake history. The Party deals with the past as a set of circumstances that encourage or justify the Party's plans and goals for present and future. In other words, if the past is happy, peaceful, or picturesque, the people will act and try their best to re-create it. But, when the past is so bad, like nightmare, then the people will try to prevent it from coming again. From this point of view, the people in Oceania accept the bitter reality and the very bad present, because the past is the worst according to the history created by the party. O'Brien states that the Party's version of the fake past has been believed by the people and has become the truth, despite this version of the fake past has no basis in the reality and does not present real events (Orwell, 2003). O'Brien's view reveals to what extent Big Brother has reached in abusing his power in dealing with his subjects and reflects the corruption of the political regime. He enslaves their bodies and minds, reshapes their identity and culture, and undermines their history. The mentioned above shows evidence of interconnectedness of absolute power and corruption within the narrative text.

Extract 4:

"More commonly, people who had incurred the displeasure of the Party simply disappeared and were never heard of again."

(Orwell, 2003, p.60)

This extract is a description of what the people will face, if they adopt ideas that do not match the Party's ideologies. Then, the Party will be resentful of anyone who has thoughts, or practices thinking, and will consider him guilty. It is an overt threat to the people, and this that it has done by O'Brien when he foreshadows Winston. In this extract two linguistic strategies have been used:

- i. Implication: These words indicate threat by death for those who adopt ideas that contradict the Party's ideologies; "people who had incurred the displeasure of the Party simply disappeared and were never heard of again". This also indicates the people's slavery under Big Brother's regime.
- ii. Lexicalization: Certain lexis have been employed in this extract to create significance and influence such as; "incurred", "displeasure", "disappeared", and "never". Using these words reflects the policy of the Party that aims to control the people. The Party uses its absolute power to prevent any ideology or any thought, that individuals may adopt, that contradicts the party's ideology. Those who dare to do so will be completely disappeared from the scene of life. This extract is an example of the corruption of the Party that is interconnected with its absolute power.

Eventually, it could be said that corrupt power of the Party has employed many strategies for reinforcing its power and retaining it, imposing its ideology, and controlling the people's minds. These strategies are: i) Prohibiting of thought; this is manipulatively communicated by means of surveillance by using hidden microphones and two-way screens. These devices are spreading everywhere, and operated by the "Thought Police" to monitor the people and to ensure that there are no violations of the Party's rules. ii) Brainwashing the minds of the people by employing slogans and spreading lies. iii) Falsifying of history and records which is conducted by the Ministry of Truth, where all facts recorded from the past is altered to make them connected with Oceania in the present. iv) Informing the "Thought Police" about the parents who violate the rules of the Party, by children at school whom indoctrinated to do so (Fowler, 1995). Thus, a state of complete submission to the Party is created through using these strategies.

According to what has been presented above, it is significant to state that the finding of the analysis for the first research question has provided an answer for how does absolute power interconnect with corruption in the selected narrative text? It has become clear that the society within the text is ruled by violence and terror of Big Brother who possesses absolute power over the people in Oceania. Big Brother has totally abused his power. Thus corruption is an inevitable consequence of absolute power, and accordingly, a dystopian society is established. The analysis has involved data taken from the narrative text, *Nineteen Eighty-Four*. These data (extracts) include the themes of power and corruption that related to the first research question. The analysis has been conducted by employing Marxist criticism and CDA, and the findings have determined the interconnection of absolute power and corruption. The obtained results of the analysis will be discussed in the next chapter.

4.3.2 Relationship Of Power and Ideology in The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and ideology are analysed to show evidence about the relationship of power and ideology in *Nineteen Eighty-Four* to get answer of the second research question; how does power relate to ideology in the selected narrative texts?

i) Marxist Criticism:

Extract 5:

"War is Peace, Freedom Is Slavery, Ignorance is Strength."

(Orwell, 2003, p.5)

These paradoxical words are the official slogans of the Party in Oceania. These slogans have been deliberately written on the facade of the Ministry of Truth building, which represents the Ministry of Propaganda of the Party. They are introduced at the beginning of the novel in order to serve as an introduction to the reader about the notion of doublethink. Doublethink is a prominent term in Newspeak

of Oceania. Doublethink is an intricate idea which refers to accept two contradictory concepts as true. Doublethink is a "psychological means fostering the diminishment of rational language and preventing individuals from imagining rebellious ideas". Since the thought of human "is affected by eliminating words, behaviour is modified towards a manifestation of doublethink"(Muradian, 2017, p.37). Throughout the novel, these ideological slogans have been repeated five times. They represent a powerful example of the idea of doublethink that the Party has invented. Consequently, it is an ideology adopted by the ruling class to retain its power, so it has been imposed upon the ruled class.

For imposing its ideology and reinforcing its domination over the ruled class, the Party works on weakening the minds' strength of individuals and their independence. It compels the people to live under a continual situation of fear due to propaganda. As a result of this policy, the Party becomes able to make the people accept anything and any decision decreed by the Party even it is unfair or illogical. By using manipulation, the Party could convince the people of its contradictory national slogans. This shows evidence about the strength of the Party's campaign of mental and psychological control over society. The Party employs these slogans to distort the truth and to make the people ready psychologically to accept the Party's lies. The Party claims that "War Is Peace", because convincing the people of with idea of existing a common enemy makes them united against that enemy, not against the Party. According to the Party "Freedom Is Slavery", that because the individual who has independence will be doomed to fail. So, each individual should be subjected to the collective will (of the dominant group) to be free from danger. In same orientation, "Ignorance Is Strength" because the Party claims that knowledge brings contradiction that weakens one's mind. But in fact, unconsciousness of the people about the contradictions of the Party's discourse reinforces power of the authoritarian political regime in Oceania. The third slogan "is highly indicative in sustaining the idea that being unable to understand on the part of the masses is a precondition of being safe from the contradiction they may feel if they think or have the ability to know" (Abdu & Ayman, 2019, p, 426). This reveals how ideology is employed to maintain power. Orwell states, in his essay *Politics and the English Language*, that "Political language... is designed to make lies sound truthful and murder respectable

and to give an appearance of solidity to pure wind" (Hama, 2015, p. 268). The people in Oceania lose the concept and meaning of truth, but they have to accept what is said by the Party as facts.

To carry the meanings that the Party wants, these slogans have paraphrased in Goldstein Book. Therefore, the first slogan means that, in the new age in Oceania, the normal condition is war. This indicates that Oceania will remain in a state of war with its opponents and other countries. From the perspective of the Party, this will institutionalize the forbidden, and will justify violence. Clank of servitude chains to one's environment is the free choice pain; this idea has been communicated in the second slogan. In other words, the people have not to be free. The third slogan has been paraphrased to make it means that owners of knowledge is taken (by their knowledge) to the universe of contradiction thought. The goal of employing these slogans is to manipulate the society for complete compliance to the Party without realizing or thinking of what is happening around them, because clarification make the people think. However, thought is a crime under the regime of Big Brother.

Language is a means of producing discourse, which in turn is a means of producing an ideology, then ideology is employed to gain and retain power. When the Party creates "Newspeak" in Oceania to replace "Oldspeak", the exploiting of language has reached its peak for controlling the people's minds. Newspeak is a language established on the base of reducing the number of words and terms used by the people in order to make the language limited and restricted. Imposing this language to be used by the people makes very difficult or impossible to express the thoughts of freedom that awaken the society to rebel against the totalitarian political regime. Newspeak, a fictitious language created by Orwell in this novel, reflects tragic imaginations of the novel's author about reality. It is invented to serve ideological orientations of English Socialism (Ingsoc) which lead to annihilate the human thought in Oceania. Simply, the purpose of Newspeak is "to make communication, exchange of ideas, preservation of knowledge, and exchange of human emotions impossible, or at the very least very difficult" (Reznikov, 2001, p. 56). Manipulation and deception practiced by the Party become easier through using Newspeak to prevent the people from understanding of the real world. The political

discourse of the Party depends on language, so it redefines language in order to fit the Party's dominant ideology. The political regime in Oceania is "relied on the combination of violence, and specific jargon and carefully contrived propaganda to spread their dogmas and justify their atrocities" (Luchini, 2006, p.97).

INGSOC, according to 'Newspeak', refers to "English Socialism". It is the political philosophy that has been adopted by the Socialist Party who rules Oceania. INGSOC involves a doublethink meaning. The government of Oceania's totalitarian superstate rules its people by the ideology of "INGSOC", and the orders of the invisible ruler Big Brother. The philosophy of "INGSOC" has three major principles. The first one is 'Newspeak', it is the official language of the Party which communicates its ideology and thoughts effectively, and conveys its messages to the people. The second is 'doublethink', it the idea of holding two contradictory notions in the mind. The third principle is the past mutability; it is built on the idea of not holding on certain events or beliefs in the past that should be changed to serve the Party's policy (Orwell, 2003). The ruling Party's ideology is based on these three principles. And this ideology is imposed in two ways: the first through massive powerful propaganda, and the second through coercion, by using violence and intimidation. What has been explained above shows evidence that ideology relate to the corrupt power in the narrative text

Extract 6:

You are prepared to give your lives? 'Yes.'
You are prepared to commit murder? 'Yes.'
To commit acts of sabotage which may cause the death of hundreds of innocent people? 'Yes.'
You are prepared to cheat, to forge, to blackmail, to corrupt the minds of children? 'Yes.'
If, for example, it would somehow serve our interests to throw sulphuric acid in a child's face - are you prepared to do that? 'Yes.'
You are prepared to lose your identity and live out the rest of your life as a waiter or a dock-worker? 'Yes.'
You are prepared to commit suicide, if and when we order you to do so? 'Yes.'

(Orwell, 2003, p.236-237)

This extract shows the tragic end of the Winston Rebellion, which represents the social reaction towards absolute power. It represents the top of the conflict between the ruled class represented by Winston and the ruling class represented by O'Brien. Unfortunately, the ruler has subdued the ruled, rob him of his will, and impose on him the ideology of the ruling regime, thus reshaping the identity and culture of Winston. What has happened to Winston in Room 101 by the hands of O'Brien exposes the brutal manner in imposing the ideology of the Party upon the people. In a late stage of the interrogation, Winston has lost all his physical and psychological abilities due to brutal torture. Winston has completely collapsed. He has no choice but to agree and say (yes) to whatever O'Brien asked. Winston is now giving in to the Party's will. Thus, Winston has lost his humanity forever.

Winston is a person from the working class 'the Proles'. He has been transported when he was young by the Party who educates, trains, and employs him in the Ministry of Truth, and then he has become a member of the Outer Party. Winston is a contemplative person who keeps in his mind the scenes of injustice, discrimination and violence that the party practices against the people. He recalls suffering of the people; poverty, class inequality, ignorance and fear of party brutality. The accumulation of these ideas prompts Winston to rebel against the Big Brother regime. Winston has morals and human feelings and spirit of revolution that make him condemn and denounce the act of anyone who kills, corrupts, blackmails, or cheat. But Winston has been forced to comply with O'Brien; he agrees to do these actions, with his tongue only, because he is on the verge of physically and psychologically collapse because of the cruelty of torture. "For a moment Winston seemed even to have been deprived of the power of speech. His tongue worked soundlessly, forming the opening syllables first of one word, then of the other, over and over again" (2003, p.237).

Finally, the party's power conquers the rebel through O'Brien who succeeds in controlling Winston's mind and reshaping it as the party wants. Winston turns into a loyal Party member who carries identity and culture of the Party, after giving up his own identity and culture. "Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing" (2003, p.219). To show

more images of the corruption of the Party's absolute power, more light could be shed on O'Brien's acts. O'Brien seems to be feeling the pride and euphoria of victory. He ends the battle and turns Winston into 'unperson'. In a provocative police manner, he holds his cigarette in his hand and puts the other in the Lateral pocket of his pants and addresses Winston, who is in his weakest state, and orders him by saying; "You understand,.....that you will be fighting in the dark. You will always be in the dark. You will receive orders and you will obey them, without knowing why" (2003, P.239). These words indicate that O'Brien's speech, during Winston's interrogation, is an arrogant speech supported by violence and intimidation. It is a tyrannical speech derived from O'Brien's sense that he possesses sufficient power to enable him to break the will of the people and humiliate them and thus rebuild them according to the party's ideology and philosophy. Then enslaving them and ensuring their loyalty and blind obedience to the Big Brother without any hesitation or question. In this way, the people lose their dignity after losing their freedom. O'Brien foreshadows that Winston will live in darkness where there is no light. Perhaps darkness means ignorance and deprivation of knowledge because it harms the Party. Winston will remain a sunken person who works silently and secretly to serve the Party, and he must reach a level of loyalty to the point that he is fighting for the benefit of the party and the elder brother. Everything Winston does would be in the dark and nobody would pay attention to him, because he has simply become non-existent or 'unperson'.

After Winston's mind tearing apart, O'Brien has reassembled and reshaped it as the Party wishes. O'Brien has penetrated Winston's mind and implants in it the thoughts that the Party wants, and reproduced Winston's thought and culture in a completely different way, and then grant Winston a new identity. This is significant message has been directed to Julia, Winston's partner in the rebellion, by O'Brien when he addressed Julia by saying: "Do you understand that even if he survives, it may be as a different person? We may be obliged to give him a new identity". O'Brien has added "And you yourself might have become a different person. Our surgeons can alter people beyond recognition. Sometimes it is necessary. Sometimes we even amputate a limb"(2003, p.238).

What's more, Winston's survival means that he will live in a new character completely different from his original. The new character has a distorted identity, is a weak marginal character that does not think and does not object, it is like a programmed machine that carries out commands. O'Brien confirms that Winston is "the last man, his kind is extinct, he is alone, he is outside history, and he is non-existent"(Hama, 2016, p.272). O'Brien tells Julia, in these lines, about Winston's tragic situation. He aims to send two important messages; the first is addressed to Julia, the content of which is that what has happened to Winston applies to Julia. The second is directed to all, the content of which is that the absolute power of the Party is an inevitable reality, and that the party's ideology is the only ideology that must prevail in Oceania, and everyone should follow it. O'Brien confirms that, "The party is not interested in the overt act; the thought is all we care about" (2003, p. 253).

O'Brien has declared that the Party may amputate a limb of an individual. The Party's aim from amputating the limb of the rebellious individual is to keep this defect as a distinctive sign that serves as a warning message to others and informs them in advance about the outcome of the rebellion against the Party. O'Brien asserts powerfully that there is nothing threatens to overthrow the government. "We control life, Winston, at all its levels". He confirms that "the proletariats are so weak that they cannot rise against the Party"(Hama, 2016, p.272). Despite the Party's absolute power, the ruling class, and its ability to suppress anyone who tries to rebel against it, the Party does not hide its worry about the working class, the proletariats. There remains a possibility, even if it is very weak, that the proletariats will one day revolt collectively due to the negative psychological accumulations resulting from the persecution of the party which is not tolerated to infinity.

Gramsci's term of hegemony culture indicates "a system in which a majority is dominated by a powerful minority through compulsion instead direct force"(Hall, 2008, p.6). From Marxist perspective, the ruling class represented by the Party controls the economic sources, imposes its corrupt ideology and its corrupt political system upon the ruled class, so classism is emerged. Classism is embodied in the divisions of the social structure in Oceania. The upper class (ruling class) represented by 'the upper-level Inner Party members' who have power and control the

money and the economy, and they live a life of luxury. The middle class (who are considered according to Marx to be the Bourgeois) represented by 'the mid-level Party members'. The lower class in Oceania is represented by 'the lower-level Proletariat', the working class who are subjected to Party's oppression and freedom's restriction, and suffer from poverty and misery. Based on Marx's view, the oppressed group in a society with the passage of time will revolt against the dominant group (the ruling class). Marx thinks that the working class will lead that potential revolution. When, the protagonist, Winston has written his diary, he reflects this Marxist concept clearly when he says "If there is hope...it lies in the proles", and Winston justifies that by saying; "because only there, in those swarming disregarded masses, eighty-five per cent of the population of Oceania, could the force to destroy the Party ever be generated" (2003, p.119). Occurring change depends on the proles, it is up to them, this what has been concluded by Winston.

However, it is regrettable to note that there is a suspicion that a change or revolution may never happen for two reasons: The party prevents the emergence of political awareness among the proles, "It was not desirable that the proles should have strong political feelings" (2003, p.121). The other reason is that the Proles do not try to awaken the rebellious spirit within them, because they are lower-class citizens and are filled with fear of just thinking about opposing the party. This shows how the Party prevents uprising of the proles and keeps control over them. In the novel, it becomes clear that the party is imposing its ideology through extraordinary propaganda, and through violence and torture to control people's minds. Ideology is imposed by absolute power of the Big Brother in order to gain more control over people, and to retain this power. The brutal methods that the party uses, to impose its ideology on the people, point to the fact that Party members are addicted to corruption, and they even breathe corruption. What has been explained above shows evidence that ideology relates to power.

ii) Critical Discourse Analysis

Extract 5:

"War is Peace, Freedom is Slavery, Ignorance is Strength."

(Orwell, 2003, p.5)

This extract includes three major slogans of the Party, in which the party has used manipulative discourse for imposing its ideology and controlling the people. For this end, the Party has presented three paradoxical definitions of three essential concepts, WAR, FREEDOM, and IGNORANCE, by using three linguistic strategies:

- i. Contrast and language style of paradox: Through these slogans, the Party has linked between concepts that are originally contradictory, because war is the contrary of peace, freedom is the contrary of slavery, and ignorance is the opposite of strength, it also involves a style of paradox. This confirms the doublethink's principle adopted by the party to mislead the people who have to accept two contradictory ideas, in the same time, as true.
- ii. Manipulation: The Party has manipulated the people by giving illogical interpretations for the meaning of these slogans. The Party has claimed that "War Is Peace", because convincing the people with idea of existing of a common enemy makes them united against that enemy, not against the Party. According to the Party, freedom is slavery, because individuals who have independence will be doomed to fail. Consequently, each individual should be subjected to the collective will (of the dominant group) to be free from danger. In same orientation, "Ignorance Is Strength", because knowledge makes people think about the contradictory ideas, issues, and things that knowledge contains, so knowledge weakens people, and so strength lies in ignorance. But in fact, unconsciousness of the people about the contradictions of the Party's discourse reinforces power of the authoritarian political regime in Oceania .
- iii. Syntax exploitation: The use of the strategy of syntax exploitation by the Party has appeared in writing these slogans. The three slogans show the same syntactic structure_ they have been written in simple grammatical structures

and in the simple present tense_ in order to refer to continuity. This means that these slogans are strategic, not interim. This reveals how ideology is employed to maintain power.

"Newspeak" of Oceania, invented by the Party, is based on reducing of the number of words in the "Oldspeak" is to minify the range of thought. The Party thinks that the old language involves words that allow the people much expression and freedom of thought. So many words have vanished; e.g. freedom, and justice. "Newspeak" is also based on inventing new words in a language; e.g. Newspeak, and Oldspeak. In addition to combining words together, e.g. doublethink, and thoughtcrime. Newspeak is a manipulative language, for example, "Ingsoc" which indicates the ideology of the Party "Socialism" in its apparent meaning, but in fact, it is used to manipulate. The purpose of inventing Newspeak is to serve the Party's ideological agenda, control the people, and retain power. As stated by Fairclough (1989), "the role of language is significant in the production, maintenance, and change of social relations of power". As well as, "the language contributes to the domination of some people by others. Language is a powerful tool in the hands of politicians to manipulate people and history both in the past and present" (Muradian, 2017, p.35).

Orwell (1946) states in his essay *Politics and the English Language*, cited in (Hama, 2016), that "Political language... is designed to make lies sound truthful and murder respectable and to give an appearance of solidity to pure wind" (2016, p.268). 'Newspeak' is the most interesting idea in the novel that shows the power of language. The language has acquired great importance in this narrative text as a means used by the Party to retain power, because "By controlling language and information through a complex coercive apparatus, the Party realises a mind control of its subjects". This could be 'total' in intensity and extension together. In intensity, "because any individual thought is totally dominated", and in extension, "because the totality of the subjects is dominated"(Hama, 2016, p.226). This view makes clear that the political regime of Oceania controls, by using the language as an effective weapon, the minds of the individuals in the society. The novel could be viewed as finding out that totalitarianism is a mind-set, and the major aspect in this novel is the use of language and discourse as an influential means of manipulation and oppression. This is the

essential of 'Newspeak' that has been imposed by the Party on the people (Gaupseth, 2004).

