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**DANTEAN AND SEDGWICKIAN EXAMINATION OF  
GEORGE ORWELL'S NINETEEN EIGHTY-FOUR:  
TRUTH WEAVED IN THE THREAD OF FALSEHOOD**

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**Abstract:** This essay aims to investigate George Orwell's Nineteen Eighty-Four while applying Sedgwick's critical methodology as well as showing how the hellscape of Dante's Inferno 28 gets reshaped in Nineteen Eighty-Four. Through Sedgwick's methodology, this study shows Orwell's misrepresentation of the definition of political terms and their usages. In doing so, this paper focuses on how Orwell defines human freedom in a totalitarian society, and how the "Rhetorical Impaction" (96), in Sedgwick's phrase, of his self-invented political terms, such as Double think, Thought Police, Thought crime, Newspeak, Two minute hate etc., may affect readers. Most often, Orwell coaxes readers in order to support his fictional world-in the name of amusement he makes the text enticing with the display of words. The construction of some binaries in Nineteen Eighty-Four limits readers' production of knowledge. Human freedom is presented in an incorrect way-incorrect to the readers as he redefines the definition of "human freedom"-through Orwellian view, and his political terminologies affect readers' vision about the dystopian society. Dante's production of words and projection of hellish images are regarded as "genocide." As Karla Mallette remarks in "Muhammad in Hell" that "Dante's Hell is nothing other than horrific" (207), Dante's hellish scenario is presented through horrifying words. Similarly, Orwell builds a dystopian hell by producing intolerable passages, violent adjectives, and sordid verbs. This essay dissects the theme of war, sin, and punishment to relate them to Nineteen Eighty-Four's theme of war, crime, and punishment through binaries to show that both Dante and Orwell represent "genocide" through their production of words.

**Keywords:** Human Freedom, dystopian society, hellscape, genocide.



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In recent days, across social sciences, readers are witnessed overwhelmingly, the appreciations and applications of Orwell's approach especially spawned from Nineteen Eighty-Four in explaining the nature of growing surveillance and the presence of 'Big Brothers' in the wake of 'totalitarian' 'fascist' governments globally. But this paper is not motivated from that mode of celebration rather it is directed from the post-structural readerships to get into the deep of Orwell's writings and to reveal whether he was an architect of 'misrepresentations' or not, which shape the world nothing but into binaries. As a matter of fact, under the scrutiny of 'representation' scholarships, 'Orientalism' of Said even identified as practices of 'rhetorical totalitarianism', which was a vigorous weapon of Said against his chosen enemies (like Clifford Geertz) as he condemns (Marcus and Fischer 1-2).

In Epistemology of the Closet, Sedgwick extends the meaning of existing words and phrases in new directions. She discusses and criticizes misrepresentation of the definitions of sexualities: homosexuality and heterosexuality. She shows how the misrepresentations of sexualities affect our perspectives about homosexuality and heterosexuality. She argues on how the standard binary oppositions limit freedom and understanding, especially in the context of sexuality. In her "Introduction" to Epistemology of the Closet, Sedgwick argues that

*the now chronic modern crisis of homo/heterosexual definition has affected our culture through its inefaceable marking particularly of the categories secrecy/disclosure, knowledge/ignorance, private/public, masculine/feminine, majority/minority, innocence/initiation, natural/artificial, new/old, discipline/terrorism, canonic/noncanonic, wholeness/decadence, urbane/provincial, domestic/foreign, health/illness, same/different, active/passive, in/out, cognition/paranoia, art/kitsch, utopia/apocalypse, sincerity/sentimentality, and voluntarity/addiction. (11)*

Sedgwick's wide-ranging list of binary classifications asks for an understanding of sexuality in relation to the different cultural discourses existed/existing/will exist in a society:

*I think that a whole cluster of the most crucial sites for the contestation of meaning in twentieth century Western culture are consequentially and quite indelibly marked with the historical specificity of homosocial/homosexual definition, notably but not exclusively male, from around the turn of the century. Among those sites are, as i have indicated, the parings secrecy/disclosure and private/public along with and sometimes through these epistemologically charged parings, condensed in the figures of the 'closet' and 'coming out', this very specific crisis of definition has then inefaceably marked other pairings as basic to modern cultural organisation as masculine/feminine, majority/minority, innocence/initiation, natural/artificial...So permeative has*

*the suffusing stain of homo/heterosexual crisis been that to discuss any of these entices in any context, in the absence of an antihomophobic analysis, must perhaps be to perpetuate unknowingly compulsions implicit in each. (72-73)*

Orwell's Nineteen Eighty-Four also presents similar types of dichotomy. According to Eric Fromm, George Orwell's 1984 "is the expression of a mood... of near despair about the future of man, and it is a warning... 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" (257). Fromm further notes that "[t]he mood of hopelessness about the future of man is in marked contrast to one of the most fundamental features of Western thought; the faith in human progress and in man's capacity to create a world of justice and peace" (257).

Like Sedgwick, Orwell also changes individual understanding about dystopian society. The imbalanced binaries discussed in the text restructure readers' thoughts and ideas in an incorrect way, what Sedgwick exactly argues in her Epistemology of the Closet that the actions of the writers' through words and phrases about common known terms bring negative reactions from readers. Sedgwick's methodology helps to see that the conventional surface of knowledge goes through changes because of writers' mistreatment of sexualities in their

texts. In Nineteen Eighty-Four, the conventional surface of knowledge about dystopian society also goes through changes because of writer's misrepresentation of a dystopian society and his recalling of Dante's hellish scenarios.

Sedgwick argues that academic explorations of gay and lesbian in many literary texts are done in an inappropriate way because of writers' use of language. Her theory provides a shape to the treatment of sexualities of the past and possibilities for the future. Her theory establishes that the homosexual-heterosexual definitional divide is a central controlling factor in all modern Western identities. In arguing such, she opens a space for those non-gays who have sufficient knowledge and awareness of their own privilege and homophobia to investigate gay and lesbian issues or, in Sedgwickian terms, to engage in "antihomophobic" (1) projects. Her theory breaks old ground of knowledge about sexualities, and gives a new light to shed light on old perspectives. She shows how literary constructions of sexualities affect people because of reversed binaries. She does not suggest discarding sexual categories and all minority political strategies for lesbians and gays, but demands that readers should not look for what relationship gay and lesbians create than what essentially their identities mean. She asserts a relationship between the homo-hetero definition and other universal modern definitions: private and public,

secrecy and disclosure, knowledge and ignorance, and suggests that ignorance sets the terms for knowledge just like homosexuality sets the terms to its opposite. Her methodology clarifies surrounding the homo-hetero sexual definitional crisis caused by languages of literary texts, which leave a great impact on readers.

In Nineteen Eighty-Four "[t]he core philosophical divisions... are not merely the conflicts between a totalitarian society and two rebellious individuals but between a set of dualisms" (Stephens83). In every "dichotomy, separation and instrumental manipulation are set against engagement and authentic feeling, the mechanical and preset is contrasted with the spontaneously expressive, and the latter part is associated with the force of nature" (83). However, Orwell puts half-shut curtain in the eyes of readers through his language for which readers can only see and visualise what Orwell wants his readers to see through his own imaginary/fictive perspectives. About this connection, Orwell and Ren? mention in "George Orwell: A Timeless Voice" that "[w]hen one reads any strongly individual piece of writing, one has the impression of seeing a face somewhere behind the page ... What one sees is the face that the writer ought to have" (184). This relationship between a writer and his/her writing is further emphasized by Mario Esposito Frank in her "Dante's Muhammad: Parallels between Islam and Arianism," where she argues that

