

FEELING AND PERSUASIVENESS: A LINGUISTIC REFLECTION ON PROTAGONISTS' DISCOURSE IN *NINETEEN EIGHTY-FOUR* BY GEORGE ORWELL.

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Abstract

In addition to the political interest, George Orwell's *Nineteen Eighty-Four* also concentrates on one of the issues that have incessantly been one of the principal reasons for revolutions in human history in the private circle as well as the public sphere, namely that of human rights abuses. Any right, from the most permissive to the least is denied. In the novel one of the instances of the violations of human rights concerns the right to love a person. In the fictional microcosm, expressing feelings is strongly condemned and develops to give way to all sorts of degradations. The violations of these rights and the subsequent fight for freedom cause Winston Smith and Julia to adopt a very risky and compromising attitude. Upon challenging the too many don'ts or taboos constructed by the Party, they finally have sex. To achieve their goal, they make use of linguistic tools among which we have: the information exchange principles. They have proved that a successful dialogue relies on the dynamic activity of the protagonists involved in the discourse: that is the objective of the present study.

Key words: misunderstanding, antagonist, misinterpretation, bad interpretation, script, presupposition, intersubjectivity.

Introduction

For a few linguists, the analysis of conversational speech is considered to be a poor way of discovering the major properties of language. They argue that such a speech is full of hesitations, slips, repetitions, lapses of attention and, as a result, it will not provide people with a good representation of the most important elements of a language in a clear way. Consequently, for these linguists, the study of language should be restricted to the analysis of single sentences constructed by the linguist. But a very careful analysis of sentences shows that many of them are artificial and sometimes misleading due to a bad interpretation.

This work concentrates on George Orwell's novel *Nineteen Eighty Four* in which the realities of a dictatorial regime are depicted in detail. Orwell's fiction denounces an imaginary regime established by a dominant class purposely called « the Party », which actually epitomizes what is often known as State-Party. But the name of the nation remains unknown

from start to end in the novel. In order to establish a dictatorship both rigid and oppressive, the power in the novel deprives the population from any forms of liberty. In this context of terror, two characters, namely Winston Smith and Julia will endeavor to defy the power by making their liberty as human beings a meaningful reality. While they are prevented from expressing feelings, for instance, the two characters, symbols of the fight for human rights, will succeed in breaking up the ideological taboos imposed on populations.

The two characters' fight for freedom becomes all the more successful as they make use of a linguistic technique, the co-operative principle. The present study means to produce a reflection how people can successfully fight for their rights when they use such linguistic tools. Accordingly, the first objective of this work is to point out the way the protagonists of a discourse can conduct positively their conversation and even achieve their goal through intersubjectivity. In other words, what makes the conversation of these protagonists successful, and on what linguistic contracts do their conversation speeches rely on in accordance with the fight for their rights? The second phase of the study will consist in discussing the necessity of a shared knowledge by discourse protagonists.

The theory of discourse analysis used in this paper offers the possibility of assessing the recevability of a discourse, as to see if it is that validity relies on the speaker or the co-speaker. In the present case of love affair, the intersubjective analysis of feeling-oriented discourse in *Nineteen Eighty-Four* will successively take into account the panoramic presentation of the instructions of the Party, the exhortation mode used by the two protagonists, coupled with their dynamic activity, and the intersubjectivity, and in the last stage the fight for human right.

I. The panoramic presentation of the instructions of the Party

I.1. Accepting unreality

In a hegemonic logic, the political power in the imaginary world of *Nineteen Eighty-Four* embodied by the Inner Party, decrees a set of social prohibitions in the form of taboos, all of which certify the difficulty for the governed to enjoy freedom. Everything is ordered and imposed by the Party and the individual's happiness is both guided and oriented by the ruling class, being at most embedded in his blindly agreeing on the ordered instructions as epitomized in the following:

In a way, the world-view of the Party imposed itself most successfully on people incapable of understanding it. They could be made to accept the most flagrant violations of reality, because they never fully grasped the enormity of what was demanded of them, and were not sufficiently interested in public events to notice what was happening. By lack of understanding they remained sane. They simply swallowed everything, and what they swallowed did them no harm, because it left no residue behind, just as a grain of corn will pass undigested through the body of a bird. (*Nineteen Eighty Four*: 165)