Extract 6:

You are prepared to give your lives? 'Yes.'
You are prepared to commit murder? 'Yes.'
To commit acts of sabotage which may cause the death of hundreds of innocent people? 'Yes.'
You are prepared to cheat, to forge, to blackmail, to corrupt the minds of children? 'Yes.'
If, for example, it would somehow serve our interests to throw sulphuric acid in a child's face - are you prepared to do that? 'Yes.'
You are prepared to lose your identity and live out the rest of your life as a waiter or a dock-worker? 'Yes.'
You are prepared to commit suicide, if and when we order you to do so? 'Yes.'

(Orwell, 2003, p.236-237)

These lines depict the late stage of the interrogation with Winston in Room 101 by the hands of O'Brien. The manipulative discourse of O'Brien in this extract involves the following strategies:

- i. Presupposition: The party presupposes that individual are loyal and showing blind obedience to the regime of Big Brother. But in the case of Winston, the rebellious man, the party has reshaped Winston's mind, and thus his culture and identity. Therefore, after Winston's brainwashing, O'Brien's presupposition has become that Winston would do whatever the Party required of him, including committing heinous crimes against the people for the benefit of the Party. The strategy of presupposition in this extract appears in O'Brien's phrase; "You are prepared", who has repeated it many time in his questions for Winston. At the same time, this presupposition is confirmed by Winston's answers "Yes" for each one of O'Brien's requests .
- ii. Lexicalization: This strategy has been employed in O'Brien's discourse through using certain lexis such as; "commit", "murder", "sabotage", "death", "cheat", "forge", "blackmail", "corrupt", "sulphuric acid", "child's face", "lose", "identity", and "suicide".

The purpose behind using these strategies in O'Brien's discourse is to check the result of Winston's brainwashing process, and to make sure that Winston has completely accepted the ideology of the Party, and surrendered himself totally to the will of the Party. What has happened to Winston in Room 101 by the hands of O'Brien exposes the brutal manner in imposing the ideology of the Party upon the people. In a late stage of the interrogation, Winston has lost all his physical and psychological abilities due to brutal torture. Winston has completely collapsed. He has no choice but to agree and say (yes) to whatever O'Brien asked. Winston is now giving in to the Party's will. Thus, Winston has lost his humanity forever. This extract is a clear example of the relationship between power and ideology in the narrative text.

Based on what has been presented above, it is significant to state that the analysis of the data has provided an answer for the second research question of this study, how does power relate to ideology in the selected narrative texts? It has become clear that Oceania society is ruled by the ideology of the Party that imposed over the people by an extraordinary propaganda and by force, through violence and terror. Thus, the identity and culture of society and individuals have been reshaped by the Party's power. Eventually, this leads to create dystopian society in Oceania. The analysis has involved data taken from the narrative text, *Nineteen Eighty-Four*. These data (extracts) include the themes of power and ideology that related to the second research question. The analysis has been conducted by employing Marxist criticism and CDA in analysing the narrative text in order to reach the requested results. The obtained results of the analysis will be discussed in the next chapter.

4.3.3 Representation of the Narrative Text (The Micro-Universe) to The Reality (The Macro-Universe)

In this subsection, the analysis provides evidence about the connection between the narrative text of *Nineteen Eighty-Four* and reality, and to answer the third research question; how do the narrative texts (the micro-universe) represent reality (the macro-universe)?

The essentials of Marxist criticism and the strategies of CDA have been used in analysing the data related to the concepts of power, corruption and ideology to answer the first and second research questions of this study. The third research question does not deal with specific concepts in certain data in the text, rather it deals with the entire text and its relationship to reality, so the analysis (to answer the third question) depends on the Marxist criticism perspective, which views the text as a historical product of a social and cultural structure, and CDA perspective that links the text to its context. The narrative text of Orwell's novel *Nineteen Eighty-Four* involves themes, symbols and implications that indicate that the literary work represents reality. The world in this novel is divided between three superstates, and each one of them ruled by totalitarian regime. Oceania, Eurasia and Eastasia are not traditional countries. These superstates are conglomerates of power ruled by powerful Big Brothers. Within the narrative text (the micro-universe), there is a constant struggle between these great powers for more control over the world. This sends a clear hint about what is happening in our real world (the macro- universe) of conflicts and wars for the same purpose; it refers to the first and second world wars. Thus, each of these three superstates in the novel is racing for the possession of the greatest power that enables it to get rid of its competitors. Every superstate is trying to seize, alone and without competitors, the world's economic resources, and to be the political decision maker who has great impact over the world. This is similar to what happens in our real world. Wherein there is a nuclear arms race between the superpowers, the Cold War between the Soviet Union and the United States (after World War II), in addition to harnessing advanced technology in the media and propaganda to promote the ideologies of the ruling totalitarian political regimes, as well as using technology to restrict freedoms by monitoring peoples and spying on them. Based on the historical context in which this novel has been written, it could be said that Oceania looks, geographically, like NATO. Eurasia refers to zone of influence of Russia, whereas Eastasia indicates the Far East. At the time of the publication of the novel the scene in our real world showed the following events: forming of the North Atlantic alliance, entering of Russia into the nuclear arms race, and civil war in China (Bossche, 1984).

It seems that Orwell is very upset by the cruel oppression that happens in communist societies. He is especially concerned with how technology was used by the totalitarian regimes to monitor and control the people. This novel becomes "a vision of the ways in which totalitarian governments, whether right-wing or left-wing, can destroy individual thought and feeling" (Carter and McRae, 2001, p.464). Orwell warns people of unavoidable results of totalitarianism and persuades them to be ready to face the tyrant rule and superpowers. Howe states that Orwell's novel intimates the audience that Stalinism is actually the beginning of totalitarianism (Howe, 1983). What has been done by the totalitarian regime in Oceania, in the novel which has been written about three years after the World War II, is similar to what has been done by the totalitarian regime in Germany. The Nazi Party eliminates the people who disagree with Hitler and his party. Orwell compares his dystopian society to Germany society, and reflects the historical period around the time of the World War II. This also brings to mind what was done by the totalitarian regime in Soviet Russia. Stalin sends the people, who oppose his policy, to remote and isolated work camps, to prevent their influence on the others or to get rid of them whenever he wants. It is similar to the evil and corruption in Oceania.

The novel involves many aspects, scenes and connotations that are directly related to our real world at the time of writing the novel. These aspects will be highlighted here to show evidence that this narrative text represents reality. Thought police, and its Room 101 for torturing and brainwashing, in the novel could be compared to the Central Intelligence Agency (CIA) in USA, who practices a controversial policy of torture. Likewise, it could be said that USA national security apparatus is similar to the widespread system of surveillance in Oceania. This has been exposed in 2013 through leaks of Edward Snowden. The connection between Orwell's narrative text and the real world is quoted by Jeffrey Meyers, stating "The frightening aspect of George Orwell's imaginary world is that it is somewhere-in and around us"(Pankowski, 2018, p.10). The process of arresting, torturing and then brainwashing of the protagonist of novel, Winston, is a fundamental event in the novel. This event creates similarity with the Soviet Union kangaroo courts, which are sham trials. In addition, it is similar to the manner of torture that intelligence agencies and Soviet secret police have employed.

There are so many literary and critical reviews that show direct parallels between countries in our real world and Oceania in the novel. Julian Symons describes Orwell's novel by saying; "Orwell's book carried on at a very high intellectual level, about power and corruption", Julian states that "the censorship of Oceania does not greatly exceed that which has been practised in the Soviet Union....'Doublethink' also, has been a familiar feature of political and social life in more than one country for a quarter of a century" (Pankowski, 2018, p.17). There is a great convergence between the policy of the Politburo in Russia and the Party's policy in Oceania regarding sex and marriage. The only aim of marriage in Oceania is to beget children in order to upraise and prepare them to be the sons of the Party who work for its service. In the same way, "The new Russian laws regulating sexual relations are manifestly designed with the same purpose"(Pankowski, 2018, p.21). Our real world in 1949, the publication date of the novel, make possible to find connection between characters in the novel and real characters; Big Brother parallels Stalin, Goldstein parallels Trotsky, and the Soviet Union resembles Oceania. In the historical context of the novel, there are specific groups, agencies, and events that can be observed, like; the British Labour party in UK, and the newly formed CIA in the United States of America. All the symbols, connotations, and events that the novel involves are indicate that Orwell expresses the real world through an imaginary narrative text.

The surveillance apparatuses in Oceania facilitate the task of uncovering the thought criminals, then arresting them by the thought police, then sending them to the Ministry of Love for interrogating, torturing, or killing them. This place is really frightening, as Winston describes it;

There were no windows in it at all. [...] It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbedwire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons

(Muradian, 2017, p. 38)

The scene, described in this quote, could be viewed in many countries in our real world. In USA and UK, the surveillance apparatuses have been examined by Flora Lewis who states that "the intelligence agencies spying on the citizens they are sworn to protect parallels descriptions of the unknowably massive and powerful thought police of Oceania"(Pankowski, 2018, p. 34). Orwell's novel represents things who already exist in 1949 and those that will exist in the near future. He goes as far as to wonder, "Is this our world-to-be?", "Is this Socialism?", and "what concrete dikes are we erecting against the rising flood-tide of horror?" (Pankowski, 2018, p.19) Walsh views that the international socialist groups have been attacked by this novel. From his critical view, he thinks that the novel is directed against English Socialism, in addition to the British Community Party and the Soviet Union. Our real world has witnessed great upheaval during the period of the 1960s, such as the exacerbation of the Cold War, the rise of the organizations of American Civil Rights, and colonial governments dismantling. These events have been characterized and viewed through this novel, and its author's message. In 1964, ahead of schedule, *Nineteen Eighty-Four*'s world has leaked into the reality. This view has been argued by Culligan, who mentions that;

[Orwell] created the slogan 'Big brother is watching you' as the most horrendous symptom of a people's loss of freedom. Yet today, 20 years before Orwell's prophetic deadline, a great many brothers big and small are watching everyone of us, despite our illusion that democracy guarantees privacy to its citizens

(Pankowski, 2018, p.32).

From a Marxist viewpoint, which controls economy and capital will control society and gain power. In *Nineteen Eighty-Four*, the superpowers of Oceania, Eurasia, and Eastasia aim at controlling the regions outside their authority in order to control the lands and the natural resources of these regions. In addition, these superstates seek to get the cheap labour through enslaving the populations after occupying these regions. Thus, the people are always crushing due to the battles among the superpowers. This gives a clear hint to the wars among the great powers in our real world and the reasons of their outbreak. So, it could be useful to use this novel as a lens to see clearly the recent history of our world and to understand the struggles in the world. Furthermore, the novel deals with the themes of oppression

and corruption, due to absolute political power, in which Orwell expresses his view that suffering of the peoples and the world's conflict are caused by economic control and class divisions (Pankowski, 2018).

It can be said that the circumstances surrounding Orwell at that time are able to create the impetus for writing this novel. Technological progress and nuclear arms race between superpowers, the Cold War between the Soviet Union and USA, fear of a nuclear war breakout, the danger of totalitarian dictatorial regimes in many countries, and oppression and corruption in large parts of the world. All these reasons make Orwell comment on what is happening through a fictional narrative text linked to reality, and it represents it to a large extent. So, Orwell could be viewed as a writer of warning message, to call the reader to do something before it's too late. Orwell tries to change the world by employing the word (Pankowski, 2018). Orwell's novel and his message could be briefly described by saying;

George Orwell's 1984 is the expression of a mood, and it is a warning. The mood it expresses is that of near despair about the future of man, and the warning is that unless the course of history changes, men all over the world will lose their qualities, will become soulless automatons, and will not even be aware of it

(Gomez, 2013, p. 38)

The language and discourse become dangerous at the tongue of the politicians in the totalitarian regimes when they use the language and discourse to manipulate the peoples and to impose ideologies of these totalitarian regimes. Orwell believes that the language could be used by the totalitarian regimes as a spiritual tool to affect the peoples. So, this creates real threat that peoples should be aware of it. Orwell's belief is based on his observations of linguistic scenarios that have been imposed by Stalinism and Nazism, in addition to his sensitivity to language and his insight into its nature (Muradian, 2017). However, the threat and danger of totalitarianism and dictatorship is already existed in our world for long time before writing Orwell's novel, but these fears start increasing in the decades that come after the novel's publication. Nineteen Eighty-Four is a literary work carries in its content a political statement that warns mankind in our real world. Orwell believes that Big Brother may

rule the world if man could not become aware of the significance of preserving his personal freedom from violation, and couldn't defend his right to have his own independent thought. This novel is a unification of satire, allegory, dystopia, totalitarianism and corruption. It shows the true colours of totalitarianism and dystopia. Orwell aims at criticizing and attacking Stalin, Hitler, and each dictator through the symbolism of Big Brother. Thus, Orwell reflects his real social, cultural, and political structure, and his novel represents reality.

According to the notions of Marxist criticism and CDA that link the text with its context, and based on what has been presented above, the analysis has dealt with the historical, social and political context of the structure that has produced the text. So, the analysis has shown evidence about the relationship between the narrative text and reality. Thus, the requested findings have been reached. Thus, the requested findings have been reached. The ideological situation of the prominent characters in the narrative text of *Nineteen Eighty-Four* and the social structure have been tracked, in addition to shedding light on the external historical, political and social context in which the text has been written, with extrapolation of the author's ideology. Consequently, a close convergence has been revealed between the narrative text and our real world. So, the analysis shows evidence about how does the narrative text (the micro-universe) represent reality (the macro- universe)? In the next chapter, the obtained results of the analysis will be discussed.

4.4 Fahrenheit 451

Fahrenheit 451, Ray Bradbury's dystopian novel depicts a vivid scene for the totalitarian state that has been visualized in the book, although its political system of ruling is democratic. It is a controversial novel that lends itself to the critical and thematic analysis. The oppressive structure of the political system and the possible consequences of defiance are reflected in Guy Montag character, the protagonist who plays a pivotal role in the novel. Manipulation and control become instrumental in hampering knowledge and imagination by misuse of technology and banning of books. The individual is turned into an isolated outcast by the system in this dystopian

world, but, ultimately the repressive state does not totally become successful in manipulating all citizens. Certain divergent characters in the novel are functional in reflecting the failure of the system, although these characters cannot succeed in overcoming the system (Bradbury, 2004).

The government in *Fahrenheit 451* gains control over the society by slowly and strategically limiting the public's right to think for themselves. This is slyly done under the auspice of promoting equality and political correctness, urging others to conform. One way that adopted by government is the flattening of the public mind by prohibiting possession and reading of books. This is made palatable to people through the introduction of mass media, sports, other forms of entertainment, and attention to trivia that would draw people away from critical thinking and intellectual dialogues. Bradbury's *Fahrenheit 451* comes out to warn the people against consumerism, their trivial life, culture reshaping, and political system's games for more controlling. The novel has been written during the Cold War between USA and Soviet Union, who is ruled by communism. It rises significant issues such as; intelligence's repression, call for technological overwhelm, people's hidden unhappiness, and forcing people to live in a 'grey crowd' inside the state. The novel reveals the dangers of its age that could be renewed in our present time (Tereza, 2016).

As modern life sped up within the novel, which becomes full of opportunities for distraction, books are banned and then burned. Ultimately, this movement toward total authority is not difficult, as people are all too willing to give up their power. Ray Bradbury, in *Fahrenheit 451*, could portray an authoritarian social formation in which keeping books and reading are strictly prohibited. The turning point is that Montag, the fireman who burns the books, starts to question both his job and the dominant anti-intellectual ideology. Then, a conscience awakening, Montag challenges the function of repressive state. He succeeds to run away to wilderness and meet a group of people who are willing to rebuild the society by enabling people to know and learn their cultural heritage through the books they have secretly conserved (Koç, 2015).

In the world of *Fahrenheit 451*, the society within the novel is divided into two classes; the higher class represented by the ruling class, and the lower class

represented by the ruled class. Bradbury predicts bitterly a future world in his novel. The world in *Fahrenheit 451* is dystopian, wherein the society is forced to live under the ideological control of the government. In this society, the books are considered the source of troubles, unhappiness and all discords as the government claim. So, the books should be banned and burnt, and most people start believing these lies. Thus, the title of the novel reflects its main theme of burning books, where Fahrenheit 451 indicates the temperature degree at which paper can burn. Prohibition of reading books leads to eliminate independence of thought in the society and prevents the people from uncovering the flaws of the social and political the system (Irsyad, 2016). The events of the novel take place in a distant future in USA. Several decades and a nuclear world war separate this future from the present in which the events of the novel happen. The government view the books as a source of danger to such an extent that the books have been replaced by new media run by the government. The novel deals with emergence of new media, especially television, as a means to manipulate the populace's minds, to create new cultural climate. The government's view about books' dangers has been promoted among the common people. So, brutal actions have been taken against those who possess the books, as well as burning the books. The people in that futuristic world live superficial and trivial lives, and they just absorb what is handed by the government to them through television broadcast. They just repeat what government tells them, like parrots, and they are subjected to the control, like drones. The people are not giving attention to any original thought, and don't care about forming any meaningful relationships among them. Although the people live comfortable lives and enjoy the means of entertainment, but this has created a climate of intellectual malaise and ideological siege, in addition to a hostility against knowledge which might provoke thinking of deeper themes (Frenning, 2018).

As it is illustrated in the novel, Bradbury reveals two opposing kinds of discourses about the books. The first discourse claims that the books are harmful and have negative and bad influence on the people's minds, so they should get rid of them. This justifies burning the book by firemen. This discourse makes the people feel afraid of keeping or reading the books. Whilst, the second discourse is completely contradictory to the first, as it presents the books as a source of knowledge and intellectual and cultural richness that makes man understand the world in which he

lives. So, it views the books as great invaluable artefacts that could change the life of humans for the better (Irsyad, 2016). Guy Montag's profession, the novel's protagonist, embodies the government's notion. Montag, the fireman, with his colleagues start fires instead of putting out. The firemen in the novel have been tasked by the government with burning the books that they find out in the people's houses. All written works of literature that provoke thought in the world of *Fahrenheit 451* are in fact banned; in addition, new media form a threat against literature. So, Bradbury uses literature, his novel *Fahrenheit 451*, to defend literature in his time. It is supposed that technology enhances human lives and improves the conditions of the people especially in poor societies. Unfortunately, the opposite of what is expected occurs in the dystopian societies, where the people become slaves and their liberties have been lost (Frenning, 2018).

The idea of burning books, prohibition on reading, is the main idea of *Fahrenheit 451*, where the government impose blockade on knowledge and culture to retain its power. For providing answers for the first research question (related to power and corruption) and the second research question (related to power and ideology), the data analysis is conducted through using two analytical tools; Marxist Criticism by using the essentials of Marxist Criticism; ideology, class, and power along with CDA (in one phase of analysing), through Foucault's theories of relationship of power and knowledge. Based on Foucault's perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. The analysis is based the notion of binarism or binary opposition, where two characters in the novel appear to be in binary opposition, socially and intellectually, i.e. Beatty, Montage's supervisor and fire chief, and Faber, the retired professor. In addition, the analysis reveals the connection between this narrative text (as fictional work) and reality, by finding convergence with similar situations in politics of our real world to provide answer for the third question of the study.

4.4.1 Interconnectedness Between Absolute Power and Corruption in The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and corruption are analysed to show evidence about the interconnection of absolute power and corruption in *Fahrenheit 451* to get answer of the first research question; how does absolute power interconnect with corruption in the selected narrative texts?

Fahrenheit 451 is a science fiction whose episodes take place in a fictional American city. The story is about Montag, the fireman, whose task is to put down fires, not to burn books in a dystopian deformed society, but his task becomes burning of books. Without questioning the secret behind burning books, the protagonist practices the act of burning, until he is shocked by the question of Clarisse who asks him whether he reads the books he burns and whether this act brings him relief. Moreover, she shows him the hollowness of his mind, life and vision. In contrast to Clarisse stands Mildred, Montag's wife, a television addict, who represent the mass consumable culture in that dystopian society who prefers pleasurable lifestyle to intellectual one (Bradbury, 2004).