*[t]he placement of Muhammad in the eighth circle of Hell and the contrapasso assigned to him did not simply result from views of Islam and its Prophet that were widespread in Dante's times. Rather, they express Dante's particular understanding of Muhammad and reflect Dante's own experiences and predilections. (185)*

So, Orwell's language may change belief into disbelief, and disbelief into belief through establishment of statements against readers' perception and make them convince with persuading language issues: utopia, dystopia, Big Brother, Thought crime, Thought police, Doublethink, and Newspeak. Readers get puzzled between his art of speech, compositional techniques, and truth as his misrepresentation of dystopian issues is often regarded as the reconstructor of readers' conventional surface of knowledge about dystopian society. Language plays a role to rule readers according to the rules of Orwell. His assumptions about dystopian state turn into fact, which arise sense of fear and pain in readers' mind. Orwell persuades his readers to believe in his fictive dystopian society because his powerful persuasive language imprisons readers' thoughts within his word-cage, and that is why, readers only see what he allows to see. In Nineteen Eighty-Four, Orwell could have drawn imaginary utopian society instead of depicting terrified unreal scenarios of a dystopian society.

While commenting on Nineteen Eighty-Four, Jonathan Bowden in his "George Orwell's Nineteen Eighty-Four" referring to Syme writes:

*We will so restrict language to the possibility that the signifier can never go beyond that which is signified, there can only be concrete concepts even for ideology, so that the mind works in a totally binary way, and you've filtered out the prospect of chaos and thought criminality before you've even uttered a word.*

However, Orwell puts garland of words on readers' heads to represent fictive dystopian society, which clearly creates fear and anxiety in readers' minds. His misrepresentation of dystopia and utopia is caused by his complex language; the incautiously chosen words hijack readers' belief about seeking human freedom in a dystopian state. He does not show any rebellious action of any revolution demanding freedom of thought and speech. There is a slogan of the English Socialist Party (INGSOC) of Oceania in the text: "Freedom is slavery" (Orwell 9). This slogan has a binary and could be interpreted as the slavery of Party members is equivalent to freedom for Party leaders. Every movement is recorded in Oceania to rule over people even they cannot sound low whisper because agent of "Thought Police" watch-out everybody all the time:

*Thought Police plugged in on any individual wire was guesswork. It was*

*even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live - did live, from habit that became instinct - in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized. (7-8)*

Everybody is confined under surveillance system, and it is an on-going process in a dystopian society that was practiced in the past, is practiced in the present, and will be practiced in the future because "[w]ho controls the past controls the future: who controls the present controls the past" (213). People are habituated to be examined by agents of the "Thought Police" and telescreens. Even what is eye-throbbing to them, they consider it as a medium of entertainment. The narrator explains: "Some Eurasian prisoners, guilty of war crimes, were to be hanged in the Park that evening, Winston remembered. This happened about once a month, and was a popular spectacle. Children always clamoured to be taken to see it" (25, emphasis added). This "popular spectacle" is harsh to hear because hanging of prisoners is not spectacular rather vexatious to see, but in Oceania (one of the superstates of Orwell's fictive geographies) children are enforced to the belief that hanging is a sort of entertainment. It is almost impossible, now, to imagine that a child gets delighted to see hanging. The children of Mrs. Parsons is not only asking but also

demanding to see the horrific event: "Why can't we go and see the hanging?" roared the boy in his huge voice," which is also reflected in a little girl's voice: "Want to see the hanging! Want to see the hanging!" chanted the little girl, still capering round" (24-25). The children of Tom Persons, who is the neighbour of Winston, roar to see hanging of some Eurasian (another Orwellian fictive superstate) prisoners, guilty of war crimes. Children are no longer innocent and their innocence turns out into corrupt behaviour. They love to adore the ruling Party, their songs, the slogans, the processions, the banners, the hiking, the drilling with dummy rifles, and the worship of Big Brother. Orwell's fictive dystopian society is full of terror and unbelievable images. This image of hanging, the involvement, and enjoyment related to hanging is unreal and a mental torment for readers.