The people's naivety is proportionally created as the political system puts in their mind such fake ideas as the Party is working for the welfare of the citizens, or the Party will provide them with supreme happiness. These true-like ideas can be found in individual behavior and community activities, and ultimately that state of things creates lack of interest in public events and community ceremonies as they are meant to maintain the amount of unreality that is to be accepted. While the upper class in power perfectly knows that some ideas are false, the lower class citizens are persuaded to accept these thoughts. The instructions decreed by the Party are dosed out, anything that explains why the upper class citizens are kept in a state of ignorance, and are in turn asked to remain confident in the power. One way of proving that a citizen agrees on the instructions is when the latter "swallows everything," leaving no possibility of critical thought or disagreement. The citizen's daily life in *Nineteen Eighty-Four* is, as a consequence, characterized by a total absence of desires, will, choice, opinion, and preference.

Disagreement will be viewed as a false or misinterpretation of realities, an inability of the individual, and even an evidence of some other flaw in his proper body or mind. When such cases occur, in the best cases, they can be tolerated, on the ground of unwillingness and unknowingness. Even if such unknowingness can possibly be tolerated, the quicker the individual can recover from it, the better for his own life. In other words, one convincing way to make people realize that that disagreement was made out of ignorance is to change, and to line up.

People in the imaginary world of the novel are therefore asked to look up words until these are "duplicated," which means that they are carefully memorized in such a way that the grain of corn slides on through. In the long run, this lack of analytical mind lessens the individual's ability to exercise his natural human faculty exactly like muscles which vanish and die away when they do not work. The trap of course complies with the target of the Inner-Party. Understanding this trap equals to becoming aware that action is as risky as inaction.

We can therefore compare the Inner-Party to a two-edged knife. If you show disagreement, you will face the Party's power; but if you don't, the risk is the loss of the faculty of analysis.

I.2. Lack of privacy.

What we mean by that heading is to express the absence of seclusion which is the state of being apart from other people and not seen, heard, or disturbed by them. In other words, there is no freedom from attention of others; freedom from the observation, intrusion, or attention of others. One cannot enjoy the state of being kept secret or in hidden condition. In principle, a Party member had no spare time and was never alone except in bed. It was assumed that when he was not working, eating or sleeping he would be taking part in some communal recreations; to do anything that suggested a taste for solitude, even to go for walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: ownlife, it was called, meaning individualism and eccentricity.

The impossibility of enjoying leisure time and the fact of living in a society under control, leaving no possibility of privacy, are all major characteristics of life in *Nineteen Eighty-Four*. The idea is that solitude is highly suspected. The individual is always expected to be a "team member," which means that he or she should never be alone but rather lead a community life and remain within that societal straitjacket of the rules designed by the Party. If for example, someone wants to take a day off, it will be suspected as an unethical and selfish request, and worse a possible sign of criminal project. This idea is clearly stated as follows:

A Party member lives from birth to death under the eye of the Thought Police. Even when he is alone he can never be sure that he is alone. Wherever he may be, asleep or awake, working or resting, in his bath or in bed, he can be inspected without warning and without knowing that he is being inspected His friendship, his relaxations, his behavior toward his wife and children, the expression of his face when he is alone, the words he mutters in sleep, even the characteristic movements of his body, are all jealously scrutinized. Nor only any actual misdemeanor, but any eccentricity, however small, any change of habit, any nervous mannerism that could possibly be the symptom of an inner struggle is certain to be detected. (*Nineteen Eighty Four: 219*)

The main idea is that in *Nineteen Eighty-Four*, even private "berthing" – meaning where one lives – is also subject to inspection occurring at any moment. What is more striking is that these inspections are operated, most often, under the guise of a "white glove." Rooms are

allowed to be locked, provided their authorities have a set of keys. Keeping a watchful eye on anything unusual, inspectors control everything including magazines, a letter from a strange person, notes that contain anything suspicious. Everything else described in the novel is inspected and controlled, and reports are made. If someone is found suspicious, they are called before the “Thought Police”. The individual might undergo a cross-examination aiming to read into his mind and discover if that person might not hide some secret and dangerous project from the organization. Under this type of scrutiny, one learns not to develop a category of thoughts, but instead adhere to the “straight and narrow” which equates to remaining strictly bound to the instructions of the Party, such instructions that narrow individual liberty. These restrictions have already been long before thought and mentioned in the three slogans of the Party, which are: WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH (*Nineteen Eighty Four* : 18).