For further clarification, it is useful to give introductory signals before starting analysing data. The clash of ideologies and cultures as encoded in the novel is investigated in order to uncover how absolute power, represented by government, imposes its own ideology upon the society (in the text) for retaining power, and how corruption comes as a result of practicing absolute power. The analysis involves the idea of burning books, the main idea of this novel, and prohibition on reading as a symbol of the ideological blockade upon the society and individuals in order to impose the ideology of the State and make it the prevailing ideology. The analysis unmasks the games played by the political powers to annihilate human awareness and identity by convincing the community to practicing the culture of bourgeoisie. Being a mass consumption community, anti-intellectual ideology results in the sterility of life. As well as, the analysis interprets the symbols mentioned in the chosen extracts (like; fire, blood, etc.), and the meanings of characters' names, as this interpretation serves the analysis of the concepts under the investigation.

In addition, the analysis will touch on some of the main characters in the novel associated with this idea that drives events, like; i) Montag, the protagonist, the fireman who burns the books, who subjects to cultural shock later on which enables him to resist and break the ideological siege which is imposed by power. He became the modern hero of the culture who joined the elite or the sophisticated culture experiences by the Book people or the renegade intellectuals who believe in the progress of mankind through the sophisticated philosophy of loving and reading books, ii) Clarisse, a gentle seventeen-year-old girl, is Montag's neighbour, who creates a turning point in his life, iii) Mildred, Montag's wife, is a television addict, who represents the mass consumable culture in that dystopian society, iv) Beatty, Montag's supervisor and fire chief, and v) Faber, the retired professor (Bradbury, 2004).

Two characters in the novel appear to be in binary opposition, socially and intellectually, i.e. Beatty, Montag's supervisor and fire chief, and Faber, the retired professor. While Beatty unravels to Montag the futility and uselessness of books from the State's ideological point of view, so it is obligatory to burn all books in the city. Montag's increasing and developing awareness of his existence as human brings him closer to Faber, who explains to Montag the human value of books: books give meaning and depth to human life. In addition, it could be observed two different and contradicting kinds of discourses in the novel. The first is the discourse of banning and burning the books which is companioned with a system of surveillance. This leads to loss of independent thoughts, and makes the individuals live in uniformity, wherein no variety. The second one is the discourse of freedom of reading the books. This discourse posits the significance of reading the books, because it plays a vital role in producing thought and culture in the society. Bradbury shows in this narrative text how the discourse of banning books eliminates freedom of thought and expression of opinion. So, Bradbury calls for freeing the people from surveillance of the authority, and restoring freedom of reading. Book banning is a political discourse, it is a kind of control. Behind this public discourse there is a powerful group, it is the government. The control of the people's minds is perfect means to reproduce hegemony over the society. So, Bradbury warns the readers that here is a possibility that reading literature or trying to acquire a culture and knowledge may someday be

forbidden (Irsyad, 2016). The development of awareness about necessity of knowledge makes Montag breaks the rules of book prohibition. Things are getting worse when Montag kills Beatty. This turning-point event makes Montag flees to the wilderness, where he meets a group of intellectuals or book lovers who believe in reading books as a way to build up the new vision of the universe (Bradbury, 2004).

Extract 1:

"burn 'em to ashes, then burn the ashes. That's our official slogan"

(2004, p.17).

In his novel, Bradbury has portrayed the influence of power in shaping the cultural identity (of a collective dimension) by highlighting the nature of the political system that represents the capitalist ideological dimension on which state institutions are built, which is reflected in the formation of social consciousness of individuals and society. This capitalist ideological dimension made the policy of the state and its institutions linked to the act of material power, which interprets the concept of progress through the power of economy and technology and does not pay attention to values and spiritual aspects that remain in the area of human heritage, and no longer withstand the material revolution of the era. The novel presents a society seeks happiness through consumption rather than thought. The social gatherings spend its time in watching television at homes (on wall-sized screens on 3 or 4 walls of the parlors), or in cafés and bars. Small ear bud-like speakers provide entertainment even in bed. For sleeping without thinking, sleeping tablets help the people on falling asleep quickly. Lest they want to be unhappy, the people must not keep books. The government must be informed in case someone keeps books, because this is transgression. The offender's house must be torched, to rid the society of the destructive literary text. Knowledge equals unhappiness, so competing ideas must be repressed, controlled, and hunted. This is the State ideology that has been proclaimed in this novel (Mäki, 2019).

The discourses of hegemony and class struggle have developed the narrative in this novel. The character of the protagonist, Guy Montag, has been shaped by the secondary characters' discourses. Beatty wants to keep him from changing, while

Clarisse and Faber help him on transferring from a submissive individual to enlightened individual. The first catalyst for Montag is Clarisse. From their first encounter, Clarisse, because her free-thinking personality makes Montag question the world he is living in and starts his journey of self-discovery. The antagonist of the narrative is Captain Beatty. When Montag starts to question the hegemonic discourses (set forth by the state) Beatty has noticed that. For bringing Montag back into the fold, Beatty has employed his extensive knowledge of the contemporary and the historical society. Although Beatty is a leader in corrupt power and works for the State ideology, but he fails to convince Montag (Mäki, 2019). No. 451 refers to the burning of books by firemen, i.e. to the oppressed knowledge and absence of its effect, as well as to the pragmatic knowledge biased to power that exercises cultural dominance based on traditions and constitutions that repress the freedom of individuals and society. Montag expresses this policy when he says; "burn 'em to ashes, then burn the ashes. That's our official slogan" (2004, p.17).

Proceeding from these perceptions, Bradbury offers his vision of the interconnection of corruption with power, where the author believes that ideology itself carries corruption in its spirit. Therefore, deviations and thus corruption do not come as a result of the misapplication of ideology and the exploitation of the masses. Bradbury sees the pragmatic philosophy, on which the political, economic and social system is founded, as a philosophy that represses (culturally) the historical identity of society, because this philosophy is the product of the capitalist class that controls the political and economic power. It abolishes the right of freedom of the individuals to express their thought and cultural trends.

Extract 2:

"So many people are afraid of firemen"

(2004, p.14)

Extract 3:

Is it true that long ago firemen put fires out instead of going to start them?"

(2004, p.17)

Bradbury exposes the motives behind the ideological blockade imposed by the power on society, where the author believes that power fears the growth of free ideas in society that opposed to the pragmatic policy of power. This policy produces the scene of intellectual and cultural repression, and generates fear among the educated people who own awareness and opinion. This scene is embodied in the dialogue of Clarisse, the protagonist of the first chapter of the novel, with Montag when she has said; "So many people are afraid of firemen" (2004, p.14). Clarisse confirms the fear from the firemen, and she generalizes this fear to the community. She expresses her reaction and the fear of people from firemen whose original job is saving and protecting people from fires and dangers, but it is turned into a blind icon to suppress thought, knowledge and freedom. This scene is also reflected in the question of Clarisse; "Is it true that long ago firemen put fires out instead of going to start them?" (2004, p.17) This situation carries an important paradox associated with the psychological situation, which is full of fear of the burners and not fire-fighters. As well as there is a conceptual paradox, where firemen are shifting from peace to war, from safety to danger, and from the saviour to the destroyer. Power turns the job of fire-fighters from putting out fires to igniting them. The situation represents a major focus of tension that the author wants to point out the results of pragmatic philosophy that turns man into a machine that destroys knowledge and culture. It is a black image of power's corruption.

Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies, this means discourse in power-knowledge relation (Sandaran, 2008, p.36). CDA, as an approach, puts language, and broadly discourse/s as means for ideological manipulation that legalizes the social disparity and unequal power relations in society. Foucault's theories primarily address the relationship between power and knowledge, and how they are used as a form of social control through societal institutions (Rouse, 1994). Based on Foucault's perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. In addition, Foucault relates power to ideology. He believes that "ideology was a level of "speculative discourse" that could explain the power" (Daldal, 2014, p.154). Foucault

relates power to ideology. That is to say, while power is a crucial part of the physical world since it is practiced in human daily life, ideology is within the sphere of mentality. It is not "in the realm of material realities. It is an abstraction" (2014, p.150). Based on what has been mentioned, it could be said that Foucault wittingly generates a network system between ideology and power and their influence on the identity in specific and the social class in general. Foucault deciphers power mechanisms on the basis of force relations, while ideology is an abstraction, a level of speculative discourse. Foucault's epistemological patterns of thinking here above serve as a platform to interpret Bradbury's *Fahrenheit 451* as a narrative of politics. In Bradbury's novel, the modern human situation in its darkling sphere is exposed, where humans become the tools to perform power's controlling ideology.

Extract 4:

"Any man's insane who thinks he can fool the Government and us"

(2004, p.93).

Corruption, interconnected with power, could be traced through the government's inhumane treatment to its subjects. A government official may enter any house in the city and burn it, if there are books inside. The society in the novel is dystopian, frightened and miserable, where the people are controlled by the government in inhumane ways. Captain Beatty, who represents corrupt power, states after the destruction of a man's property by saying; "Any man's insane who thinks he can fool the Government and us" (2004, p.93). In other words, Beatty means that no one could stand against government's power.

Extract 5:

"If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war"

(2004, p.173).

Extract 6:

"We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought"

(2004, p.176).

Corruption related to power can be seen through the use of violence and brute force to suppress freedom of thought. Captain Beatty seems proud to make the people stop reading books. He states that the government has not done much to achieve this goal; it just burns books and punishes readers. He claims that the people have gotten a break from fatigue of thinking when they have tasted entertainment through trivial television's programs and movies. Then, it becomes not mere a break, 'no thinking' becomes a manner of life. Instead of reading the books and thinking about them, it is better to replace the troubled ideas in the books with fun and entertainment. This is a perfect means to control the society, as Beatty thinks. He addresses Montag by saying; "If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none. Let him forget there is such a thing as war"(2004, p.173). War is looming all around the people, despite this fact, the entire society is oblivious. The people engage in thinking about trivial things, such as getting TV of four walls to be installed in the house's parlor. Beatty adds "We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought"(2004, p.176). He explains to Montag the importance of the role of firemen lies in imposing power's ideology, and putting down the opposite ideologies within the society. In *Fahrenheit 451*, there is a clear class-struggle. It is a process in which the governed class struggles to gain "counter-power". From Fairclough's perspective, this means that a transformation will happen through "discoursal change". This act of gaining counter-power has been portrayed by Montag, his internal struggle regarding to transferring from a submissive person to an individual able of the free thought. The journey of Montag starts with Faber opening his mind. He realize that books make him able to think, then he starts thinking of what the contents inside the books mean to him (Mäki, 2019).

Extract 7:

"But remember that the Captain belongs to the most dangerous enemy of truth and freedom."

(2004, p.310)

Later on in the novel, Professor Faber speaks about Beatty. He asks Montag to realize the truth of Beatty as a harsh tool in the hand of government to produce culturally corrupt climate in the society to destroy thought, truth, and freedom, and this serves in retaining power. Faber confirms that to Montag by saying; "But remember that the Captain belongs to the most dangerous enemy of truth and freedom." (2004, p.310) This quote presents one of the important themes in the novel, and shows the interconnection of power and corruption. In the novel, many tactics have been used by the government to control its subjects, like fear and intimidation and even killing. The government uses mechanism of keep track to get rid of those who go against the government's rules. Other mechanism to control the people's thought involves burning the sources of knowledge and information; this includes books in libraries and houses. The government burn the sources of knowledge to make the people unable to know how life could be like. In this case, the people stay ignorant and cannot think of serious issues or discuss significant topics. During a conversation between Montag's wife and her friends, they have discussed politics and a recent election, hegemony as State power is shown in this conversation. Because of the public's aversion to processing serious topics, so their conversation doesn't involve actual policy or ideology, but rather the candidates' physical appearance (Mäki, 2019). The people become more enamoured with entertainment as the books disappear. Even the leaders of the government start realizing that their tasks become easier. There is no nag or bad reaction about taxes or war, no one dares to questions the government's decisions, and then it will be no fear of people's revolution.

Eventually, the scene in the city inside the novel becomes hazy; literature has been banned, so a dystopian society has been created. Television programs that prepared by the government, and broadcast to the public, aim to flatten the people's minds and increase ignorance in the society. This approach, imposed by the government, leads to a shallowness in thought, culture, taste, selection and even emotions, and creates cognitive and cultural sterility within the society as a result of

the consuming culture promoted by the government. Hence, this provides a vivid example of a culture of hegemony. It also presents an image of the corruption practiced by power through the exploitation of technology to impose an ideological siege on the people to suppress opposing thought in order to retain power. This leads to reshape the identity and culture of the individual and society and bringing about a negative change in social behaviour that serves the goals of power. However, Faber starts speaking in an optimistic tone about the end when the bombs start falling on the city, where the war begins.

The narrative text presents clear scenes of the repression of freedoms, intellectual and cultural repression accompanying with physical and psychological repression. These scenes provide clear evidence of the abuse of power and its interconnection with corruption in its various forms. There is political corruption represented by the contradiction between the claims of power and its practices, as explained above. There is ideological corruption and consuming culture imposed by power upon the society through various channels, including the biased media of power, and the Wall TV, that provide downward entertainment programs aimed at flattening the thought of man and distracting him from thinking about fundamental issues that affect individuals' freedom, identity and existence. In addition, corruption takes a social dimension, as a result of the pragmatic material philosophy of the state. This seems evident through family disintegration and weak family relations in the material society. The cold and weak relationship between Montag and his wife and the details of their daily lives is the best example. Thus, corruption of oppressive power turns into cultural patterns in the social consciousness.

According to what has been presented above, it is significant to state that the findings of the analysis for the first research question have provided an answer about; how does absolute power interconnect with corruption in the selected narrative text. It has become clear that the society within the text *Fahrenheit 451* is subjected to repression of thought freedom, intellectual and cultural repression accompanying with physical and psychological repression. This forms an image of the corruption practiced by power through the exploitation of technology to impose an ideological siege on the people to suppress opposing thought in order to retain power. This leads

to reshape the identity and culture of the individual and society. Corruption in its various forms is interconnected with absolute power, thus a dystopian society has been established. The analysis has involved data taken from the narrative text, *Fahrenheit 451*. These data (extracts) include the themes of power and corruption that related to the first research question. The analysis has been conducted by employing Marxist criticism and CDA in analysing the narrative text in order to reach the requested findings. The obtained results of the analysis will be discussed in the next chapter.

4.4.2 Relationship Of Power and Ideology in The Selected Narrative Text

In this subsection, the extracts that involve the concepts of power and ideology are analysed to show evidence about the relationship of power and ideology in *Fahrenheit 451* to get answer of the second research question; how does power relate to ideology in the selected narrative texts?

The sequence of events in Bradbury's *Fahrenheit 451* takes place in an anonymous location and an unspecific time. Put simply, the setting is nowhere and everywhere, and this may give the act of burning books its own universality. The political power imposes its ideologies upon its society, and prevents the society and individuals to get knowledge or certain culture, so reading or possessing books is forbidden. Reading books is looked at as a sort of crime by the doctrine of the authoritative powers. This knowledge prohibition, which is based on falsified claims, reshapes the awareness of the people of the city who become hungry eaters of mass culture productions. The modern human situation is getting worst. Therefore, instead of the reading pleasure, "it was a pleasure to burn". By this devastating sentence, Bradbury's *Fahrenheit 451* starts.

Extract 8:

special pleasure to see things eaten, to see things blackened and changes. With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conduct or

playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history. With his symbolic helmet numbered 451 on his head, and his eyes all orange flame with the thought of what came next, he flicked the igniters and the house jumped up in gorging fire that burned the evening sky and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house, while the books went up in sparkling whirls and blew away on a wind turned dark with burning. Montag grinned the fierce grin of all men signed and driven back by flame.

(2004, p. 3)

The earliest lines of the narrative text serve as an epilogue to what follows in that sterile world where the mass material culture predominates at the expense of knowledge. What is characteristic about the onset is the style. The setting is symbolic; the style is descriptive. The language of the onset swings between metaphor and metonymy, though the diction is mostly derived from the treasury of reality (e.g. brass nozzle, kerosene the igniter, marshmallow, etc.). The onset, moreover, is not without metonymic tokens like with his symbolic helmet numbered 451 on his solid head, or a simile as in, He wanted above all, like an old joke, to shove a marshmallow on a stick in the furnace. All these metaphorical modes of expression where the selection of diction witnesses a sort of meaning transfer stand as an analogy to the dystopian State in real. It is the function of language to build up the mental picture of the world. What is significant to point out is that power, in its Foucault's sense is exercised by an identity who executes the ideology of the authoritative class. Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies, this means discourse in power-knowledge relation (Sandaran, 2008, p.36). For Foucault, as has already been stated, power is not a supernatural phenomenon; it is omnipresent in everyday life. For Foucault power is everywhere, and power relations are embedded in social life.

To carry out the ideology of the ruling class, Montag the fireman performs the act of burning books. He is pushed to do that while he finds some pleasure in that unfair act, where "his hands were the hands of some amazing conductor plying all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of

history". The mental power, i.e. ideology, is implemented by the physical power, i.e. fire for burning. But is burning books in unnamed city is viewed as an individual act, what about the attitude of the community where the knowledge doomsday takes place and where the flapping pigeon-winged books died on the porch and lawn of the house?. To highlight the image of society in the novel, and since power is a degree of influence exercised in human communities by institutions on individuals. Accordingly, the society in Bradbury's *Fahrenheit 451* is wholly intoxicated and reshaped by the ideology of the political class. While the State totally prohibits the act of reading books, the State, as one institution and as individuals, encourages the proliferation of mass consumable culture. People in the city is wholly preoccupied with enjoying nature, spending time by themselves, having trivial conversational turns, watch excessive degree of television on wall-size sets and listen to the radio on (Seashell Radio). This political strategy leads to the spreading of ignorance and triviality among the communal individuals and in the texture of the society as an adapted human structure. The culture industry is a system used to keep the general populace held in check "by satisfying their need for entertainment whilst precluding exposure to the finer arts and any other form of expression that might challenge the status quo" (Inch, 2016, p.10). This has been based on the Marxist theory, wherein the popular culture is proposed to serve the goal of keeping the people enthralled and unaware of the fact of their situation.

For exposing the representations of the sector(s) of society under the influence of the political ideology, it well to comprehend the semantic organization of the narrative text in quest. Bradbury's *Fahrenheit 451* is fundamentally based on the notion of binarism or binary oppositions: ignorance vs. knowledge. It is the contrast between the mass consumable culture which is backed by the political ideology of the State or strategy, and intellectualism which is backed by intellectual group or 'Books Lovers'. In that panoramic vision, symbolism plays an influential role or function transmitting the message of the narrative text. Of these symbolic signs are the city, the books, fire, blood, the phoenix, and the Salamander. If semiotics is the theory of signification and the way in which meaning is constructed by sign use, this meaning is encoded in a symbolic manner. Therefore, to unravel the meaning(s) in Bradbury's *Fahrenheit 451*, it is of interest to interpret the symbols of the narrative text. The

events of *Fahrenheit 451* take place in a city. Strangely, this city is unnamed; it is the location where knowledge is decreased, while ignorance is increased. This anonymous setting may give the hint that this city is everywhere and nowhere, it cannot be spotted on the geographical map, but it exists where the unfair human situation exists, where man become a thing due to the oppressive ideology of the State. This city is populated by humans who are actively idealized in a way to make them stop questioning the world around them. It is place where the human mind is totally paralyzed because of the order of the state.