Orwell's fictive dystopian state is full of lies, and these lies worked as engines of plot. Deceiving is a useful device for driving his fictive story, creating layers of awareness that rub against each other repeatedly in his production of binaries. Orwell invites readers to an imaginary world, where they are forced to believe sugar-coated lies: "We're destroying words - scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050" (48).

What Orwell projects here does not match with the real life. Readers are forced to believe Orwellian version of truth, but this so-called truth version is also camouflaged with breath-taking lies, as for example, sex is prohibited for Oceanian comrades of all Ministries, but Julia, the central figure, herself involves in "hundreds of times" sexual relationship with ruling Party members although she works in an Anti-sexual League (111). Readers know that children are scared of unbearable hanging, and they are not allowed to see hanging of prisoners in real life. But the image of children's enjoyment and demand to see hanging is a perfect lie weaved in thread of falsehood in Nineteen Eighty-Four. This is what Sedgwick exactly quotes Proust at the beginning of Epistemology of the Closet to tell that even a renowned novelist cannot be spared from being asked by critics for their lies, which can be metaphors, stories, myth, and/or imagination. Sedgwick quotes Proust: "The lie, the perfect lie, about people we know, about the relations we have had with them, about our motive for some actions . . . -that lie is one of the few things in the world that can open windows for us on to what is new and unknown" (67). Lie about known information can open windows for readers to believe unknown. Orwell uses lies in Nineteen Eighty-Four through metaphors, stories, imagination and myth to establish his fictive dystopian society. A bunch of lies that are used by Orwell to

beautify his fictive dystopian world is the doorway for readers to know unknown, unseen and new things. His imagination about the totalitarian government is a lie as it has no existence in real life.

The existence of the totalitarian society is fictionally true because some fictional truths seem to be told by the narrator, but others are left implicit. Orwell's series of lies bring series of horror in readers' minds because the portrayal of destructive, dangerous, dead dystopian state deconstructs our imaginations and interpretations of utopian state. The binarism of dystopian/utopian itself is caught up in readers' knowledge. Even Orwell's protagonist Winston cannot imagine a utopian country because Orwell's novel tells that it is a "Thought Crime" to think of outside the dystopian principles. The narrator says, "The sweetness of the air and the greenness of the leaves daunted him" (Orwell 117). Winston is afraid of thinking of a utopian country with full of natural beauty as ability to think is weakened. There are two reasons behind Winston's feeling of being afraid: his unwanted obsession of following orders of his government and his imposed role of living in a destroyed country. By understanding definition of utopia and dystopia readers pass through unexpected, unreal practices of "Big Brother," and suffer equally as Winston suffers. Winston's painful psychological problems leave a great mark on reader's psychology. About this connection, James A. Tyner in his article "Self and space, resistance

and discipline: a Foucauldian reading of George Orwell's 1984" quotes Douglass:

*1984 has come to be a kind of cultural Rorschach. It has passed into our culture as a symbol and taken on a life of its own. All sorts of themes, many of them far removed from Orwell's original concerns have been associated with it. It is a measure of the influence of the book that is possible. (131-32)*

Terminologies and totalitarian rules have been assimilated into readers' lives. Orwell's fictive dystopian society is still gripping and relevant to a reader's life. Orwell uses his words as bullets, which inject right inside the brain of a reader's mind, and for this reader cannot get it over easily. S/he recalls the unbearable and overpowering Orwellian snapshots of dystopian state, and thinks of dystopian society and its slogans. Readers are forced to belief, what are opposed in ideas. Orwell gives readers the access to his dystopian society, and makes them witness dystopian chaotic life through his perspectives only.