One positive interpretation of the instructions above consists in considering that the ultimate goal of the war the Party launches is peace. The war in *Nineteen Eighty -Four* is nothing but a way of establishing peace. As for Freedom, it is obtained through a kind of slavery, which implies submission to the laws prescribed by the Party. As long as the individual remains respectful of those laws, he will enjoy freedom, as no one will get involved in his life. In this way, too, ignorance becomes a good quality, because as long as the individual remains uneducated, he cannot access power. The saying according to which “knowledge is power” has no room in this case. On the contrary, knowledge yields trouble, and any person causing such a disorder becomes an enemy of the entire society. The political system will consequently fight against the outlaw until he or she is defeated, a defeat that reaffirms proportionally the pre-eminence of the system over the individual.

The similarities between what is called in the novel the Party and some secret societies is so striking that Robert Vaughn Young¹ could draw this pertinent conclusion: “There are disturbing parallels between the book *Nineteen Eighty-Four* by George Orwell and Scientology².” He went on arguing “After nearly 22, [---] I came away puzzled how I could

¹ Robert Vaughn YOUNG had been a member of the Sea Organization for twenty years, when he worked almost exclusively for the Office of Special Affairs. Both he and his wife were high personalities in the organization. Stacy YOUNG was the chief editor of the Scientology Freedom magazine and Vaughn Young had made a name for himself in the inner circles of Scientology.

² Religious doctrine related to a sect and developed by the American Rom Hubbard

know the truth and think otherwise.” One of the various aspects of the philosophy of Scientology revealed by Robert Vaughn YOUNG reads as follows:

“This is what one is encountering with Sea Org/Dept 20 personnel. One wonders, can they believe this? Don’t they know the truth? Yes or no. it is doublethink, right out of “1984”. [---] As one moves up the Scientology ladder of command, this is how one begins to think and if one doesn’t think this way, one does not move up the ladder. One begins to learn that there are facts being withheld but there are reasons and so one begins to hold both facts in one’s mind while learning to think with Scientology’s logic.”³

That law of ignorance is quite exactly what people in the microcosm of *Nineteen Eighty-Four* are required to respect. But in such a state of dehumanization the question for the characters of Winston Smith and his beloved Julia is to know what to do. As the saying goes, one must choose the lesser of two evils. Although that might be regarded as risky, the two persons will probably opt for safeguarding their rights. They therefore choose to think and behave as full humans enjoying (complete) freedom. By means of spontaneously shared and secret signs known by them, both Winston and Julia agree to defy some taboos in the form of instructions dictated by the powerful Party. The dynamics of stimulus-response created through some signs leads to mutual exhortation involving the two lovers. That exhortation is conducted through a successful linguistic method commonly known information exchange principles. Assessing the receivability in the discourse as an activity of the protagonists involved in this conversation becomes necessary in this sense. To this end, let us analyze the way the two characters strive to escape the dehumanizing instructions of the Party. That means a focus on the intersubjectivity between Winston Smith and Julia.

II. Exhortations and the dynamic activity of the protagonists: intersubjectivity.

What is called “*Langue*” by linguists is considered as a mechanism, or as a system of signs. It permits the speaker according to Igor Mel’Čuk⁴ to do two things, namely speaking and understanding “*parole*.” The linguist argues:

³ Robert Vaughn young, "Declaration of Robert Vaughn Young". October 25, 1993.
<http://www.whyaretheydead.net/krasel/declaration-vaughn-10-25-93.htm>. Visited on 22nd July 2007.

⁴ Igor Mel’Čuk, is professor of linguistics at the Collège de France. This extract is one of his lectures titled « *Vers une linguistique Sens-Texte* ».

Parler, c'est-à-dire, (être capable de) faire correspondre à un sens qu'il veut exprimer tous les textes de sa langue qui, d'après lui, peuvent véhiculer ce sens et choisir celui qui passe le mieux dans les circonstances concrètes d'un acte langagier donné. Comprendre la parole, c'est-à-dire, (être capable de) faire correspondre à un texte qu'il perçoit tous les sens que, d'après lui, ce texte peut véhiculer et choisir celui qui passe le mieux dans les circonstances concrètes d'un acte langagier donné⁵.