In all human cultures the books represent knowledge. They stand for the enlightened visage of humanity. Books symbolize knowledge and knowledge is a mental power: it is the knowledgeable anti-power to the ignorant power imposed by the authoritative political institution. So, the planned schema of stopping reading books by the individuals of the society, prohibiting them and then burning those serves to stop the human mind to question the political ideology in which the people live by. Here comes the significance of fire as a symbolic token, it is of dyadic sense. In the general sense, the fire is the fourth element of creation in the Greek philosophy. The human progression couldn't be in history without the invention of fire. Fire, however, is manipulated to represent mass destruction against knowledge. In this context, the scene of burning performed by Montag, the fireman, is symbolically descriptive; it is constructed in a metaphorical or connotative style: "With the brass nozzle in his fists, with great python spitting its venomous kerosene upon the world". Let us consider the selection of the noun python and the epithet venomous to highlight the monstrous process of burning knowledge. Fire also operates in an opposite way. While the fire is destroyer, it can function as creator and reformer too. When Montag flees to the jungle, he meets a group of humanitarian intellectuals around the fire. It is the reunion of human minds after destruction by the means of fire. The next symbol in importance is blood. In the classical dramatic theories, blood, as a human origin is related to human nature and human mood. In the novel in quest, bold stands for repression of the soul. The hero's infatuations and fits are circulated in his blood: "the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters of and charcoal ruins of history". The primal psyche of Montag's is active, even when he

performs the destructive act of burning. While the hearth in the symbolic heritage symbioses the fireplace or home, the salamander represents the anti-fire mythic creator, which is officially attributed to firemen and their fire trucks. In its mythic sense, the salamander cannot be consumed by fire.

Bradbury wittingly uses the symbols, as that of the fire and the salamander, is a contradictory style to deepen the tragic human situation when it is politicized and reshaped by unfair and unjust powers. On the same track of mythology is the snake. In Human symbolic traditions, the snakes symbolizes differently. The snake might be a symbol of evil, as in the myth of Orpheus. This might be a symbol of life as in the token of pharmacy, or it has its sacredness, as in the Indian ritual traditions. Bradbury's *Fahrenheit 451*, the snake is mentioned as the Electric-Eyed Snake machine. In the quoted phrase, the sense of the snake is taken away from its mythical context to have a dead technological meaning. Modern technology destroys the primal soul of man, a character like Mildred, becomes the obedient slave to the Electric-Eyed Snake machine. This is a contrast between Montag in his burning blood and Mildred in her frozen blood because of her addiction to modern technology.

Modern technology is invented for the welfare of mankind, but too much absorption and obsession in modern technology may lead to self-slavery and psychic corruption. All these connotative or incongruent expressions may create the hellish life in a dystopian State as that of *Fahrenheit 451*. Symbolically, the Electric-Eyed Snake machine might represent the developmental stage of modern technology in the human race and history. Reading *Fahrenheit 451* closely unravels that there is a sense of critique to modern technology in ruling modern human life. Bradbury's novel is based in a futuristic time where technology rules our lives and books are viewed as a bad thing because it breeds free thought. Although today's technological advances haven't caught with Bradbury's *Fahrenheit 451*, there is a very danger that society might end up relying on technology at the price of intellectual development.

Treading the path of symbols and symbolism, the names are deliberately selected to serve meaning and meaning-making in the walks of the novel. Montag's meaning the active soul, serves as a foil to Mildred, meaning mild spirit. While

Montag daily deals with the force of fire, Mildred is preoccupied with luxurious life and silly talks. Beatty's name refers to tough leadership with his stubborn and aggressive attitudes towards books, education, and knowledge in general. Ironically he quotes Pop's lines of verse to persuade Montag of the futility of learning. He serves as a foil to Faber, whose name stands for enjoying change and developing intellectuality. Clarisse's name, the young girl who is killed by car accident, implicitly refers to brightness, mildness and glamour. It is Clarisse's words which bring the cultural shock and, then, the dramatic change to Montag's personality. Clarisse stands beside Montag in his change. In this fatal visionary image, even the characters and their names become symbols operating in a reciprocal way to build up the mental world of the novel.

Fahrenheit 451 starts with an ironic sentence structure; it was a pleasure to burn. Burning books, not extinguishing them, is not a pleasurable process by itself. But in a sterile society dominated and conditioned by the ideology which claims that books are dangerous to the human mind; burning knowledge becomes a normal process. In terms of Foucault, Ideology is a set of strategies- mental in origin- but they are inactivated by physical power, i.e. fire to destroy knowledge (i.e. Books) in a systematic system (proclaiming of danger of books, stopping reading them, burning them). The real motif is to stop the human mind from questioning the secret of his existence and the refutation of the source of suffering because of the controlling political powers that rule societies in severe inhuman manners. In consequence the ignorant members of the society become slaves to modern technology and political propaganda.

Beatty implicitly is marketing the political propaganda of the authoritative ruling class which claims that knowledge, even in small doses, may intoxicate mind, so, it is necessary not to read at all. Hence, while Montag uses fire to destroy books by burning them, Beatty, in his conversational turn with Montag, tries to persuade him not to read books because reading is a dangerous process to the mind. Beatty unravels to Montag that people need leisure and entertainment, not insight and questioning; what reading books brings is sadness and overstress. If Mildred and Beatty are the representatives of consumable material culture led by the ideology of the ruling

powers, the Intellectual side is represented by Clarisse, Faber, and the Intellectuals in the wood (forest).

Extract 9:

"You can't ever have my books," she said "You know the law," said Beatty. "Where's your common sense? None of those books agree with each other"

(2004, p.106)

One of the tragic scenes in the novel that exposes the brutal method used by power to impose its ideology on the people is the scene of a woman being burned with her books in her hidden library in her house. Beatty, who plays the role of propagandist for the authority, breaks into the woman's house with the firemen to burn her library. The woman refuses to give up her books. "You can't ever have my books," she said "You know the law," said Beatty. "Where's your common sense? None of those books agree with each other"(2004, p.106). Captain Beatty speaks to the woman, the owner of the hidden library, and tells her that the books intoxicates the mind and harms the common sense. He fails to persuade her, and she insists not to leave her books. Finally, he decides to burn her along with her books. This quote explains why the books should be illegal from the government's point of view, and it also shows the link between power and ideology.

Extract 10:

"Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show?"

(2004, p.110)

Usually spies report about the books at night, and Captain Betty and his team set a fire in books at night. This time is intentionally chosen, because tongues of flames will be viewed by most people when they rise in the city sky. This action sends a terrifying warning message to the people about the necessity of strict adherence to government instructions regarding prohibiting reading and possession of the books. While committing the heinous crime, burning woman and her books, Beatty tries to keep his dignity, he ignores this tragedy and expresses his joy to Montage by saying;

"Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show?"(2004, p.110). The Captain's enjoyment of burning books at night is a show of muscle directed by the government to terrorize the people. The Captain's enjoyment of burning books at night indicates his spiritual and emotional sterility, as well as it represents a harsh display of muscles of the government to terrorize the people. It could be said that Bradbury introduces Beatty in this scene as a professional criminal.

Extract 11:

"A book is a loaded gun in the house."

(2004, p. 166)

Many reasons have been cited by Beatty for the prohibition of books, and even permanently cancellation of them. The most terrifying reason is his fear and jealousy that make him imagine intellectualism like a dangerous weapon threatens him and his government. So, he describes the books by saying; "A book is a loaded gun in the house."(2004, p. 166). However, Bradbury reminds the readers that those who rule the people through absolute power are unable to fight with ideas and words, so they use violence and killing instead of fair logical discourse.

Extract 12:

"You weren't there, you didn't see," he said. "There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something there. You don't stay for nothing"

(2004, p.144)

The events and situations that Montag has witnessed, in addition to the influence of Clarisse and Faber, and then the culture shock that he has faced, make him turn on him. A significant turning point happens in his life, he moves from belief in his career as a fireman and the ideology of the government to the ideology of opposition, from darkness to light, and from demolition to construction. Among the events that have helped in Montag's coup against himself is the incident of killing the woman among her burning books. Montag realizes that there is a great secret in the books that make the woman dies for them, because they deserve. Montag argues

Mildred by saying; "You weren't there, you didn't see," he said. "There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something there. You don't stay for nothing" (2004, p.144). This quote is one of the most important quotes in the novel, which indicates the importance of books and the thought and knowledge they contain. The books help in building man intellectually and make him understand life properly. Therefore, these books deserve to be defended by man, even if that costs him his life. Montag starts realizing that the thought and knowledge in the books are strongly tied to real people. He explains to his wife the need for books, because they are not mere ink on paper. Montag realizes finally the valuable substance behind literature. Thus, he joins the trench of culture and knowledge represented by Faber and Books Lovers.

Extract 13:

"I don't talk things, sir," said Faber. "I talk the meaning of things. I sit here and know I'm alive"

(2004, p.208)

Professor Faber represents the school of intellectualism. He adopts humanitarian culture and liberal ideology. He calls for the emancipation of the human thought and rejects the flattening of the human mind and knowledge restriction. He is not concerned with the names of things, but rather focuses on the meaning of things. He tells Montag; "I don't talk things, sir," said Faber. "I talk the meaning of things. I sit here and know I'm alive" (2004, p.208). This quote shows an opposing view to Beatty's ideological orientation and indicates continuous ideological conflict in the novel. Faber asserts that despite isolation and exile, he feels he is existing, and alive, because he holds thought in his mind, and he is still thinking. For Faber, the books hold great value in so far as they could be applied to life. Bradbury depicts the conflict between two classes, a ruling class and a ruled class. The ruling class aims to impose its extremist ideology forcibly through the use of violence and intimidation, and it adopts a utilitarian materialist philosophy. This class is represented by Captain Beatty (Government Propaganda) and Montage, the executive tool. The ruled class is the people in the city, including the elite or the educated. This class carries a moderate

ideology that is in harmony with common sense, truth, goodness, and beauty. This class adopts a humanistic culture; it is represented by Professor Faber and intellectuals in the woods. Faber's ideology has achieved a victory over the ideology of Beatty and his government when Faber makes Beatty lose his most important tool, Montag who has moved ideologically, mentally and physically from the government camp to the camp of Faber, the camp of intellectual opposition. This initial or partial victory may be a prelude to an all-out victory for the ruled class and creates hope for a better future.

Extract 14:

"Montag-plus-Faber, fire plus water"

(2004, p.293)

There is an equation that appears in the narrative text, which is; "Montag-plus-Faber, fire plus water" (2004, p.293). This quote represents the conflict between two contradictory notions, two contradictory materials; fire and water, as the outcome of this conflict can be inferred. The fire that symbolizes burning, destruction, killing and evil is represented by Montag. In return, water symbolizes life, fertility, growth and goodness represented by Faber. Logically, water extinguishes the fire. So when the relationship between Faber and Montag has been established, Faber has succeeded in extinguishing the flames of evil and destruction in Montag's soul and bring him to the human side, to the space of consciousness, freedom, and the values of virtue.

What is interesting here is to unlock the relationship between the seventeen-year-old young girl and Montag. Preoccupied with his job as a fireman burning the book in a reshaped city, carrying out the orders of the State, Montag is questioned by Clarisse about whether he reads the books he is burning and whether he feels happy in doing that destructive process. In reality, these inquiries ignite or trigger the awareness of the fireman; he restarts to reassess his life and career differently. Clarisse remains the catalyst which causes a cultural shock to the fireman. Due to the cultural shock, Montag feels that he is divided into two halves. His body and hands carry out the orders of the government, while his mind and spirit reject to burn the book or harm the people. Through his dialogue with Clarisse, Montag crisis of

identity starts. Inside Montag there is a conflict between his wish to be an obedient fireman, and his inner sense that there something is wrong. Eventually, he could rid of his feeling of guilt of betraying his duty. Montag starts keeping books and reading them; he becomes closer to Faber, the academic mind. Montag escapes to the jungle by crossing the river. The river, here, comes as a symbol. It is a dividing line between the unworthy past of the fireman and the life of meaning which he lives by in his new culture with book lovers. The protagonist, since the cultural shock he has undergone, brings a dramatic change to his whole life. With life of meaning, there should be hope and progress for mankind.

Based on what has been presented above, it is significant to state that the findings of the data analysis related to the second research question have provided an answer for how does power relate to ideology in the selected narrative text? It has become clear that the society within the text *Fahrenheit 451* is subjected to ideological siege imposed by the government to retain its power. The analysis has involved data taken from the narrative text, "Fahrenheit 451" that listed in (Table 4.3). These data (quotations and extracts) include the themes of power and ideology that related to the second research question. The analysis has been conducted by employing Marxist criticism and CDA in order to reach the requested findings. The obtained results of the analysis will be discussed in the next chapter.

4.4.3 Representation Of the Narrative Text (The Micro-Universe) to The Reality (The Macro-Universe)

In this subsection, the analysis provides evidence about the connection between the narrative text of *Fahrenheit 451* and reality, and to answer the third research question; how do the narrative texts (the micro-universe) represent reality (the macro-universe)?

For the purpose of answering the third research question in this study, the analysis has depended on; the Marxist criticism perspective, which views the text as a historical product of a social and cultural structure and CDA perspective that links the

text to its context. The novel depicts a real period in the modern history of the United States of America, specifically when so-called McCarthyism has appeared. The term of McCarthyism refers to the process of accusing people of treason or subversion without any true evidence, especially those who are related to communism. McCarthyism is related to American Senator Joseph McCarthy of Wisconsin who has conducted hearings and investigations during the 1950s. He claims that there is a communist infiltration into various positions in the government of the United States of America that must be exposed. In this narrative text, Bradbury portrays a society deprived of culture and knowledge where books are banned, and the directed trivial programs by government television are offered as an alternative. From TV show to another the people shift thoughtlessly. Through the text, Bradbury reveals the world through the negative aspects that he sees around him; the Cold War qualms, McCarthy trials, and dangers of television popularity rising (Kelcy, 2015). It is this way that the narrative text is related to the real world of the author, and the aim behind of writing it is to warn the people from the dystopian future that awaits them. Bradbury depicts the future in which the individuals will be deprived from freedom of thought, and dominated by the indifferent masses.

The novel has been written rebelliously by Ray Bradbury to depict an undeniably part of USA history at a certain time when the life of any non-conformist could be destroyed by the Red Scare. It was a difficult period in the modern American history wherein the ethics of Cold War have reigned, the illogical fear of Communism, and emergence of loyalty oaths. Bradbury has employed Science Fiction to look at the future, but he is actually reflecting what is already in front of him in reality. *Fahrenheit 451* is a novel of Bradbury's time as well as ours, because it has operated and rooted in a certain period of time, and yet it could keep relevant to our world today due to the similarity of the context. The novel could be viewed as a vehicle used by Bradbury to inform the American people about the truth of the socio-political world which is threatened by cultural mass homogenization, the Cold War conflict, and assured destruction (Fox, 2011). The liberal stance of Bradbury has been declared in his "Letter to the Republican Party" in 1952, as it is mentioned by Weller (2005). Bradbury has stated publicly that "too much fear in a country that has no right to be afraid.", and he has demanded the Republicans "leave our individual rights

alone.", he has gone as far by saying; "God help us if you lay a hand on any one of us again or try to twist the Constitution...to your purposes" (2005, p.96). This indicates that Bradbury has harmoniously integrated between the political critique along with the social critique. By doing so, he aims at creating a well-rounded literary work, from a liberal perspective, about American thought at his time. This novel and its author work on an assumption that technology has been invented for good, and to better humans' lives. But, with regret, technology is often used for evil, and to make humans' lives worse (Fox, 2011).

Fahrenheit 451 represents a direct response to the prevailing political and cultural environment during the 1950s in USA. That period has witnessed a speedy growth in influence of mass media (Wien, 2012). It could be said that Bradbury is a self-taught intellectual, and his novel could be read as a socio-political study. This study (the novel) comes in a form of Science Fiction that serves as a perfect genre which confirms the intellectual case of Bradbury. The novel has exposed that the oppressive conservatives have employed the power of technology in their hands. They could disguise the dumbing down of US people through the mass culture. Fox (2011) mentions that the "recent tendencies in American history point to the fact that Bradbury examined fundamental problems with American society and "simply carried these ideas to their logical conclusions"(2011, p.14). At the end of McCarthyism period and the rise of censorship in US, this novel has appeared. Therefore, so many reviews indicate that there is a receptive mass in 1953 which shares Bradbury the same cautionary vision. Fox mentions that Bradbury has stated that "few people attacked me for writing an anti-McCarthy novel. I was able to propagandize without getting myself stoned or pummelled" (2011: p.16). However, the novel isn't overlooked. Thus, Bradbury has been subjected to serious investigation by the American government, and a file in FBI has been created for him. In fact, Bradbury has challenged mainstream of American values through writing such a novel. So, he has faced a lot of risk for this reason (Fox, 2011).

Fahrenheit 451 has been actually fictionalised by Bradbury on the background of war to the context on which he has designed and built the narrative text, i.e. the context of the Cold War (1947-1953). The events of the novel have occurred during a

futuristic fictional war which is continuing from the beginning of the novel until its end. Historically, the idea of destroying books is related to Hitler during the events of World War II, wherein Hitler has ordered to destroy thousands of the books. Bradbury thinks that this scene has repeated in the U.S.A through the discourse of Senator Joe McCarthy's (1908-1957) about forbidding and even burning the communist books. So, Bradbury's firemen, in the novel, appear to carry out such project to guarantee disappearing of the dangerous literary discourse. A list, of supposedly pro-communist authors, has been written down by Senator Joseph McCarthy in 1953. McCarthy claims that the works of those authors have been found by his aide Roy Cohn in the libraries of the American State Department in Europe. However, the overseas librarians have been ordered to clean their shelves from any material written by Communists or controversial persons, so the forbidden books have been actually burnt in some libraries. The firemen have been provided with all sorts of technological aids to turn the books into ashes. Thus, it becomes clear that Bradbury's dystopian novel is really not away from his reality whatsoever, as well as the political and social world of *Fahrenheit 451* is similar to our real world (Gonçalves, 2017).

Fahrenheit 451 is a political novel written in the early period of the cold war between USA and Soviet Union, which has followed the Second World War. The novel is a science fiction written by the American author Ray Bradbury. Bradbury is widely known for his dystopian novel *Fahrenheit 451*. In his commentary remark on the science fiction as narrative genre, according to Anderson (2013), Bradbury says; "First of all, I don't write science fiction. I've only done one science fiction book and that's *Fahrenheit 451*, based on reality. Science fiction is a depiction of the real. Fantasy is a depiction of the unreal" (2013, p.82). The novel is based on real events in the 1950s, in the United States. At that time, a blacklist appeared; it included names of certain filmmakers, actors, and screenwriters who are considered Communists by the FBI, in addition to faculty purging through dismissing lecturers at universities for the same reason. Except versions of books such as *The Bible*, *To the Lighthouse* and *Moby Dick*, most books and reading are banned in USA (D'Addario, 2018). The title of the novel, *Fahrenheit 451* means the temperature at which a paper burn. It refers to a process of burning books, in a State wherein reading or possessing books is completely forbidden. It is an attempt to assassinate the thought and reshape human's

mind according to the ideologies of the State. Books should be burned by the "firemen". Firemen are part of the Ministry, an authoritarian dictatorship claims that unhappiness, mental illness, and conflicting opinions are caused by reading the "wrong" literature. The events of the novel take place in a controlled society in an oppressive future, in which the government sends out firemen to burn the books and destroy all literature in order to prevent thinking and avoiding people revolution.

Because of his thoughts, and his attitude towards the presidential election in the USA in 1952, Bradbury was targeted by many people; they criticized him and cancelled his lectures at Los Angeles City College. Meanwhile, a danger of atomic war was brought by Cold war. In addition, Americans developed the hydrogen bomb successfully in 1952, and the Soviet Union did the same half a year later. So, Bradbury was motivated by these reasons to write this novel, but the first idea for writing this novel came to Bradbury in a night, when he was wandering and talking with his friend. They were stopped by policemen who asked them what they were doing. After this experience, Bradbury thought that people can be arrested after using the sidewalks (King, 2018). This story became a base for this novel, which represents reality. The novel, the micro-universe, has been written during the Cold War between USA and Soviet Union who is ruled by communism, the macro-universe. Thus, the micro-universe (the narrative text) represents the macro-universe (the reality). The novel rises significant issues such as; intelligence's repression, call for technological overwhelm, people's hidden unhappiness, and forcing people to live in a 'grey crowd' inside the state within the text. The novel reveals the dangers of its age that could be renewed in our present time (Tereza, 2016).