The three slogans of the leading Party: "War is Peace. Freedom is slavery. Ignorance is strength" (9) stand against general beliefs of readers, which regenerate negative vibes, confusions, clash of beliefs at understanding and awareness levels of readers at a super degree in the name of gathering knowledge. Created connection of opposed ideas of war and peace, which disturbs

readers' minds because an element of reception or commitment that is rather hard to put on exact terms, i. e. whenever reader utters a sentence such as "War is Peace," s/he expresses a commitment to the idea of war and peace. Orwell compares war with peace and misrepresents the negative aftermath of war in the text. Readers are puppets, and they are glued to the baseless Orwellian truth because of constructed beliefs. The engagement of readers with so-called beliefs, and Orwellian slogans will exist forever. In "The Architecture of Repression: The Built Environment of George Orwell's 1984" Gerald S. Bernstein argues that

*even at the moment of the Party's triumph over the individual we are aware of a fatal flaw in the State's attempt to destroy the past. For Winston had already realized that only in 'a solid object with no words attached' could history survive. For there exists in architecture a linkage to the past. To Winston the ... 'pale-colored pleasure of identifying St. Martin's church' ... mean that history was not stopped and although the church had been recycled for the use of the repressive state the continuity of architecture style as a document of history continued exist. (28)*

Orwellian totalitarian society has become a part of history and an integral part of reader's life. In Nineteen Eighty-Four, the people of Oceania witness endless war between fictive geographies:

Oceania, Euroasia, Eastasia; similarly, in Dante's *Inferno* readers revisit dozens of wars: Trojan wars against the Samtities (343-290 B.C.), the Punic Wars (264-146 B.C.) etc. Plantation and replantation of seeds of lies in the field of knowledge has unexpected consequences, which remains untreated. The slogans are written of unrelated terms that are opposite in meaning, these are not strictly defined. Orwell's dark, and dangerous dystopian images give rebirth of Dante's deadly scenarios of hell of *Inferno*. Orwell's world "is the world of violence and brutality which we all guessed must lie behind the facade of the society Orwell has portrayed for us, yet it still horrifies by its impact" (Deutscher 126). The horrifying description of dystopian society creates the emergence of fear and anxiety because visualization is created through his intolerable passages in readers' minds.

The *Inferno* 28 opens with Dante wondering how to describe the sinners in the ninth chasm of hell. He aims to point out the sinners' political wrongs and states a case where punishment fits the crime. He warns that the punishment in this part of hell is bloody and deformed; indeed, the sinners in the ninth chasm are damned to walk around the chasm until they arrive at a devil that slashes them with a long sword, according to the nature of their sin. Each sinner is punished according to degree of his/her sin. Punishment is geared toward their particular sin. Curio's tongue is cut out-for



example-because his sin was "bold to speak" (Line 101, Dante 437) and Bertrand de Born has his head cut off because he caused a "bad encouragements" (Line 135, Dante 439). "The last lines of the canto [28] capture the logic of Bertran's peculiar punishment, whose importance for the entire cantica is underlined by the appearance of the key term 'contrapasso' for the first and only time to describe the treatment of the damned in Hell" (553, emphasis in original). Dante's use of the binary through Bertran's underlines how two facts could be understood in the shadow of "contrapasso." To this end, Andrea Moudarres in his "Beheading the Son: Muhammad and Bertran de Born in Inferno 28" rightly notes:

*By using the phrases "cos? giunte persone" and "in s? ribelli," Dante reinforces the idea of unity between father and son, suggesting the reflexive quality of the hostility between Henry II and the Young King. It is also worth noting that when Bertran de Born describes his own decapitation, indicating that the "principio" of his "cerebro" is in the trunk, he seems to invert the traditional order of power relations exemplified by the political body and grounded in the notion of the king as head of state. If, as would appear logical, the "principio" coincides with the father, the 'cerebro' presumably corresponds to the son. By means of this inversion, Dante might be either following an alternative physiological metaphor of sovereignty, or... implying that Bertran's reversal*