According to the notions of Marxist criticism and CDA that link the text with its context, and based on what has been presented above, the analysis has dealt with the historical, social and political context of the structure that has produced the text. So, the analysis has shown evidence about the relationship between the narrative text and the reality. Thus, the requested findings have been reached. The ideological situation in the narrative text of *Fahrenheit 451* and the social structure have been tracked, in addition to shedding light on the historical, political and social environment in which the text has been written, with extrapolation of the writer's

ideology. Consequently, a close convergence has been revealed between the narrative text and our real world. So, the analysis has shown evidence about how do the narrative texts (the micro-universe) represent reality (the macro- universe)? In next chapter, the obtained results of the analysis will be discussed.

4.5 Summary

The current study is a critical analysis of the interconnection of absolute power and corruption as encoded by Orwell and Bradbury in their selected modernist English novels. Chapter four has presented an analysis of data (in the form of extracts) taken from the selected narrative texts; *Animal Farm*, *Nineteen Eighty-Four*, and *Fahrenheit 451*. This chapter has involved a comprehensive and clear presentation of the findings of data analysis. The results of analysis provide answers to the three research questions that stated in chapter 1 in this study through testing these questions on the selected narrative texts. The results of the analysis have clearly proved:

- i. Interconnectedness between absolute power and corruption in the selected narrative texts.
- ii. Relationship of power and ideology in the selected narrative texts
- iii. Representation of the narrative texts (the micro-universe) to the reality (the macro-universe).

This qualitative study has undertaken thematic and textual analysis of the selected narrative texts. The study has depended on Marxist criticism and Critical Discourse Analysis in conducting the analysis of the data. The aim of this chapter is to simplify understanding of the interconnection between the behaviour of absolute power with the aspects of corruption, and the negative effects of corruption due to the corrupt totalitarian governments on peoples' lives and their rights and freedoms as presented in George Orwell's two novels; *Animal Farm* and *Nineteen Eighty-Four*, and Ray Bradbury's novel *Fahrenheit 451*. The next chapter, chapter 5, will be devoted to the discussion of the results that have been obtained in this chapter.

The findings of the study could be summarised in the following three tables:

Table 4.1 Findings of the First Research Question

RQ1	Data / Concepts	Findings
i. How does absolute power interconnect with corruption in the selected narrative texts?	Through data analysis, the first research question has been tested on the extracts that involve the themes of power and corruption to answer RQ1.	The societies within the three narrative texts are ruled by totalitarian regimes (the holders of absolute power). These political regimes practice surveillance, violence, terror, threat, and killing against their subjects in order to retain power and interests of these regimes. These practices are images of corruption created by the political regimes, because they have absolute power. Thus, class, identity and culture have been reshaped, and a dystopian society has emerged. This confirms the interconnection of absolute power with corruption.

Table 4.2 Findings of the Second Research Question

RQ2	Data / Concepts	Findings
ii. How does power relate to ideology in the selected narrative texts?	Through data analysis, the second research question has been tested on the extracts that involve the themes of power and ideology to answer RQ2.	Throughout the three narrative texts, power of the totalitarian regimes has been built-up by controlling of language and discourse. These political regimes produce manipulative discourse to deceive the societies within the texts. This discourse bears the ideology of these regimes. It works on promoting and imposing the ideology of these political regimes in order to control the societies and to retain power. This confirms the relationship of power and ideology.

Table 4.3 Findings of the Third Research Question

RQ1	Data / Concepts	Findings
iii. How do the narrative texts (the micro-universe) represent reality (the macro-universe)?	The third research question has been tested on the whole three narrative texts to prove the connection of these texts and the reality in order to answer RQ3.	<p>There is connection between:</p> <p>(i) The ideological situation of the main characters, the events, the symbols and the social structure within the three narrative texts, and, (ii) The external historical, political and social context in which these texts have been written, and the writers' ideologies.</p> <p>Thus, a close convergence has been revealed among the narrative texts and similar situations in politics of our real world. This confirms that narrative texts (the micro-universe) represent reality (the macro-universe).</p>

CHAPTER 5

DISCUSSIONS

5.1 Introduction

The analysis of data has been reported in the preceding chapter, and the findings of analysis have been stated. So, this chapter is devoted to interpreting and evaluate the results of analysis that have been obtained in chapter 4, and to compare and tie these results with other research findings. Chapter Five of this study involves two major sections; the first is a summary of the study, and the second is a discussion of findings. In the section of 'Summary of the Study', the following items are briefly restated; the purpose of this study, the problem of the study, the theoretical framework, the three research questions, the methodology of the study, and the findings. The results of the study will receive a heaviest emphasis, because they form the most important part of this thesis.

In the section of 'Discussion of the Findings', the results are interpreted. The interpretations of the results are based on the data; the interpretations remain close to the data. Thorough knowledge of data, the theoretical framework, and the existing literature are needed in writing the section of findings discussion. The research questions and the themes that involved in these questions are employed to organize this section. They are presented in the same way that used in the Chapter 4. Firstly, each research question is restated, and the related findings are briefly presented. Secondly, it will be explained how the findings of this study support the knowledge and extend it in the literature on the three novels of Orwell and Bradbury in particular, and the literature on the political novels in general.

5.2 Summary of the Study

This study deals with the concepts of absolute power and corruption as encoded in three English novels written in the period of Modernism of English literature. Modernism is extended from the beginning of the 20th century till almost 1965. It is a reaction to the artistic movement which has appeared in the 20th century, and it is related with western ideas, and political and social life. The modernist novel has become more realistic, vivid and popular than the other written novels in the previous periods of English literature, because it has dealt with the great events (in the 20th century) that have affected the world and Literature. The novels under the study reflect the political environment in which these novels were written. These political novels share the same views in depicting totalitarianism and dictatorship and their corruption that leads to create a dystopian society. The purpose of this study is to investigate the concept of absolute power and corruption as encoded in the three selected narrative texts of Orwell and Bradbury, to show evidence about interconnection of absolute power and corruption, and to determine this interconnection. To this end, the relationship of power and ideology in these narrative texts should be investigated, because absolute power mostly uses certain ideologies to retain its power. And, because these narrative texts are products of a social structure, it is supposed to reflect the social and political environment in which these novels were written (Eagleton, 2010).

The previous studies about the three novels under the study, for example; Gerhard (2012), Loverinovic (2014), Tereza (2016) and Dikiciler (2017) focused on drawing the form of absolute power and its authoritarian methods and negative effects on society through the interrogation of the narrative text of these novels. However, there is a lack of research in examining the link between absolute power and corruption in the previous research. Thus, absolute power-corruption interconnection in the selected novels has been identified to be the problem of the current study. This study is devoted to bridge the gap that left by the previous studies. In addition, this study examines the image of corruption, and the social reaction towards absolute power practices through the interrogation of the textual discourses of these novels. As a critical approach to the study of discourse, this study is concerned with finding the

ideological links between the three novels together. In order to address the research problem and research objectives, three research questions have emerged in this study;

- i. How does absolute power interconnect with corruption in the selected narrative texts?
- ii. How does power relate to ideology in the selected narrative texts?
- ii. How do the narrative texts (the micro-universe) represent reality (the macro-universe)?

The theoretical framework of this study is based on the linking between two governing theories; Marxist Theory and Social Constructionism Theory. These two distinct, yet interrelated theories operate reciprocally in underpinning absolute power-corruption interconnection as the dominant thematic structures of the selected narratives. The core of the Marxist theory is the economic forces, because economics is the base on which the superstructure of social, political and ideological realities is built. Marxism concerns with differences of social classes, and it could light economic, social, political and other dimensions. Marxism attempts to reveal the political ideologies in a literary work which is related to the social structure in which the author writes that literary text. The Social Constructionism Theory looks at the text from a Marxist perspective, because this theory is derived from Marxism, and devoted to interpret meanings as social constructs.

This study has adopted a qualitative approach which relies on textual data. The method of data analysis has involved thematic analysis and textual analysis. The thematic analysis is related to themes that the research questions involve. The textual analysis is used to describe, interpret and explain the texts. The textual analysis has been conducted by employing Marxist Criticism (the essentials of Marxist Criticism) and CDA's strategies. Three key areas of research have been highlighted in this study; i) absolute power as encoded in the narrative structures of the selected texts, and corruption as a consequence of absolute power exercise, ii) The totalitarian regime (the holder of absolute power) resorts to ideology as a means that effects society awareness to reshape its identity, culture and class, and to create dystopian society, and iii) Being an imaginative works of art, the narrative structures communicate such

human situations to the reader. In other phraseology, the micro-universe (the text) represents the macro-universe (the reality).

The findings of the analysis have shown evidence about the interconnection of absolute power represented by totalitarian regimes and the corruption. Furthermore, the results confirm that absolute power is related to ideology, wherein the totalitarian regimes employ certain ideologies in order to retain their power. Thus, the imposed ideology of absolute power has led to reshape the identity, the culture, and the social classes within the narrative texts. This has led to create dystopian society inside the text (micro-universe) which represents the reality (macro-universe). The analysis of data has revealed that the corruption is interconnected with the practices of the symbols of absolute power in the three narrative texts; Napoleon in *Animal Farm*, O'Brien in *Nineteen Eighty-Four*, and Beatty in *Fahrenheit 451*.

As a critical approach to the study of discourse, this study has revealed the ideological links between the three novels together. All the totalitarian regimes within these novels employ their own ideologies to retain power. These regimes impose their ideologies upon the society through different methods; manipulation in language and discourse, propaganda and theorization, in addition to using violence and force. Napoleon, in *Animal Farm*, has imposed its ideology and retained its power through changing the seven commandments, as well as using violence and killing to build its dictatorship. O'Brien, in *Nineteen Eighty-Four*, has imposed the ideology of Big Brother through Newspeak, surveillance, violence, torture, and brainwashing. While Beatty, in *Fahrenheit 451*, has imposed the ideology of his government through burning the books. The oppressed ruled classes inside the three narrative texts have lost their security, freedom, and rights, and suffered from the oppression of the totalitarian regimes. The analysis has shown that these narrative texts are a product of social structure, and they represent reality and depict our real world.

5.3 Discussion of the Findings

The theoretical framework that underpins this study has been presented in Chapter 1, and the previous studies that related to this study have been presented in Chapter 2. The interpretation of results of this study is presented by linking them with the existing literature and the theoretical framework. During the discussion, the results are evaluated, i.e. what do these results mean? How do they fit the theoretical framework and the previous studies? Firstly, each research question is restated with its results in short, without reiterating details of the analysis. The results are discussed, analysed, and explained. The extent to which the data have answered the research questions is examined. Secondly, it will be indicated how the findings of the current study support and extend the knowledge of this literary discipline. This requires going back to the literature that have been reviewed in Chapter 2 in order to integrate the results of the current study with the results of the previous studies that have dealt with the same themes. It will be discussed whether the results of the current study support the results of previous studies (the points of similarity are highlighted), or differ with the results of those studies (the reasons are explained). In the next section, the results of each research question will be discussed in the same order that have been presented in chapter 4.

5.3.1 How does absolute power interconnect with corruption in the selected narrative texts?

There is an interconnected relationship between absolute power and corruption has been determined through the findings of the data analysis related to the first research question by using Marxist Criticism and CDA. This interconnection is threatening, because as absolute power grows, corruption increases, then the negative effects of corrupt absolute power on the society will be exacerbated. This results in the restriction of freedom, the deprivation of legitimate rights, in addition, individuals and society inside the narrative texts are subjected to oppression, torture, violence and killing. Further, the corruption of absolute power leads to the suppression of individual and collective consciousness, control of the minds of the masses, and then

reshaping of the identity and the culture of the society and turning it into a dystopian society.

The result of the first question speaks about the abuse of power by the ruling class, which is exploiting power to achieve its interests, desires, and utility. Therefore, the aspects of corruption in all its forms emerge as an inevitable result of totalitarian power. This confirms the interconnection between absolute power and corruption. So, it could be said that where absolute power is present, corruption will surely be present. The interpretation of the interconnection of absolute power and corruption stems from the desire of the ruler, who has absolute power, to remain in power and retain its privileges, and since integrity, justice and freedom of governed do not achieve what the ruler wants, so the absolute ruler rushes towards practicing corruption to achieve this illegal goal. This interpretation of this result is based on the data that have been already analysed. The images of corruption have been examined, in addition to the social reaction towards absolute power practices through the interrogation of the textual discourses of these novels.

In *Animal Farm*, the analysis of the data has been conducted (through two analytical tools) by using the essentials of Marxist Criticism along with CDA's strategies that used to reveal manipulation in language and discourse which has been used in the narrative text. The findings of the analysis have determined the interconnection of absolute power and corruption. Napoleon has gotten absolute power which is not subjected to supervision or review, especially after cancelling Sunday meeting. Napoleon has adopted the ideology of pigs' racism, and philosophy of "humanism" instead of "Animalism". Napoleon has built his dictatorship and enlarged his power to extend to all over the farm and over all animals. All Napoleon's practices, as an absolute ruler, are linked to corruption, and the images of corruption have been exposed through the analysis of the data. Ideological corruption represented by the manipulation of language and discourse, false propaganda, and alteration and distortion of the Seven Commandments. Political corruption represented in the confiscation of freedom and rights of the animals, the use of violence and killing against opponents and competitors. In addition, Napoleon's practices about normalization with humans represent great betrayal of the principles of the revolution

carried out by the animals against Mr Jones. Financial corruption represented by stealing the farm's resources and stealing the efforts of animals. The corruption accompanies Napoleon's policy by imposing his ideology and culture on the rest of the animals. Napoleon has practiced racial discrimination through reshaping the classes in society of the farm; the upper class (the ruling pig class), and the lower class (the rest of the oppressed animals). Thus, reshape of the class lead to reshape the identity. Napoleon makes this discrimination and injustice as a fundamental principle of his rule (All animals are equal but some animals are more equal than others).

The reaction of the rest of the animals on the farm against Napoleon and the pig ruling class has appeared in different ways. But, Napoleon has killed many of the animals that opposed him. However, Snowball contradicts Napoleon's thought and policy. Snowball is the closest to the principles of the revolution and to the aspirations of other animals. So, Snowball becomes a strong competitor to Napoleon. That is why Napoleon decides to use violence to get rid of Snowball, who represents the most prominent voice of resistance. In any case, there is a faint and inaudible voice of the rest of the animals that suffer from Napoleon's corruption, and perhaps Benjamin, who prefers silence, is the best example of the silent majority. But at the end, it can be said that the discourse of resistance adopted by the animals against Napoleon's rule and against its corruption is a marginal discourse which could not see the light, could not expand, and it is unable to influence or change. Resistance among the rest of the farm animals has remained an idea locked up in the minds and chests of oppressed animals that might emerge one day in order to make the change.

In *Nineteen Eighty-Four*, the analysis of the data has been conducted through using two analytical tools; Marxist Criticism, by using the essentials of Marxist Criticism along with CDA's strategies that used to reveal manipulation in language and discourse which has been used in the narrative text. The findings of the analysis have determined the interconnection of absolute power and corruption. The society inside the text is ruled by a socialist system represented by the Party and headed by a powerful leader, Big Brother (symbolic character). This Party uses different methods to restrict the freedom of the people. The Party adopts philosophy of "INGSOC", and a new language "Newspeak" which is invented to serve ideological orientations of

English Socialism (Ingsoc) that has led to annihilate the human thought in Oceania. The images of moral, ideological and political corruption due to absolute power of the totalitarian regime have been revealed through the data analysis. Manipulation of language and discourse, surveillance, false propaganda, killing, violence, torture, brainwashing and falsifying of the history records are the practices used by the Party to control the society. These practices reflect the interconnection of the Party's absolute power and its corruption. The corruption of the Party has clearly appeared by its domination on the state's economic resources and the unfair distribution of these resources. This has created great disparity between the classes of society. The members of the Inner party (the ruling class) live in a state of luxury and enjoy privileges, while the governed class (members of the Outer Party and the proles) suffers from poverty and deprivation.

In addition, the result of the first research question has examined the social reaction towards absolute power practices. Winston's rebellion is a clear example of the reaction towards the corrupt totalitarian regime. Winston wants to gain his freedom in a police state that restrains its citizens and prevents them from even thinking. Winston tries to rebel, the first step is to write his diary, he dares to write in it (Down with Big Brother). Then he secretly breaks the Party laws and establishes a forbidden relationship with Julia, who shares him the rebellion. Winston could not withstand the repressive and brutal methods practiced by the Party against its opponents. Consequently, Winston's rebellion journey ends tragically. He becomes a detainee in Room 101 in the Ministry of Love, and there he declares his surrender to the will of the party and acceptance of the tragic reality. This interprets how Oceania in the narrative text has turned into a huge prison under the corrupt totalitarian regime (Big Brother is watching you). Eventually, the corrupt power reshapes the culture and the identity of the society. On the individual level, the identity and culture of Winston (the protagonist) has been reshaped, from a rebellious person against Big Brother to a submissive person who has no will (unperson).

In *Fahrenheit 451*, the analysis of the data has been conducted by using the essentials of Marxist Criticism and CDA through Foucault's perspectives of power-knowledge relation. The notion of binarism is basically used in the analysis. The

findings of the analysis have determined the interconnection of absolute power and corruption. The government in *Fahrenheit 451* has adopted material culture and employed its power to impose this culture which serves its interests. The practices of government are linked to the corruption. The image of political and ideological corruption have emerged through the government's practices; burning the books, violence, and killing. The discourse of government, represented by Beatty, sees that thought is the reason of unhappiness. When the people get conflicting ideas, then they will be forced to think of differing opinions, and they will lose their happiness. Thus, it is better for the people to let the government decide what is best for the people. In the society within this narrative text, the government imposes an ideological and cultural siege on society by prohibiting the possession and reading of the books, and burning them wherever they are found. Here it becomes clear that liberal thought, awareness and common sense are the enemy of the government that it is working to eliminate. All violence, burning, arrest or killing the readers, intellectuals, and thinkers are justified by the government under a weak pretext that does not convince the conscious individuals. The government claims that conflicting ideas in the books and literature cause poisoning of thought and lead to misery of people, so reading the books is prohibited. In the totalitarian state, to convince the people of their function, discourse has been used. So, the questioning of hegemony culture and discourses may lead to emerge the free thought. However, the catalyst characters, Clarisse and Faber, have represented the existence of the counter-power who helps Montag to start questioning the hegemony discourse of the government. There is a cultural corruption accompanying this political and ideological corruption, represented by the government's control over television broadcasting and the presentation of trivial and entertaining programs in order to divert people's attention from important and dangerous issues such as imminent nuclear war. Therefore, the government is trying to flatten people's minds in order to control them. The images of corruption linked to absolute power have given birth to another image, which is social corruption. This image is embodied in the weak and cold social relations within and among the families of the society due to the material culture promoted by the government, and perhaps the relationship between Montag and his wife is a clear example.

The analysis has examined the social reaction towards absolute power practices within the society in *Fahrenheit 451*. The data, that have been analysed, reveal that the social reaction which is opposed the government policy has emerged in more than one way in the narrative text. The cultural shock of Montag helps him to transform intellectually. Montag is an obedient man to the government. He believes in government's ideology, and works as a tool to implement it. Gradually, he turns into a man who is rebelling against this corrupt government and transferring to the opposition camp. Montag's intellectual resistance develops into physical resistance when he is forced to kill Beatty, his boss and the symbol of the government. Then he crosses the river towards the forest to join the book lovers, the free-minded. The river is a symbol of life, but here it represents the boundary between binarism of life and death, light and darkness, knowledge and ignorance, and so on. Clarisse is also secretly rebelling, and rejects the government's policy of burning books and fighting thought. She theorizes in favour of the free thought, and she is one of the reasons for Montag's intellectual transformation. Clarisse is killed because of her ideology opposing the political system. The owner of the library, the woman who is burned along with her books, represents a challenge to the corrupt power and a blatant social reaction in the face of injustice and corruption of the government. The retired professor, Faber represents the most important voice in the social reaction against the corrupt absolute power practices. He is the icon of knowledge who believes that free thought leads to progress towards a better life for humans. Intellectuals in the jungle who keep the books in their hearts so that free thought remains present, and represents a constant resistance against the corrupt government. However, it has become clear to which extent the data have answered the first research question.

5.3.2 How does power relate to ideology in the selected narrative texts?

By employing the essentials of Marxist Criticism and CDA's strategies as mentioned above, the findings of the analysis of the data have confirmed the relationship of power and ideology. The ruling classes in societies inside the narrative texts possess influential discourse and language, in addition to possessing power. Therefore, the ruling classes market their manipulative discourse through false

powerful propaganda and constant theorization to impose their own ideologies. However, the ruling classes use force and violence against the people who have an ideology that conflicts with the ideology of power. The correlation in the relationship between power and ideology under totalitarian political regimes casts negative shadows on the societies in the narrative texts. It causes restriction of freedom of thought, and suppression of individual and collective consciousness. Thus, it leads to control the minds of the masses as a prelude to accepting the ruling political system and its ideology as a *fait accompli*. This makes it easier for the ruling classes to reshape the identity and culture of the society in a way that supports the survival of the political system in power. Thus, this interprets the findings of the data analysis related to the second research question. It stems from insisting of the ruler, who has absolute power, to suppress any opposing ideology in order to control the thought and minds of the people to retain power. So, the ideology that discourse carries support power, and this confirms the relationship between power and ideology. The data analysis has revealed that the ruling classes work on the notion that who possess the discourse gain power. To remain in power, the absolute ruler has to employ powerful discourse to impose his ideology. Furthermore, the ruling classes exploit their power to reinforce and impose their own ideologies that serve their own interests, desires, and utility at the expense of the societies they rule.

In *Animal Farm*, the findings of data analysis have confirmed the relationship between power and ideology. Discourse, that conveys ideology of the pigs, plays critical role in the narrative text. The pigs have eloquence and influential language and discourse as an educated group among the animals. Napoleon, the ruler, employs manipulation of language and discourse to impose his ideology upon the rest of the animals in the farm. He uses false propaganda to deceive the animals and convince them of his ideology, and thus this gives legitimacy to his power and guarantees his survival in power. The centre of Napoleon's powerful propaganda is Squealer, the eloquent orator, who portrays Napoleon's lies as facts, justifies Napoleon's crimes and the corruption and misuse of power, covers his betrayal of the principles of the revolution and the principles of 'Animalism', justifies the distortion of the Seven Commandments and justifies the preference of the pigs over the rest of the animals, and finally justifies the imitation of humans and normalization with them. While

those who cannot be deceived and persuaded, Napoleon does not hesitate to get rid of them, either expel them from the farm or kill them. All Napoleon's practices aim to impose his ideology that legitimizes his power and keep him in this power. He wants to remain enjoying power privileges and fulfil all his desires.

In *Nineteen Eighty-Four*, the findings of data analysis have shown evidence that power relates to ideology. The political discourse of the Party depends on language, so it redefines language in order to fit the Party's dominant ideology. The political regime in Oceania is "relied on the combination of violence, and specific jargon and carefully contrived propaganda to spread their dogmas and justify their atrocities" (Luchini, 2006, p. 97). The Party has adopted philosophy of "INGSOC" that has three major principles. The first one is 'Newspeak', it is the official language of the Party which communicates its ideology and thoughts effectively, and conveys its messages to the people. The second is 'doublethink', the idea of holding two contradictory notions in the mind. The third principle is the past mutability; it is built on the idea of not holding on certain events or beliefs in the past that should be changed to serve the Party's policy (Orwell, 2003). The Party presents a clear example of the relation of power and ideology. "WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH". These paradoxical words are the official slogan of the Party in Oceania that represents the notion of 'Doublethink'. By using manipulation, the Party could convince the people of its contradictory national slogans. These contradictions didn't come accidentally or as a result of the Party's hypocrisy, they are intentional practices in "doublethink". Through reconciling contradictions, power can be retained indefinitely (Orwell, 2003). The use of euphemism in this narrative text provides support for the relationship between language, society, and politics as presented in the novel in the sense that "the political language has to be consisted largely of euphemism, question begging, and sheer cloudy vagueness"(Abdu and Ayman, 2019, p. 426). The Party works on weakening the minds' strength of individuals and their independence. It compels the people to live under a continual situation of fear due to propaganda. As a result of this policy, the Party becomes able to make the people accept anything and any decision decreed by the Party even it is illogical. This reveals how ideology is employed to maintain power. This presents an interpretation to the result of the second research question. It

has become clear that ideology is linked to power within a closed circle. Ideology supports power, meaning it supports the ruler's remaining in power, then the ruler uses power to impose ideology.

In *Fahrenheit 451*, the government uses its absolute power to impose its ideology upon its society. In order to flatten people's minds and to control them, the government prevents the society and individuals to get knowledge or certain culture, so reading or possessing books is forbidden. Reading books is looked at as a sort of crime by the doctrine of the authoritative power. This knowledge prohibition, which is based on falsified claims, reshapes the awareness of the people of the city who become hungry eaters of mass culture productions. The modern human situation is getting worst. Therefore, instead of the reading pleasure, "it was a pleasure to burn" as Bradbury's novel *Fahrenheit 451* starts. The novel is fundamentally based on the notion of binarism or binary oppositions: ignorance vs. knowledge. It is the contrast between the mass consumable culture which is backed by the political ideology of the State or strategy, and intellectualism which is backed by intellectual group or Books Lovers. In all human cultures the books represent knowledge. They stand for the enlightened visage of humanity. Books symbolize knowledge and knowledge is a mental power: it is the knowledgeable anti-power to the ignorant power imposed by the authoritative political institution. So, the government decides to burn the books to eliminate this knowledge anti-power. However, Faber and Clarisse have no real power, but they have provided the protagonist (Montag) with explanations about life, the society, himself and the world he lives in. This has awakened his free thought and then led to his emancipation. The data provides an interpretation of the result of the second research question. Burning the books guarantees that there is no ideology opposing the government, at the same time the government's ideology remains the dominant one, and thus the ruling class guarantees its survival in power. It has become clear to which extent the data have answered the second research question.

Totalitarian regimes and dictatorship practice ideological corruption through manipulation in discourse, as a means to retain their power and interests. These regimes impose certain ideologies upon the society and promote the culture of power through media and propaganda. The political system continues to manipulate and

deceive people and works with a slogan; "lie and lie until people believe you". It is a bad law of propaganda attributed to Paul Joseph Goebbels, a politician and Minister of Propaganda of Nazi Germany from 1933 to 1945 (Churchill, 2012). In the same time, these political regimes prevent and suppress the other opposite culture that may emerge inside the society. Paul Joseph Goebbels confesses that he gropes his pistol when he hears the word 'culture'. It is the most dangerous and important word for who wants to control the masses (Findlay, 2003). Culture makes masses know who is the responsible for their suffering. Culture is very troublesome for an authoritarian regime, because it enables the masses to realize their stolen right, where to find it and how to get it back. Therefore, the hand of totalitarian regime remains on the trigger due to fear in case there is a signal of culture that opposite with the prevailing culture and philosophy of the political system.

5.3.3 How do the narrative texts (the micro-universe) represent reality (the macro-universe)?

From a purely literary stance, literature is not an assemblage of linguistic structures, but a fabric of human experience; it is the socio-cultural construction that communicates a human message. Being so, literature reflects those social institutions out of which it emerges and is itself a social institution with a particular ideological function. Marxist criticism cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of that time, and certain facts about the author's life in order to understand the world behind the literary text. Being an imaginative works of art, the three narrative structures communicate such human situations to the reader, i.e. the text represents the reality. The ideological situation of the prominent characters in the three narrative texts and the social structure have been tracked, in addition to shedding light on the external historical, political and social context in which the three narrative texts have been written, with extrapolation of the authors' ideologies. Consequently, a close convergence has been revealed between the narrative text and our real world. There is connection between: (i) The ideological situation of the main characters, the events, the symbols and the social structure within the three narrative texts, and, (ii) The

external historical, political and social context in which these texts have been written, and the writers' ideologies. Thus, a close convergence has been revealed among the narrative texts and similar situations in politics of our real world. This confirms that narrative texts (the micro-universe) represent reality (the macro-universe).

The representation of the narrative texts to reality has been confirmed through the findings of the third research question. The political, cultural and historical environment has been considered during the period when these novels were written to confirm the connection between the narrative texts and reality. The data which have been analysed in the light of the external, historical, and political context have revealed that each one of the three narrative texts speaks about events that have happened in a certain place, in a certain society, and in a certain time in our real world. These texts are a literary production of their social structure. So, these narrative texts depict the social, political and cultural conditions of the environments that have produced them. In other words, these texts are a response to the social and political issues in the real world. Thus, literature could inform reality, and this provides an interpretation to the result of the third research question. From perspective of Marxist criticism and CDA who are concerned with studying the external historical, political, and social context in which the literary text has been written, and by going back to; the dates of writing the three novels, the outstanding events that this historical period has witnessed in our real world, and the authors' ideological orientations, a rapprochement could be revealed between the narrative texts and reality.

The narrative text of *Animal Farm* involves events, themes, characters, symbols, and implications indicate that the literary work is related to real life. Thus, it has been concluded that the animal farm within the narrative text depicts Russia at that time. So, the revolution of the animals symbolizes the Russian revolution in 1917, the totalitarian regime in the text refers to Stalin political system, and the seven commandments refers to communism. Orwell has personified the animals in the tradition of allegory so that they could represent real historical figures. *Animal Farm* is also an influential satire wherein Orwell used irony to undermine the tenets of totalitarianism, especially the Stalinism. Despite general agreement with many

Marxist principles, Orwell did not accept the communist explanation of socialism because he found many similarities between the communist and the czarist government in the old Russia. To Orwell, communism is intrinsically a hypocritical notion. When the upper class or the elite class possesses many tools like; power, money and economy, and propaganda compared to common masses, the upper class usually exploits these tools for the sake of domination and suppression of the lower classes. Orwell has revealed the linkage between totalitarianism and the dystopian society. Orwell has tried, in *Animal Farm*, to show how the corrupt leaders who hold absolute power in the farm feel that they have immunity against accountability. Orwell, through an allegorical animal farm, has portrayed a realistic life picture of how man acts towards his human fellows once he assumes power. Orwell has concluded that revolutionaries, who reject the oppression and the corruption of absolute power, have turned into megalomaniac rulers and ruthless dictators once they have possessed absolute power. On the contrary, Orwell believes that leadership and authority must operate as a safety valve which prevents the corruption and the abuse of power (Khan, 2017). It could be said that this novel is a story that depicts the emergence of the totalitarian regime of Joseph Stalin, and the rise and decline of socialism in the Soviet Union. Anyway, Orwell's attack on totalitarianism and communism is not limited to Stalin; rather it could be read as a universal appeal. It is in a broader sense a critique of totalitarianism in; Nazi Germany under the rule of Hitler, fascist Italy under Mussolini's rule, Spain under Franco, China under Mao, and capitalism in America, England as well as in the Soviet Union. The major message of this novel embodies Lord Acton's saying that power corrupts, and absolute power corrupts absolutely.

The connection between the narrative text of Orwell's *Nineteen Eighty-Four* and reality has become clear. The world in this novel is divided between three superstates. Each of them is ruled by a totalitarian regime, and there is a constant struggle between these great powers for more control over the world. It is similar to what is happening in our real world of conflicts and wars for the same purpose. For example; the first and second world wars, the nuclear arms race between the superpowers, the Cold War between the Soviet Union and the United States. In addition, harnessing advanced technology in the media and propaganda to promote

the ideologies of the ruling totalitarian political regimes, and using technology to restrict freedoms by monitoring peoples and spying on them. The focus of Orwell's totalitarian dystopian novel, *Nineteen Eighty-Four*, is on language and discourse as a political means to hid the truth from the mass. This makes easy to manipulate and brainwash people's minds, then it make the people accept all lies and fake propaganda as truths. Orwell has proved the misuse or abuse of the English words in the modern use of English is powerful tool used by political regimes to destroy the human spirit and will, in addition to destruct the true happiness of the people and the real beauty in the societies. This has happened by using the new language 'Newspeak' which has been created by Orwell in this novel. However, the totalitarian regime has been able to destroy the public mind and eliminates the independent thought of the individuals and the society, thus it has become impossible for people to recognize the world around them. This has been done through abusing the English word and manipulating language, in addition to ending the use of so many words like democracy, justice, morality, and so on. In the same time, the words that are related to the communication of ideas have been amended to support the goal of limiting the human consciousness (Muradian, 2017). The paranoia, which has been dominated in Europe during the period of the two World Wars of the 20th century societies, has been reflected in Orwell's *Nineteen Eighty Four*. A sense of disillusionment, horror and shock has been casted by the two World Wars. The people have been left confused and terrified due to rising of totalitarianism regimes; Stalinism, Nazism and Fascism. At that time, it is difficult for the social political institutions to overcome this situation. This novel has translated the political views of Orwell through the literary discourse of the text. Orwell believes that the most significant rights of the society that should be preserved are justice and freedom (Mukherjee, 2014).

The narrative text of *Fahrenheit 451* is related to our real world and represents reality. The novel depicts a real period in the modern history of the United States of America, specifically when so-called McCarthyism has appeared. The term of McCarthyism refers to the process of accusing people of treason or subversion without any true evidence, especially those who are related to communism. McCarthyism is related to American Senator Joseph McCarthy of Wisconsin who has conducted hearings and investigations during the 1950s. He claims that there is a

communist infiltration into various positions in the government of the United States of America that must be exposed. In this narrative text, Bradbury portrays a society deprived of culture and knowledge where books are banned, and the directed trivial programs by government television are offered as an alternative. The novel of Bradbury, *Fahrenheit 451*, has dealt with a serious theme of burning the books. It is a reference to ideological and cultural siege imposed upon a society by a totalitarian regime to make its ideology the dominated one in order to retain power. The novel travels across the inner conflict of Montag and his outward battle against the government. Finally, he breaks the siege and starts his quest for knowledge. The fireman who burns the books turns into a reader of the books and joins the intellectual people. Montag has understood what does the freedom of thought mean, and realized that fire cannot kill the books and the ideas and themes inside them. The events of the novel have indicated that in reality the books are still censored, and frequently banned. The totalitarian political regimes have worked to spread discourse about the bad influences of the books. The authority prevents the people from reading the books, and most of people cannot resist. Thus, the people have been controlled by anti-book discourse which is imposed by power. However, the novel has shown the significance of the books as a source of knowledge and culture, and presented a good example of intellectual resistance represented by the main character that has challenged the corrupt government, and chosen to be free (Irsyad, 2016). It is worth noting that technology is one of the most important means used by the totalitarian regimes to control their subjects. Technologies facilitate the process of monitoring the peoples. Thus, it leads to restricting the civil freedoms and lack of privacy of the individuals and the societies, as well as threatening their security. The data and the historical context confirm the results of the third research question that the text represents reality. Thus, it has become clear to which extent the data have answered the third research question.

The findings have shown that there are ideological links between the two authors, and among the three modern English novels; *Animal Farm* and *Nineteen Eighty-Four* by the British writer George Orwell, and *Fahrenheit 451* by the American writer Ray Bradbury. In the three narrative texts, the corrupt ideologies of the ruling classes dominate the societies within the texts. These ideologies are

imposed by the ruling classes through coercion, as well as manipulation and extensive propaganda. The symbols of corrupt absolute power in the societies within the three narrative texts (Napoleon, Big Brother, Beatty), who live a life of luxury, restricted freedom of thought, practiced murder and violence against their poor subjects, and practiced corruption in various forms. Napoleon used the nine dogs for the purpose of killing and violence, as well as the propaganda of Squealer to secure his absolute power. Big Brother used the Thought Police, spies and surveillance devices to spy on his subjects, and he used the Ministry of Truth as an effective means of propaganda, while he used the Ministry of Love to torture and kill opponents of his ideology. Beatty employed firemen to burn books and people, as the water sprinkler turned into a flamethrower, in order to retain his power. The ideology of the two authors, Orwell and Bradbury, is clearly demonstrated through the narration and the events and characters in the three texts. It is an anti-totalitarianism ideology, and anti-injustice. The three narratives represented propaganda against the corrupt absolute power represented by the totalitarian regimes, at the same time; they represented propaganda for the benefit of the oppressed societies.

Though the writers of these novels are of two different cultures and environments, and two different regions of the world, but their three novels depict totalitarianism and dictatorship and their corruption that leads to create dystopian societies. The British author, Orwell, and the American author, Bradbury, adopted the ideology of anti-injustice in their narrative texts through criticizing the totalitarianism and dictatorship. Thus, there are ideological links between the two authors, and thus among their three narrative texts. It is significant to show the ideological links, because this reflects that the humanitarian global viewpoint, that committed literature reflects, is unified toward absolute power and corruption. This interprets the importance of the social and moral function of literature that rejects injustice and supports the issues of oppressed peoples. Eventually, after discussing the results of the data analysis in the current study, the final statement of the study can be formulated by saying; wherever absolute power exists, then surely corruption exists.

5.4 Linking Results to Theoretical Framework and Existing Literature

A convincing interpretation of the results of the current study requires linking these results to the theoretical framework and the existing literature. Thus, it is essential to explain how the results of this study fit the theoretical framework and the previous studies. The governing theories that underpin the framework of this study are the Marxist Theory and the Social Constructionism Theory. The core of the Marxist theory is the economic forces, because economics is the base on which the superstructure of social, political and ideological realities is built. Marxism concerns with differences of social classes, and it could light economic, social, political and other dimensions. It attempts to reveal the political ideologies in a literary work which is related to the social structure in which the author writes the literary text. Marxism tries not only to comprehend the world but to change it, thus the clash of powers becomes the core of the theory. Marxism sees progress as coming about the struggle for power between different social classes. The view of the history as a class struggle seems to be motivated by the compaction for economic, social and political advantage.

In the Social Constructionism theory, language plays an important role as the meaning and trust carrier. It underlines on the role of language in social context of society. All social activities like; literature, politics, religion, law, and even economy are socially constructed through discourse. So, discourses are considered as the truth which is imposed as reflection in power. The intent of discourse is to know the social construction as a discursive construction wherein basically all social phenomena can be analysed by employing discourse analytical tools. The social constructionism theory looks at the text from a Marxist perspective; it is originally derived from Marxism and devoted to interpret the meanings as social constructs.

Each narrative text (with its setting, characters, events, symbols, and language and discourse) with the key concepts of this study (absolute power, corruption, ideology, micro-universe (text) and macro-universe (reality), in addition to the related concepts (identity, class, culture, dystopia) form a cohesive network, because these concepts are socially constructed. As mentioned in chapters 1 and 2, the Marxist

theory and Social Construction theory underpin this study. Marxism sees the political ideologies that are promoted in a literary work are straight related to the environment (social construct) in which the author is writing the literary text. In the same direction, the Social Constructionism Theory looks at the text from a Marxist perspective (because it is originally derived from Marxism), and devoted to interpret meanings as social constructs. Thus, these two theories are applicable to interpret the themes and concepts that this study investigates. Marxist Criticism and CDA as approaches have been chosen to conduct the analysis in this study, because the two approaches derived from Marxism, and they address the concepts that are constructed socially. So, these two distinct, yet interrelated theories have reciprocally operated in underpinning this study to investigate absolute power-corruption interconnection as the dominant thematic structures of the selected narratives. Furthermore, they have underpinned the analysis of data in investigating the relationship of power and ideology in the narrative texts, and how these texts represent reality. So, this confirms that the results of this study fit the theoretical framework.

The political themes in dystopian societies and totalitarian states have been the focus of so many literary works, especially the novel. The novels have reacted to the political situation development and threats brought up by the evolution of new political establishments. These novels were directed by their writers to the readers for bearing in their mind the importance of warning people about the danger of such totalitarian states. Among the most distinctive works written (in the period of Modernism in English literature) on this themes are; George Orwell's two novels *Nineteen Eighty-Four* and *Animal Farm*, and Ray Bradbury's novel *Fahrenheit 451* (Kozel, 2011). These themes have great significance, because they directly touch people's lives in our real world. Therefore, these selected political novels have been the focus of so many literary, critical, and cultural studies. This study has devoted to determine the interconnection of absolute power and corruption in these selected novels, and the results of the data analysis have answered the three research questions of this study. So, to present a persuasive discussion, the results of this study will be compared with the findings of the previous studies about these novels. In addition, it is significant to confirm how the results of this study have bridged the gap left by the previous researches.