*of the legitimate political hierarchy between king and prince is in fact part of the reason why he is damned and hurled into the depths of the ninth bolgia. (554, emphasis in original)*

Likewise, in Nineteen Eighty-Four Winston is punished for "Thought Crime" and making physical relation with Julia, which are forbidden according to the principles of the government: Big Brother. The authorial Big Brother claims: "We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer" (230). The government brainwashes people to believe that heterosexual feeling is forbidden and displeasurable. Julia and Winston are allowed only to treat each other as "comrades" (13) according to the rules of the Big Brother. Dante is more brutal and grotesque in his language when describing the punishment episodes:

*See how Mohammed is tom open!  
Ahead of me  
Ali goes weeping, his face cloven  
from chin to  
forelock...  
Another, whose throat was bored  
through, his  
nose cut up to his eyebrows, and  
with only one ear,  
stopping to gaze up at me in  
amazement with the  
others, first of the others opened  
his windpipe, which  
was all covered with crimson.  
(Lines: 31-33 and 64-68, Dante 435)*

Here Dante creates a doubly intense impression of violence through his words and he wonders to find the way of describing sinners' punishment episodes.

Nineteen Eighty-Four flashbacks Dante's hellish conditions, reference of war, and waves of disastrous punishment of sinners in the ninth chasm of fictive hell just like when Winston suffers in Orwell's fictive hell - the forced-labour camp. Winston gets arrested after committing the "Thought Crime" with his beloved Julia because they both consider sex as a silent weapon to voice against the Big Brother. They get arrested by the agent of "Thought Police." Thought Police keeps Winston in Room-101 as it is one of the levels of hell, which is an Orwellian hell. Dante's ninth chasm and Orwell's forced-labour camps are similar because of their selective torture for their selective sin. For instance, in Nineteen Eighty-Four sins such as 'bribery,' 'favouritism,' 'racketeering,' 'homosexuality,' 'prostitution,' 'drug- peddlers,' 'thieves,' 'bandits,' 'black-marketeters,' 'drunks,' get punished in different cell of forced-labour camp. In Nineteen Eighty-Four, the depiction of "the forced-labour camps" (56), and episodes of Winston's punishment develop cruel methods of punishment through chain of Orwellian words. The production of words and its meanings affect readers' in reality as Friedrich Nietzsche claims that "the liar uses the 'valid designations, the words, to make something which is

unreal appear real,' for example, to make himself appear rich when he is actually poor" (Clark 68). The aim of writer to make unreal statements wear an unbreakable shield of real layers could be a kind of disobeying the principles of setting truth in writing.

The imaginative Orwellian and Dantean hells create internal terror within readers-a permanent internal terror. Writers use negative dictions to establish their intended principles to readers. These dictions portray two dissimilar meanings in one thread: one resides inside readers' minds while the other runs outside readers' minds. Orwell's terminologies- Thought Police, Thought Crime, Doublethink, and Newspeak-get immortality through the force of readers' beliefs. In the name of warning readers about upcoming dystopian society, Orwell slaughters thousands of people which is telecasted on telescreens through his spiked words; he finger-paints dystopian city with war scenarios which are similar to Dante's Trojan War. He shows the punishment of Winston the way Dante's words are flown like streams of blood. In The Guardian, Brigid Delaney reports, "There's torture scene in... 1984 that is predictably disgusting and shocking. Winston - before he even gets to room One-Oh-One- has his fingernails sliced off, his teeth extracted. He spews blood and later slips in the blood. The audience isn't spared" ("Orwell's Nightmare Vision of 1984"). Orwellian punishment scenario connects reader's

concentration to psychology. In the hellish scenario and episodes of punishment in Room 101, Winston becomes purified with electric-shock and a lot of rats what Winston is afraid of. In Nineteen Eighty-Four, readers get reflections of wars and punishment as they get in Dante's Inferno 28.