In Orwell's two novels, *Animal Farm* and *Nineteen Eighty-Four*, the theme of absolute power has been investigated by Sebastian. Through the interrogation of the narrative text of these novels, Sebastian has focused on drawing the form of absolute power and its authoritarian methods and negative effects on society. Sebastian's study has presented absolute power through the control over individuals' lives, and it has concentrated on exposing practices of power and confirmed that the love of power was the major motive behind the political action (Sebastian, 2001). The results of the current study may converge to Sebastian's study to some extent regarding the theme of absolute power. However, Sebastian's study did not address the interconnection of absolute power and the corruption resulting from its practices, examining the image of corruption, the social reaction towards absolute power practices, and the representation of these texts to the reality as the current study has done. Navratil's study about George Orwell's *Nineteen Eighty-Four* and Ray Bradbury's *Fahrenheit 451* has focused on revealing the role of absolute power represented by the totalitarian regimes in creating dystopian societies in the two dystopian novels (Navratil, 2008). Navratil's study converges with the current study in certain points, including the role of absolute power in creating a dystopian society, and the investigation of the rapprochement between the texts and the reality. However, Navratil's did not investigate the interconnection between absolute power and corruption, did not shed light on images of corruption, and did not focus on the reaction of societies within narrative texts against the practices of power.

Sewlall's study concluded that Orwell's novel, *Animal Farm*, could be read as traditionally as an attack on dictatorships and absolute power in the world (reality) in general, and a satire on the Bolshevik Revolution in Russia in particular (Sewlall, 2002). Pelissioli, through studying Orwell's novels, *Animal Farm* and *Nineteen Eighty-Four*, investigated absolute power and revealed that the signals to Communism as sort of totalitarian regime represented absolute power should be generalized to read as signals to any sort of totalitarian regime (Pelissioli, 2008). Loverinovic analysed the features of totalitarianism as absolute power in Orwell's novel *Nineteen Eighty-Four*. Loverinovic stated that the society was governed by strict rules (Loverinovic, 2014). The studies of Sewlall, Pelissioli and Loverinovic focused on drawing the form of absolute power and its authoritarian methods and

negative effects on society, and the relation between the text and the reality. However, they did not investigate the interconnection of absolute power and the corruption, and they did not focus on the negative effects of absolute power on class, identity, and culture of the societies inside the narrative texts.

The concept of ideology was investigated by Dikiciler who stated that the collective conscience and obedience of the individual, in Orwell's *Nineteen Eighty-Four*, are the base on which the totalitarian and authoritarian regime, which represents absolute power, is built. The researcher stated that the political regime aims at securing the dominant ideology and ensuring its continuity in order to control over masses (Dikiciler, 2017). Gerhard examined in *Nineteen Eighty-Four* how the totalitarian government exercised diverse forms of discipline over the minds of people. The researcher confirmed that the totalitarian regime manipulated the minds of citizens by using ideology in order to maintain its absolute power over the society (Gerhard, 2012). Dikiciler and Gerhard focused on the relation of ideology and power and the methods used by that the totalitarian regimes to control the minds of the people. However, they did not investigate the interconnection of absolute power and the corruption, and the relation of the text and the reality. Tereza analysed the two dystopian novels *Nineteen Eighty-Four* and *Fahrenheit 451*. Tereza's study focused on the concept of the dystopian society which created by absolute power represented by totalitarian regimes (Tereza, 2016). The theme of corruption in Orwell's novel *Animal Farm* was investigated by Nouasri. He exposed some aspects of corruption in education in the society of *Animal Farm*, and focused on Orwell's purpose behind his writing this novel (Nouasri, 2015). The study of Nouasri did not investigate how the corruption relates to absolute power, and did not search the relation of power and ideology, and the relation between the text and the reality.

Boukemmouche investigated, in Orwell's novel *Nineteen Eighty-Four*, how dictatorial regimes used ideology and certain practices for manipulating to retain power and acquiring total control over the society (Boukemmouche, 2017). Suciu analysed absolute power of the totalitarian regime which has been depicted in Orwell's novel *Nineteen Eighty-Four*, and stated that the traditions were changed by the politics of regime, and new ideologies were imposed. Suciu showed the manner

in which an oligarchies system abused and changed the traditional human values, and how the individual identities were cancelled by new totalitarian ideologies (Suciu, 2013). Boukemmouche and Suciu investigated the concepts of power, ideology, and the practices of the totalitarian regime in imposing its ideology, but both of them did not investigate the rest of the concepts that were investigated in the current study, primarily the interconnection of absolute power and corruption, and the relation of the text to reality.

Monica showed the convergence of the events in *Animal Farm* (the micro-universe (text) to what happened in reality (macro-universe). The researcher showed the discrimination of upper class to the lower class under dictatorship of communism (Monica, 2011). Awan and Raza focused on the dangerous impact of totalitarianism which generates dystopian society in Orwell's two novels *Animal Farm* and *Nineteen Eighty-Four*. They stated that the upper class could control and exploit the lower class. The researchers confirmed that the two novel represented our real world (reality) and depicted the nightmare of totalitarianism as experienced in twentieth century by many dictators like Mussolini, Hitler, Franco and Stalin (Awan and Raza, 2016). Goncalves connected the dystopian novels, of Orwell's *Animal Farm* and Bradbury's *Fahrenheit 451*, with reality (micro-universe and macro-universe). Goncalves believed that these two novels are a gaze to political sphere to which literary discourse might be taken, and thinking politically about literary production might be an option (Goncalves, 2017). The studies of Monica, Awan and Goncalves share common points with the current study, because they investigated the concepts of absolute power, class, dystopia, and the relation of the narrative texts to the reality. However, they did not investigate the interconnection of absolute power and corruption, and they did not study the relation of ideology and power. In addition, all the mentioned studies did not examine the image of corruption and the social reaction towards absolute power, did not find ideological links between the three narratives, as the current study has done.

Finally, and based on the discussion above, it can be said that the current study has acquired a uniqueness that distinguishes it from the previous studies related to the literature on the three novels. The current study has bridged the gap left by previous

researcher through determining the interconnection of absolute power and corruption, examining the image of corruption and the social reaction towards absolute power, and finding ideological links between the three narratives. In addition, this study investigated the concepts of power, corruption, ideology, micro-universe and macro-universe, as well as the effect of power in creating class disparity, reshaping the culture and identity in societies within the three narrative texts together. Thus, the current study presents something new that previous studies did not involve it.

5.5 Evaluation of the Results

To evaluate the results, it is significant to answer this question; what do the results of this study mean? The results of this study have confirmed the interconnection of absolute power and corruption, the relation of power and ideology, and the representation of the three narrative texts to the reality. In addition, the results have revealed the negative effects of absolute power in reshaping identity, culture, social classes and creating dystopia in the societies inside the narrative texts, and thus in the reality. Furthermore, this study examined the image of corruption, and the social reaction towards absolute power practices through the interrogation of the textual discourses of these novels. As a critical approach to the study of discourse, this study has concerned with unrevealing the manipulation in language and discourse used in the narrative texts. In addition, the study has shown the ideological links among the three novels together. Wherein the data analysis have revealed that the totalitarian systems in the three texts share same approach in imposing their ideology on their subjects and trying to control their minds in order to retain power, despite that the means are different in the three novels to achieve this end. In addition, the results have indicated that there is a united ideological attitude of the two writers, Orwell and Bradbury, against the totalitarian and dictatorial regimes. The British author, Orwell, and the American author, Bradbury have criticized, attacked, and exposed the practices of the corrupt absolute power through writing these narrative texts that represent propaganda against the totalitarian political regimes and their corruption. They express strongly a supportive position of the oppressed masses.

Based on what has been mentioned above, it could be said that the current study has achieved the objectives for which it has been conducted. The findings of the current study have bridged the research gap and made the problem of the study understood. The results of data analysis have achieved the objects of the study through answering the three research questions. The results of the study have matched its theoretical framework. In addition, the study has formed an extension of the previous studies on the theme of absolute power in the three narratives of Orwell and Bradbury, with points of similarity and difference, especially with regard to the results. The results have determined absolute power-corruption interconnection. So, this study has provided better understanding of the interconnection of absolute power and corruption as a prominent phenomenon in the old and the modern human history which deeply touches people's lives. Thus, it is expected that the current study will contribute to the knowledge base related to the field of English literature in general, and the political novel in particular, in addition to the body of research on the three modernist English novels. Furthermore, this study can be a source for new researchers about those two authors and their selected novels.

5.6 Summary

Chapter 5 has been devoted to discuss, interpret and evaluate the results of analysis that have been obtained in chapter 4, and to compare and tie these results with other research findings. Chapter Five of this study has involved two major section; summary of the study, and discussion of findings. The results have been interpreted based on the data, knowledge of data, the theoretical framework, and the existing literature that are the main elements in writing the section of results discussion. Each research question has been restated, and the findings that relate to it have been briefly presented. Then, it has been explained how the findings of this study will support the knowledge and extend it in the literature on the three novels of Orwell and Bradbury, and the literature on the political novel. The discussion of the three research questions' findings could be summarised in Table 5.1.

Table 5.1 Discussion of Findings

RQ1	RQ2	RQ3
The results of data analysis determined that the corruption is interconnected with the practices of the symbols of absolute power in the three narrative texts; Napoleon in <i>Animal Farm</i> , O'Brien in <i>Nineteen Eighty-Four</i> , and Beatty in <i>Fahrenheit 451</i> .	The totalitarian regimes (the holders of absolute power) in the three narrative texts resort to impose their ideology. Thus, they retain their power.	Being an imaginative works of art, the three narrative structures communicate such human situations to the reader, i.e. the text represents the reality.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

Chapter six, the last chapter of this study, is devoted to present the conclusions of this study and the recommendations for further research. So, it involves two major sections; the conclusions section, and the recommendations section. The conclusions section has a great significance, because it represents the final researcher's study statement. It closes the door of the entire project and provides the whole study conclusion. The conclusions will be assertions that based on the findings of the study. Through the conclusions, it will be clear to what extent that the posed research questions have been answered through the data analysis. In addition, the issues that support the theoretical framework of the study are addressed through the conclusions. This means, if the data have supported the research questions, then it could be concluded that the data support the validity of the theories which were being tested in this study. Eventually, the conclusions section provides a chance to show how findings of the study contribute to the knowledge base related to the field of the study. The recommendations section is also very important. The recommendations of this study will not be based on opinions; rather they are based on the results of this study. The recommendations will stay close to the data and the scope of this study. However, the practicality of the recommendations will be taken into account. The recommendations can provide suggestions and ideas for researchable topics. Thus, the recommendations for further research can be valuable to other researchers in the same field, especially the graduate students who are interested in such topics.

6.2 Overview

The findings of this study has expanded the work of the previous researchers on the theme of absolute power in the three selected modernist English novels (*Animal Farm*, *Nineteen Eighty-Four*, and *Fahrenheit 451*) in particular, and on the body of research on the area of political English novels in general. The results of the study have determined absolute power-corruption interconnection. Thus, the final statement of the study can be formulated by saying; wherever absolute power exists, then surely corruption exists. The data analysis, and the investigation of the concepts of the study that the research questions involve, has led to reach the requested findings and achieved the objects of this study. Thus, based on the findings which are based on the data analysis, it could be concluded that there is a deep rooted connection between absolute power and the corruption in the societies inside the three narrative texts.

The practices of absolute power in the three texts, represented by Napoleon, O'Brien, and Beatty respectively, have been completely interconnected with corruption. The analysis of the data has clearly confirmed that the corruption, resulting from absolute power, has appeared in multiple forms; political, ideological, social, financial, and moral corruption. Napoleon and the pigs, as a ruling class, have oppressed the animals, they have deceived them and stolen the farm resources, and they have enjoyed a life of luxury. In return, the rest of the animals have turned into an oppressed and deprived lower class. O'Brien and the members of the Inner Party have represented the upper class; they have enjoyed special privileges, and practiced corruption. While the ruled lower class has suffered from hunger, injustice and oppression. Beatty, which has represented the government, has practiced killing and burning the books. In addition he practiced ideological corruption. He has worked to promote the government's material culture by claiming that books poison the mind, and they are the source of evil and unhappiness. The serious negative effects of the corruption are similar in all the societies governed by totalitarian regimes. However, the social reaction towards the corruption has appeared unified against the corrupt absolute power, but it has come at different levels and with different results in the three novels. In *Animal Farm*, the opponents of Napoleon were killed, Snowball has

been expelled by force, and the rest of the animals have hid their rejection of injustice and remained silent. In *Nineteen Eighty-Four*, Winston has faced horrific torture and brainwashing, and thus surrendered to the will of Big Brother. The best results of the social reaction against the corrupt absolute power in *Fahrenheit 451* when Montag has found himself through cultural shock and then triumph over the government when he has succeeded in leaving the city and joining the book lovers and the intelligentsia in the wilderness.

In *Animal Farm*, the pigs have employed manipulative discourse for two goals; the first is to encourage all the animals to rebel against Mr. Jones and fight to gain their freedom from domination of human, the second is to make the pigs possess power and domination over the rest of the animal in the farm. The pigs have promoted anti-human ideology through their discourse by focusing of the animals' suffering due to the cruelty and the greed of human, and then invite the animals to throw out the human being as the only solution to get their freedom. For creating negative labeling for the human being, the pigs have employed linguistic strategies in their discourse in order to drive the animals emotionally to rebel against human, in the same time to convince the animals that they can trust the pigs and follow them. After the revolution, the pigs have adopted "pigs' racism" ideology. The pigs have employed strategies for imposing their ideologies, and changing of Animalism's principle. Through their discourse, the pigs have represented themselves positively; it has become acceptable that the pigs deserve better position and privilege with full access to the resources of the farm, because they are "more equal". So, this determines the corruption of the pigs that related to their power.

In *Nineteen Eighty-Four*, the language has manipulatively been employed in order to impose the Party's ideologies, and to achieve dominance and control over the society. CDA's strategies employed in the analysis have revealed the process of manipulation of the people's minds through using new language "Newspeak", for imposing ideology and controlling minds to retain power. These strategies of manipulation have linguistically been manifested through different methods; using slogans and caption, naming things, and inventing terms and words. Beside Marxist criticism, employing CDA, as an analytical approach in conducting the analysis, has

shown to which extent that the language and discourse in the narrative text are exploited, by using various tactics, to impose ideology and to control the people's minds for retaining power. The Party's use of manipulative language to deceive its subjects is an image of the corruption of the political regime that interconnected to its power.

In *Fahrenheit 451*, the government has adopted a material culture and made the society seeks happiness through consumption rather than thought. The people spend their time in watching television for entertainment; they have no time for thinking of serious issues. The people must not keep or read books. The books must be torched to rid the society of the destructive literary texts. Knowledge means unhappiness, so competing ideas must be repressed. This is the ideology of the State that has been proclaimed in this novel. Thus, the discourses of hegemony and struggle of classes have developed the narrative in this novel. The character of the protagonist, Guy Montag, has been shaped by the secondary characters' discourses. Beatty wants to keep him from changing, while Clarisse and Faber help him on transferring from a submissive individual to enlightened individual. Foucault looks at discourse as a system of knowledge that could be used by those in power who create the conditions in order to form subjects for shaping and structuring of societies. CDA, as an approach, puts language, and broadly discourses as means for ideological manipulation that legalizes the social disparity and unequal power relations in society. Foucault's theories primarily address the relationship between power and knowledge, and how they are used as a form of social control through societal institutions (Rouse, 1994). Based on Foucault's Perspective, power is based on knowledge. In one hand, power benefits from knowledge, on the other hand, power reproduces knowledge in order to shape it according to its intentions. Foucault's epistemological patterns of thinking have served in interpreting Bradbury's *Fahrenheit 451* as a narrative of politics. In Bradbury's novel, the modern human situation in its darkling sphere is exposed, where humans become the tools to perform power's controlling ideology, and this clear image of the corruption of political regime.

Besides, it could be concluded that power is related to ideology in the three narrative texts. The manipulation of language and discourse and the intense

propaganda along with the violence have led to impose ideology of totalitarian political regimes, in order to retain and reinforce their power upon the societies. In addition, the practice of corruption in all its forms has caused the reshaping of the identity and culture of the societies and individuals, creating social and economic disparity and conflict among the social classes, and finally establishing dystopian societies.

Class and identity are influenced by social changes. Thus, the identity of the ruled social group (which is restricted by the membership rules and professed characteristic attributes or predictable behaviours) is changed due to the ideologies and cultures that are imposed by the ruling class. According to the findings of the data analysis of the three narrative texts, it could be concluded that the class, identity, and culture has been reshaped due to the corrupt practice of the absolute power of the totalitarian regimes that have governed the society within the three texts, and then dystopian societies have been created. In *Animal Farm*, the animals before the revolution, all the animals on the farm are belong to the same class, identity and culture. They have adopted the principles of animalism, that base on the equality and unity of all animals. After the rule of Napoleon, class, identity and culture have been reshaped. The pigs have become a ruling class and adopted the ideology of pigs' racism and the culture of humanism. The rest of the animals turned into a lower class, and their identity and culture have been transformed from revolutionary animals believing in the principles of animalism and equality, to submissive animals and consuming the culture imposed by pigs. In *Nineteen Eighty-Four*, class, identity, and culture of the society have already reshaped. The Party in Oceania has imposed its ideology upon the people in a very cruel way, and created dystopian society. The ruled class, which forms the majority, has become silent. At the individual level, Winston has secretly kept his identity and culture for some time, he has thought of the world around him, he has a will to reject Big Brother's regime, so he has tried to rebel. Eventually, Winston has been arrested. After torturing and brainwashing, he has left Room 101 with deformed identity. He has become 'unperson' who believes in culture of the Party and submissive to the will of Big Brother. In *Fahrenheit 451*, imposing the government's ideology and culture which has resulted in reshaping of class identity and culture of society and individuals, thus a dystopian society has been

created. The ruled class has given up its identity and culture, and it has started consuming the material culture of the government. Montag has regained his true identity; it is a bright point in the novel. He has decided to give up his deformed identity which has been made by the government. The murder of Clarisse and the attempt to arrest and kill Montag after experiencing an intellectual awakening as a result of a cultural shock, are the reasons behind Montag's joining the books lovers group, where the human identity and culture.

In *Animal Farm*, Napoleon has imposed his ideology, upon the rest of the animals in the farm, with the help of his followers, especially the eloquent orator Squealer, and his security force which is represented by the nine dogs. Squealer has adopted Napoleon's policy and philosophy, and turned into a propaganda machine that supported Napoleon's ideology. Squealer has portrayed Napoleon's lies as facts and justified Napoleon's crimes. While the dogs have taken on the task of carrying out Napoleon's orders to get rid of opponents through the use of violence. Furthermore, the gradual change of the Seven Commandments by using language and discourse manipulation, that Napoleon has made, has enabled him to impose his ideology, thus preserving his power and interests. The corrupt practices of Napoleon have created disparity between classes of society, reshaped the identity and culture of society and individuals, and thus created a dystopian society.

In *Nineteen Eighty-Four*, the Party in Oceania has imposed its ideology upon the people in a very cruel way. The political regime of Big Brother imposes a strange language 'Newspeak', and contradictory slogans that people must believe in and act according them. The Party has put the entire community under a strict surveillance, and practiced violence, torture and murder against the opponents, what has happened with Winston is the best example of that. The Big Brother regime has established a police state ruled by iron and fire and based on fear and terror. The Party has created disparity between classes of society, reshaped the identity and culture of society and individuals, and thus found a dystopian society. The Party has done all this, by the help of technology, in order to stay in power and keep its power.