Nineteen Eighty-Four represents genocide through "genocide" as Dante prototypically did in Inferno 28. Orwell describes hanging of prisoners of war crime, which is telecasted on telescreens continuously in Oceania. Although the image of deliberate killing of a large group of people is happened in Orwell's fictive novel, it revives the image of Dante's genocide of Inferno 28. The narrator in Nineteen Eighty-Four says, "Oceania was at war with Eastasia: Oceania had always been at war with Eastasia... Reports and records of all kinds, newspapers, books, pamphlets, films, sound-tracks, photographs - all had to be rectified at lightning speed" (161). His fictive geographical three superstates are always involved at war with one or the other and the statement of wars clarifies the gallons of blood streaming within superstates' streets. Winston's friend Syme says, "'It was a good hanging,' said Syme reminiscently. 'I think it spoils it when they tie their feet together. I like to see them kicking. And above all, at the end, tongue sticking right out, and blue- a quite bright blue. That's the detail that appeals to me'" (47). These lines break reader's nervous system because the

details of dead men's brutal condition are portrayed brutally. The description of dead bodies' sufferings is considered as appealing to Syme because they are used to see murderous scenarios. The unforgettable Dante's innumerable beheaded sinners are similar to Orwell's hanged war prisoners. Dante narrates in his Inferno 28:

*I surely saw, and it seems I still see, a torso  
without a head walking like the others of the sorry  
flock;  
and his severed head he was holding up by the  
hair, dangling it from his hand like a lantern; and the  
head was gazing at us, saying: "Oh me!" (Lines: 118-23, Dante 439)*

These lines clarify that Dante's beheaded sinner's carry his head as if it was a lantern, which could be similar to Orwell's thousands hanged war criminals and prisoners who are hanging like wind chimes. Dante's sinner carries his head like a baby and Orwell's dead bodies carries their blue tongues. Hanging occurs once a month as if it is a popular ritual to Oceanian people. Orwell kills thousands of people with his ink through words. He offers readers to visualize chinless prisoners like Dante's headless sinners. In Nineteen Eighty-Four the narrator further states that "[a]mid a stream of blood and saliva, the two halves of a dental plate fell out of his mouth. The prisoners sat very still, their hands

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crossed on their knees. The chinless man climbed back into his peace. Down one side of his face the flesh was darkening" (203).

Prisoners described brutally to show their sufferings and their worst physical conditions are so vivid that one can imagine and feel their sufferings. Both Dante's *Inferno* 28 and Orwell's *Nineteen Eighty-Four* bring theme of genocide as prime and prominently in their texts ideally; one gives details of severed heads to make readers recall beheaded saint of Christian religion, and another gives details of hanged bodies to make readers recall holocaust of The Spanish Civil War. In "'And I Bear Your Beautiful Face Painted on My Chest'. The Longevity of the Heart as the Primal Organ in the Renaissance", Catrien Santing claims that "[t]he cephalophores or head-bearing saints figuring prominently in this volume tend to hold their own decapitated heads breast-high, sometimes even cradling them like a baby or resting them against the flesh of their thorax, where their love of Christ found expression" (279). A close reading of *Nineteen Eighty-Four* deconstructs the binarism: dark/light, hope/despair. In part 3, chapter 1, passage 29, Orwell provides a detailed description of Winston's (sinner/criminal) critical condition in Room 101. In the novel, the Room 101 is used as one of the major symbols exposing criminal's ultimate punishment for ultimate crime. The introduction of the Room 101 is brought climax to the novel. The number of the room could arise a question of why does Orwell choose the particular number 101. The number sounds like a Literature course code, which makes the readers learn fundamental information of fear and torture. In the passage, Orwell invites reads to read a lot of violent adjectives: head sunken, crushed hand, sticky, evil-tasting, chinless, skull-faced, faintness-these are used so vividly within a sentence that one can visualize the worst nightmare of Winston inside the Room 101. Orwell clearly uses these violent adjectives as his rhetorical power to develop the pain of the main character. In the third line of this passage, the author mentions time clauses incoherently: "If it had been midnight when the skull-faced man was taken away, it was morning: if morning, it was afternoon" (Orwell 205). Unspecified time clauses are stated here in an awkward way.