In *Fahrenheit 451*, the government has imposed its ideology upon society with the help of technology. Technology has been used to burn the books (the source of culture and knowledge) that the government considers the source of evil and unhappiness. The government has used technology to restrict freedom of thought through surveillance, and in promoting the government's ideology by using television screens in the houses to broadcast entertainment and silly programs in order to flatten people's minds and prevent them from thinking about serious and important issues, and thus control their minds. Montag's wife and her friends have turned into TV addicts who have lived a superficial life and carried a materialism culture. These women have provided a clear example of the results of imposing the government's ideology and culture which has resulted in reshaping of identity and culture of the society and individuals, thus a dystopian society has been created. The murder of Clarisse and the attempt to arrest and kill Montag, after experiencing an intellectual awakening as a result of a cultural shock, have indicated that the government rejects any thought or culture that opposes its ideology. All these practices serve government's survival in power. However, the data analysis confirms that there is a common ideological links between the three narrative texts. It has become clear that ideology is linked to power within a closed circle. Ideology supports power, meaning ideology supports the political regime to come in power, then the political regime uses its power to impose its ideology which ensures the totalitarian political regime's remaining in power. The use of language and discourse is the cornerstone of this process.

It could be concluded that the findings of this study have shown ideological links between the two authors, and thus among the three modern English novels; *Animal Farm* and *Nineteen Eighty-Four* by the British writer George Orwell, and *Fahrenheit 451* by the American writer Ray Bradbury. It is significant to show these ideological links, because this reflects that the humanitarian global viewpoint, that committed literature reflects, is unified toward absolute power and corruption. This interprets the importance of the social and moral function of literature that rejects injustice and supports the issues of oppressed peoples. It could conclude that Orwell's room 101, and Bradbury's helmet numbered 451 became prominent dangerous

symbols of the suppression of thought and freedom, and the enslavement of peoples living under totalitarian regimes.

Eventually, it could be concluded that the narrative texts (the micro-universe) represent reality (the macro- universe). This conclusion asserts the findings that have been obtained through the data analysis. Literature, includes novels, represents a container and, in the same time, a response to the social and political issues in the real world. So, literature could inform reality. Linking these texts with the historical context and the social and political structures which have produced these texts has confirmed that the three narrative texts have depicted a real period in our modern history. The narrative discourses of *Animal Farm* have involved events, themes, characters, symbols, and implications which indicate that the literary work is related to real life. In addition to the author's ideological orientations which are anti-communism, a rapprochement has been revealed between the text and reality. Thus, it could be concluded that the animal farm within the narrative text symbolizes Russia at that time. Likewise, Mr. Jones symbolizes the last Tsar, Nicholas II. Old Major refers to Karl Marx, the animals' revolution in the farm indicates the Bolshevik revolution in 1917, 'Animalism' or the seven commandments refers to communism, and Napoleon represents Stalin.

The narrative text of Orwell's *Nineteen Eighty-Four* indicates that this literary work represents reality. Within the narrative text (the micro-universe), there is a constant struggle between these great powers for more control over the world. This sends a clear hint about what is happening in our real world (the macro- universe) of conflicts and wars for the same purpose; it refers to the first and second world wars. Thus, each of these three superstates in the novel is racing for the possession of the greatest power that enables it to get rid of its competitors. Every superstate is trying to seize, alone and without competitors, the world's economic resources, and to be the political decision maker who has great impact over the world. This is similar to what happens in our real world. Wherein there is a nuclear arms race between the superpowers, the Cold War between the Soviet Union and the United States (after World War II), in addition to harnessing advanced technology in the media and propaganda to promote the ideologies of the ruling totalitarian political regimes, as

well as using technology to restrict freedoms by monitoring peoples and spying on them. Based on the historical context in which this novel has been written, it could be said that Oceania looks, geographically, like NATO. Eurasia refers to zone of influence of Russia, whereas Eastasia indicates the Far East.

Thought police, and its Room 101 for torturing and brainwashing, in the novel could be compared to the Central Intelligence Agency (CIA) in USA, who practices a controversial policy of torture. Likewise, it could be said that USA national security apparatus is similar to the widespread system of surveillance in Oceania. The process of arresting, torturing and then brainwashing of the protagonist of novel, Winston, is a fundamental event in the novel. This event creates similarity with the Soviet Union kangaroo courts, which are sham trials. In addition, it is similar to the manner of torture that intelligence agencies and Soviet secret police have employed. However, it could be concluded that Big Brother parallels Stalin, Goldstein parallels Trotsky, and the Soviet Union resembles Oceania.

As a critical approach to the study of discourse, this study has concerned with unrevealing the manipulation in language and discourse used in the narrative texts. In addition, the study has shown the ideological links among the three novels together. Wherein the data analysis have revealed that the totalitarian systems in the three texts share one approach in imposing their ideology on their subjects and trying to control their minds in order to retain power, despite the means are different in order to achieve this end. In addition, the results have indicated that there is a united ideological position of the two writers, Orwell and Bradbury, against the totalitarian and dictatorial regimes. The British author, Orwell, and the American author, Bradbury have criticized, attacked, and exposed the practices of the corrupt absolute power through writing these narrative texts that represent propaganda against the totalitarian political regimes and their corruption. They express strongly a supportive position of the oppressed masses.

The relationship of literature with the real world or the reality has been realized in a variety of ways, one of them is that the literary works imitates or represents reality. The familiar proposition is that the relationship should be viewed

in terms of expression, i.e. the literary work provides a means through which the writers of the literary texts express their responses to the reality (Allan, 2001). Literary representation of reality could be understood through conceptualization as the linkage between literature and reality. Through its fictional descriptions, literature represents the concepts of our realistic life. Through a conceptual system, culture could see the world and, through this system, literature depicts the reality (Davidsen, 2018).

Absolute power represented by the totalitarian political regimes has associated with corruption and the imposition of ideologies that achieve their interests. These regimes have adopted a pragmatic and utilitarian materialist philosophy, and did everything in order to remain in power and benefit from the privileges of this power. They have believed in the Machiavellian principle, "the end justifies the means". It is clear that the three narrative texts related to the real world that the authors lived in, and the aim behind writing their novels is to warn the people from a dystopian future that waits them if things remain the same. This is the implied warning messages conveyed by these novels. Eventually, through the conclusions, it has become clear that the posed research questions have been answered through the data analysis to a great extent.

Since literature has social and ideological function, this in turn will allow to deal with themes or ideas such as politics of literature (literary politics) as a directed or intentional discourse in which political discourse attempts to employ literary text as a means of promoting for certain ideologies or concepts. Concurrently, one has to deal with the concept of political literature, which stems from the function of literature in treating the affairs of reality in its multiple dimensions; this includes the political affairs in order to address reality and the thought of man. In this view, the current study has analysed the three novels of Orwell and Bradbury in terms of the main political ideas and ideological concepts expressed through these literary works. The central political idea that appears in these novels is the absolute power, and corruption resulting from practicing absolute power. The theoretical concepts that have been established for this study, Marxist theory, social constructionism theory, Marxist criticism, CDA, absolute power, corruption, and ideology, as well as, related minor

concepts; identity, culture, class, and dystopia are socially constructed. The governing theories, the Marxist Theory and the Social Constructionism Theory have underpinned the framework of this study. According to the findings, it has become clear that data have supported the research questions. Thus it could be concluded that the data support the validity of the theories which were being tested in this study.

Lastly, it is worthy to state that the novelty or originality of this study lies in determining the interconnection of absolute power and corruption for filling the gap in the literature on the three selected narrative texts of Orwell and Bradbury. The current study provides better understanding to this interconnection as a prominent phenomenon in the old and the modern human history that has been encoded in the English literature through political novels, because it touches people's lives deeply. This study has examined the image of corruption, and the social reaction towards absolute power practices through the interrogation of the textual discourses of these three novels. This study has exposed how the corrupt absolute power reshapes class, identity and culture of the society, through imposing corrupt ideology, to retain its power and interests. The contribution of the current study lies in enlarging the body of research on the three selected modernist English novels in order to enrich literature on these three novels in particular and to enrich the literature on the political English novels in general. To the knowledge of the researcher, this study is the first study that investigates the interrelatedness of the concepts of absolute power and corruption and determines the interconnection between them through analysing the selected novels of George Orwell and Ray Bradbury, so its results will be a source for new researchers about the two authors and their selected novels. It is expected that this study provides information, knowledge and new ideas of research in this literary field, especially for the researches who are interested in the topics of absolute power, corruption, ideology, and representation of the narrative text to the reality.

Revealing the latent purposes behind writing these novels, explaining the symbols, and interpret the implied messages conveyed by these novels are significant outcomes of this study. Hence, this study is expected to confirm the moral and social function of literature by examining the literary ideology, as expressed in the novels under the study, which can be utilized by other writers and critics who

interested in monitoring aspects of corruption of absolute power, to defend the humanitarian issues, human rights, and the freedom of societies. The results of the study can contribute in the reinforcement of the culture of peaceful and intellectual resistance against the ideologies of corrupt absolute power, thus the results of the study send the readers a clear message in this respect. It is expected to persuade the readers, especially the young researchers and students to think critically about the role of government in their lives.

6.3 Recommendations

The recommendations of this study will not be based on mere opinions, rather on the results of this study. The recommendations will stay close to the data and the scope of this study. However, the practicality of the recommendations will be taken into account. In addition, the recommendations can provide suggestions and ideas for researchable topics. Thus, the recommendations for further research can be valuable to other researchers in the same field, especially the graduate students who are interested in such topics. The current study has been conducted to determine "the interconnection of absolute power and corruption as encoded by Orwell and Bradbury in their selected modernist English novels". One of the main results of this study is that these narrative texts represented the reality and our real world, so it could be said that absolute power in the societies within the texts is an image of absolute power which has been practiced by the totalitarian political regimes that have governed the people in our real world. Absolute power has been used by the totalitarian regimes to suppress freedom and thought of the people, oppress them, steal the country's wealth, and practice the corruption in all its forms. This power is exercised by the ruling class regardless of the form of the political system, whether it is a monarchy, republican, presidential or parliamentary. Thus absolute power is a serious phenomenon that has originated in the ancient and contemporary history of humanity, so it deserves attention and study because it deeply affects people's lives, freedom, dignity and their loaf. Absolute power is a danger threatening humanity at all times and anywhere in the world.

Based on the social function of literature, and its role in the formation of thought, it is significant to strive to create a unified position by writers, authors, critics, and specialized researchers towards adopting a literary ideology standing against the ideology of absolute power and totalitarian political regimes. Such a literary and ideological position that supports the oppressed masses will deepen the masses' awareness of the dangers of absolute power, its corruption and its dangerous negative effects. Thus, a culture of awareness will emerge, and this culture will produce intellectual resistance that helps to stand in the way of the emergence of absolute power or the totalitarian regimes in human societies around the world. Furthermore, to reinforce this literary-ideological position, it will be useful to adopt political novels that criticize and attack absolute power and the totalitarian regimes, to be included in the syllabus of the colleges in literary and humanitarian specializations.

Technology is one of the most important means used by the totalitarian regimes to monitor their subjects, spy on them, and restrict their freedom. Technology also uses to torture, oppress and kill the people, and this has been portrayed by Orwell and Bradbury. In our today's world, the invention of satellites, the Internet, and smart phones, in addition to the possibility of locating sites through GPS maps, all these technologies facilitate the process of monitoring the peoples and the countries all over the world. Thus, it leads to restricting the civil freedoms and lack of privacy of the individuals and the societies, as well as threatening their security, if these technologies are used negatively by the corrupt totalitarian governments and political regimes. The technological development, that is occurring with an unexpected speed throughout the recent decades in our world, raises the concern of the people greatly, especially after the terrifying progress in the invention and production of nuclear, biological and chemical weapons, intercontinental missiles and drones. One can imagine what would happen to humanity in our world if the totalitarian regimes could possess these destructive capabilities and use them. Therefore, the writers of the political novels at the present time are supposed to pay attention to this issue, make it a main topic in their writings, and warn people of the potential risks in this respect.

Finally, after completing the presentation of the most prominent conclusions that have been obtained through the research process on the interconnection between

absolute power and corruption in the three narrative literary works of Orwell and Bradbury, and discussed in the light of the results of this study and the scope of the study, so some ideas and topics for future studies in this area have emerged in the researcher's mind. Thus, from the viewpoint of the researcher there are some recommendations for further research for extending the knowledge base in the area of this study. These recommendations can be presented as follows:

1. Considering severe lack of literature on corruption in the three selected novels of Orwell and Bradbury, and in the political novels in the English literature in general. The current study has determined the interconnection between absolute power and corruption and presented some images of the corruption, but it has not investigated in detail these images of corruption, as the study has focused on the relationship of power and corruption, hence there is a need for further research on the topics related to the images of corruption in its all forms. It is useful that the recommended research investigates in how political, financial and ideological corruption has turned into an artery that nurtures totalitarian regimes, and how moral and social corruption cause weakness and deteriorating in the social relations as well as a decline in human and moral values, then this leads to the disintegration of the society and thus the process of controlling the society by the totalitarian regimes will be an easy process. It is also useful to investigate the forms of moral and social corruption and hypocrisy practiced by the totalitarian regimes in order to highlight the ugliness of these regimes, thus generating a social will that rejects the corruption of absolute power.
2. Similar studies are recommended to be conducted on these three novels and on the political novels in the English literature in general on the social reaction towards absolute power. The current study has dealt with the social reaction against corrupt absolute power and presented its images in general. Nevertheless, this topic needs a deep and detailed research that monitors and records the social reaction against totalitarian regimes, and answers the question of how the social reaction can be directed to be an intellectual and cultural collective pattern in the society in a way that helps in creating

awareness in the societies, governed by totalitarian regimes, to adopt the principle of intellectual resistance to refute the ideologies of absolute power, and transform the social reaction from the individual situation to the collective status.

3. It could be recommended to conduct studies on reshaping identity and culture of the individuals and the societies inside the three narrative texts, and in the political novels in the English literature. The current study has investigated the issue of reshaping identity and culture as a result of corrupt practices of absolute power. Therefore, there is a need to an independent and deep research on this important theme. Further research and investigation of individual and social cultures and identities and their exposure to distortion and reshape under the rule of totalitarian and dictatorial regimes will be of a value.
4. Studies are recommended to be conducted on these three novels and on the political novels in the English literature in general on the disparity and conflict among social classes under corrupt absolute power. Some questions that are important to be answered: how does the ruling class oppress the ruled class, how do money and economy play a major role in directing the conflict between classes, and what are the reasons and the results of this conflict and its relation to reshaping identity.
5. It could be recommended to conduct studies on the political novels in the English literature on the ideologies that have been adopted by the writer of these novels. These novels represents the ideological attitude of their writers, whether the writer's position is in opposition to or supportive of absolute power. In addition to determine whether the writer is in line with the social and ethical function of literature that adopts and supports the issues of the oppressed masses, or the writer supports the corrupt absolute power, and his novel serves as an propaganda for the corrupt totalitarian regime.
6. Studies are recommended to be conducted on these three novels and on the political novels in the English literature about the literary discourses in these novels. It is significant to investigate discourse of the centre which represents

absolute power, and the marginal discourse which represents the oppressed ruled class, and explain how those who have influential discourse keep power.

7. Studies are recommended to be conducted on these three novels and on the political novels in the English literature about the overwhelming desire of totalitarian rulers to remain in power and the hidden motives behind their desire to possess absolute power, through psychological analysis of the characters within the narrative texts, that represent absolute power, as well as the analysis of the discourse of these characters. In addition, defining tendencies and orientations of these characters to interpret their behaviours and determine their common characteristics in order to find a convergence between these characters and real personalities of totalitarian rulers in our real world.
8. Finally, it could be recommended to adopt the Marxist Theory to underpin the recommended studies on the political novels. This theory provides a vision to reveal the ability of narrative literary works to embody the social, economic, and political conflict between classes. In the same time, it is recommended to rely on the Social Constructionism Theory which is devoted to interpret the meanings of the text as social constructs. It is beneficial to use Marxist criticism with CDA together as analytical approaches to analyse the texts of political novels. Marxist criticism (or Marxist Literary Criticism) is literary criticism based on Marxist philosophy and Marxist thought in analysing the text. Despite its concerning with ideology and class difference, but it also deals with the literary aspects in the texts. In the same time, CDA analyses discourse of the text through linguistic strategies to reveal ideology and power. Both of them are concerned with the context and the environment that produced the text. So, it is worthy to mention that the use of these two analytical tools together will create integration in the analysis of the text, where the literary and linguistic aspects will be surrounded. This makes the findings of the analysis reliable.

6.4 Contributions and Implications of the Study

The interconnection of absolute power and corruption is as a gap and a missing feature in the literature on the three selected narrative texts of Orwell and Bradbury. Thus, the novelty or originality of this study lies in determining the link between absolute power and corruption for bridging the mentioned gap, due to its importance. The current study would provide better understanding to this interconnection as a prominent phenomenon that has been addressed in the English literature through political novels, because it touches deeply the people's lives inside the narrative texts and the reality. Determining the link between absolute power and corruption in the narrative texts is very significant, because it would provide special insights for us to understand the world around us, being these texts represents reality.

This helps in understanding the relationship of absolute power and corruption as a cause-and-effect relationship. Understanding this link is an important issue for societies within texts (and thus for societies in our real world). It leads to create a social reaction against the practices of absolute power in order to get emancipation. Consequently, getting rid of corruption - as an effect - (which deprives people of their rights and freedoms and causes them to suffer) cannot be achieved unless absolute power is eliminated - as a cause. On the other hand, the continuation of corruption means the continuation of the absolute power, because corruption is an artery that nourishes the absolute power and enhances its domination.

However, the contributions and implications of the current study could be listed in the following points:

1. Contribution to the field: This study contributes to literature and the researchers' knowledge. It enlarges the body of research on the three selected modernist English novels, and enriches literature on these three novels in particular and the literature on the political English novels in general.
2. Contribution to influence to writers and critics of the same field: This study examines the literary ideology as expressed in the three novels under the

study. This can be utilized by other writers and critics, who are interested in monitoring aspects of corruption of absolute power, to defend the humanity and the freedom of societies through promoting the ideology of anti-injustice in their writings.

3. Contribution to audiences' culture: The study reinforces the culture of peaceful and intellectual resistance among readers against the ideologies of corrupt absolute power.
4. Contribution to promote critical thinking: The study contributes to persuade the readers, especially the young researchers and students to think critically about the role of governments in their lives.
5. Contribution to awareness of the society: The current study provides better understanding to the interconnection of absolute power and corruption as a prominent phenomenon that addressed in literature, especially the novels under the study. This would provide special insights for us to understand the world around us, being these texts represents reality.
6. Contribution to provide information, knowledge and new ideas of research in this literary field, especially for the researches who are interested in the topics of absolute power, corruption, ideology, and representation of the narrative text to the reality.
7. This study contributes to highlight the importance of the social and moral function of committed literature that rejects injustice and supports the issues of oppressed peoples.
8. It is possible that this study will be utilized in another field of criticism, which is cinematic and theatrical criticism. This study can help in developing the capabilities of screenwriters and directors by shedding more light on the

themes that show the relationship of absolute power and corruption in their production.

9. This study can benefit studies specialized in literary fiction (narrative) criticism towards the political and ideological criticism of the great world-famous literary and narrative works.
10. Enriching the library, as this study can benefit graduate students in expanding research on themes of absolute power and corruption in other literary and narrative works, and for other writers.
11. It is possible that this study can establish for an idea or project of 'the narrative laboratory' at the university, which can include a group of professors, lecturers and researchers. This narrative laboratory specializes in studying all the prominent international narrative literary works in the field of political novels related to the theme of absolute power and totalitarian regimes.
12. This study may motivate some critics and writers in this field to seek to establish a new literary genre specialized in writing about power and its practices in any society, it might call this new literary genre 'the authoritarian novel'.

In short, this study has investigated the concepts of absolute power, corruption, ideology, micro-universe (text), and macro-universe (reality) to answer the three research questions of this study. The results of this study have confirmed the interconnection of absolute power and corruption in the three selected narrative texts, thus this study has achieved its main goal. This study, as with most other studies, has faced limitations and restriction. However, the researcher has done his best to address some of the issues; the lack in the existing analytical frameworks in the literature on the interconnection of absolute power and corruption in the modernist political novel in general, and some of the research gaps in the literature on the three selected novels of Orwell and Bradbury. In the end of this study, the researcher hopes that the

findings of this study will provide a guideline for future research in the field of this study.

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