Orwell uses another symbol in the text that is the telescreen which symbolizes the invisible traitor's (the Big Brother) constant surveillance and investigation over all the citizens of the totalitarian state. It represents the symbolic face of the party, as well as the symbol could be used to comprehend totalitarian governments and their dangers. Telescreen is not only used as symbol for government surveillance, but also used to show the manipulation of technology by government. Different citizens consider the telescreen in many different ways, and Winston always gets bored of streaming political newflash through military voice on the telescreen. A line at the middle of a passage is that "sometimes with a fading hope he

thought of O'Brien and the razor blade" (205). This line is constructed to engage readers so they become puzzled about the connection between O'Brien and razor blade. There is a significance of razor blade in the novel. There are shortages of razor blades at the beginning of the novel and Winston also hopes for one. Winston also hopes for O'Brien's help in escaping from forced-labour camp because O'Brien (Agent of the Thought Police) treats him as friend, but when Winston entered into the Room, he finds a betrayal figure in O'Brien and Winston's hope turns into despair. The use of razor blade could be seen as the application of total control over an individual's life in a war stricken dystopian society. The author's voice is unable to contain the paradoxical flow of meanings of O'Brien and razor blade in one sentence.

Orwell's Nineteen Eighty-Four misrepresents definition of human freedom as well as definitional division in binaries: dystopia/utopia, war/peace, and crime/punishment. Orwell's text unveils a dystopian society, which is full of terror and fear. Through the application of Sedgwick's methodology and intertextuality with Dante's Inferno 28, this essay attempts to reveal a new interpretation of Nineteen Eighty-Four. Orwell's production of imbalanced binaries: dystopia/utopia, war/peace, crime/punishment etc. and the projection of Dantean hellish episodes through Orwell's Room 101 create terror and tension in reader's mind which in

fact, affect the traditional surface of knowledge. Orwellian new political terminologies get inserted into reader's everyday vocabulary. These terminologies are overstated superficially through his constructed dystopian vivid images, which disturbs one's power of visualization of utopian images. Reader's own perspective about a dystopian and utopian society take a new turn through his usage of language and fictive war scenarios, especially the "hanging" and the punishment episodes in Room 101.

Orwell's misrepresentation of his self-invented political terms and his portrayal of dystopian society change an individual's perception about dystopian destructive environment. His description of politically degraded Oceania creates a sense of fear and sufferings within reader's mind. This study shows how Orwell makes readers roam within his shown and directed paths to witness a dystopian society through his perspectives only. Orwell makes readers roam in his fictive hell Room 101 like Dante makes them visit his Inferno 28. The description of these two sibling hell leave a great impact in readers' knowledge because of their genocide. The haunted languages keep on making sound in their heads. Orwell's absorbing and deeply affecting story leaves its stain in mind-for instance, "Big Brother" becomes an integral part of life nowadays. Nineteen Eighty-Four's horrified vocabularies "Double think," "Thought Police," "Thought crime," become a part of global

political culture as remarked by Meyers in Tyner that 1984 has "succeeded brilliantly as a political fable, and continues to reverberate in our own time. It reveals Orwell's acute historical sense, his imaginative sympathy with the millions of people persecuted and murdered in the name of absolutist ideologies" (129). As Sedgwick argues that the misrepresentation of homo-

heterosexual binaries remains unchangeable because of a writer's incorrect description. One 'perspectives could be shaped through writers' perspectives as writers-Orwell is no exception-are designers; they design new costumes made of rhetorical tropesto put readers' beliefs and perspectives wear new costumes, forcefully in this case.

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