The following analysis will be based on this contract. Jackendoff (*Intellectica*, 1992 ½, N° 13-14, pp. 291-327) will help us to reach that objective. Indeed, this american linguist has introduced a conceptual "metalanguage" including a kind of entities, some thematic functions interpreted fundamentally as space connectors and specifiable by derivation in distinct semantic domains of the space relations field (location-linked hypothesis), two functions causing/acting, and a limited set of strictly defined thematic roles. The analysis can be concentrated on the following steps:

The first step is that of the state expression in which the established order prevails; it is the initial situation. This step also refers to the expression of conceptualized change; this change is autonomous, as the individual's intention to express his love for someone is born, leading to the challenge of the established balance. The reverse expression of conceptualized change is autonomous too. It occurs when the same intention to disturb the established order is born in the other protagonist. He or she wants to enjoy freedom through, for instance, the expression of one's feelings.

The second step is that of action, which causes change. This step occurs when the acts of love have taken place. We move from mere intention to action, that is, from inaction to action. In the novel that is the step when Winston and Julia achieve their project secretly designed in their mind. They reach the ultimate goal of all this challenge.

⁵ To speak, that means, (to be capable of) making correspond to a meaning it intends to express all texts of one's langue which, according to him, can convey this meaning and choose the one that fits best in concrete circumstances of a given speech act.

To understand a parole, that means, (to be capable of) making correspond to a text that it discerns all meaning that, according to it, this text can conveyed and choose the one that likely fits best in the concrete circumstances of a given speech act.

From the balance of the state expression to the expression of action causing change, a constant is worth noting: there is collusion in the expression of ideas, in the way things are expressed. In other words, the « *co-operative principle* » of Paul Grice is present, or rather omnipresent. This multidimensional correspondence can be represented by the diagram below:

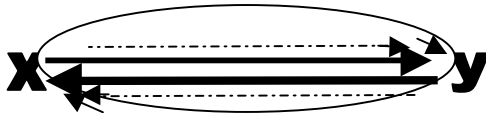


Diagram representing the symmetry in conversation techniques.

« X » and « Y » are the protagonists⁶ of the discourse. In this specific case, “X” and “Y” stand for Winston Smith and Julia. The semi cycles refer to verbal communication. The discontinuous lines refer to non-verbal communication and the arrows mean silence. This is to show that there is a kind of perfect stimulus-response between the protagonists involved in discourse in the course of this relation of intersubjectivity. As the saying goes: dancing is but related to the drum sound. To make it clear, when in the process of information exchange, one protagonist uses a technique, the other protagonist will guess the message and react by appropriately.

The representation beneath witnesses the overlapping of the project in the two protagonists’ minds through the different phases towards the accomplishment of the project.

⁶I mean to quote Emile Benveniste (1966 :85) who holds the following position : «*Deux figures en position de partenaire sont alternativement protagonistes de l’énonciation.*». In other words, two persons in a situation of partners are alternately protagonists of the enunciation.

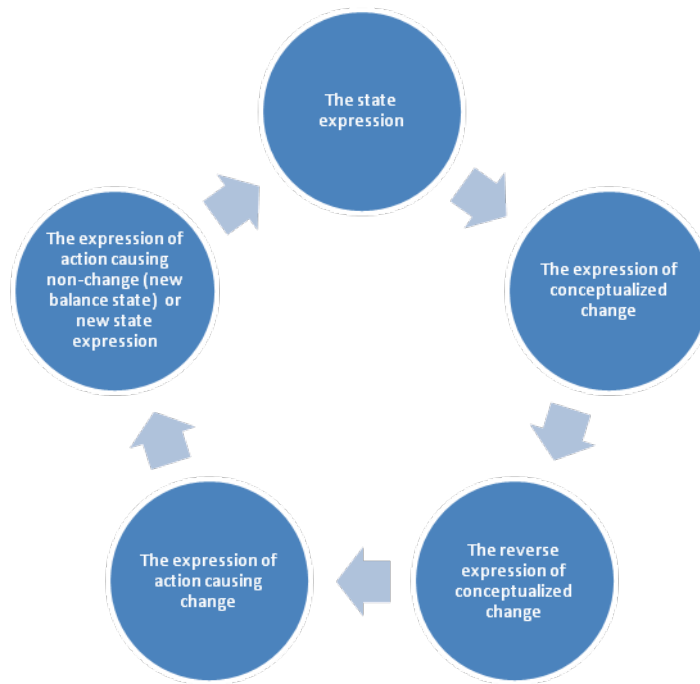


Figure 1 : The different successive expressions from non-change to non-change

Figure 1 illustrates quite interestingly the harmonious synchronic interactional correspondence between the two protagonists in this interaction of “I” referring to intersubjectivity. It can therefore give this impression:

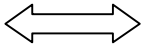
State expression	Natural Non-change	Natural Change
Passive inspection 	The protagonists let a state lasts (undergoing inspection of non-change ; no (strong) intervention of the antagonist)	The protagonists let a state begin to change (undergoing inspection of change, but the intention of change is present)
Examples	- He hated her. (P.17) - He wanted to go to bed with her and would never do so. (P. 17)	- Where can we meet? (P.119) - What time? (p. 119)

Table 1: State expression

We consider the steps “expression of conceptualized change” and “the reverse expression of conceptualized change” as closely related to the “the state expression.” They have in common the non-action, the in+activity. But their intention to get rid of this “prison” grows considerably. Nothing can be guaranteed at this level, that is, there is no certainty about the continuation of their daring intention of being themselves. Shall the protagonists go further in their project? Shall they, on the contrary, stop at the level of the simple will? This is

the reason why we have classified the step of simple will under the heading of “natural change”. The change is latent, and is probably a transitional stage, as confirmed by the following table describing the transition from non-action to action.

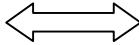
Expression of action causing change	Natural change	Non-change
Action 	The two protagonists let change a state (action causing change)	The protagonists together make live a state (preserving action)
Examples	And, yes! it was almost as in his dream (<i>Nineteen Eighty Four</i> : 131)	This time there was no difficulty. Presently the rising and falling of their breasts slowed to normal speed (<i>Nineteen Eighty- Four</i> :132) There was only one further occasion on which they actually succeeded in making love (<i>Nineteen Eighty-Four</i> :134)

Table 2: Expression of action causing change

Let us see with the help of our corpus how the table above really reads. The desire of change is seen first of all through Winston Smith’s intention to write a diary, and principally when he dare write: “DOWN WITH BIG BROTHER” (*Nineteen Eighty-Four*: 20). As mentioned above, change is already conceptualized. What matter now is how to strengthen it.

Prior to this intention, things were stable. In table 1, it is described as “expression of state” in which they are subjected to prohibition. This state of things has been referred to as “passive inspection,” which means that in the passive inspection, Winston Smith and Julia have no control on what happens around them. Both are bound to observing the many don’ts of the inner Party:

The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act (*Nineteen Eighty -Four*: 68)

This state has prevailed until it reaches its highest pitch when Winston Smith and Julia have been insensitive one to another, expressing no love for each other.

Winston succeeded in transferring his hatred from the face on the screen to the dark-haired girl behind him. Vivid, beautiful hallucinations flashed through his mind. He would flog her to death and shoot her full of arrows (*Nineteen Eighty -Four*: 17)

Although they were previously under the influence of the passive inspection, they were thinking of how to escape from the prison. The key element of that strong desire is love. Love reads as the external causer,⁷ according to the terms used by D. Thakur (2003:68). It comes to break the balance. The two closely linked states are presented in table 1.

The two protagonists' participation in the tacit communication is based on ignorance, hence the silence that can be noted. It well complies with the principle of co-operative, so far conversational exchanges are concerned. This principle is called is maxim relation. For Grice (1975), one should be relevant in a discourse. From this maxim it can be deduced that if there is nothing relevant to say, silence becomes the best attitude. As long as the expression of state will last, only silence is offered as medium. This runs through the whole first part of *Nineteen Eighty-Four*.

But as soon as the second part opens, a variety of changes are apparent, such as change in the feeling they have for each other, change in they way of addressing each other, change in the unrolling of the story.

One first sophisticated trick performed by Julia is the language of heart. She wants to arouse in him feelings of sympathy, to make him feel sorry for her. In other words, on the pretext of her falling, she wants to bring him to act as a victim. In this sense, there is only one target: to create a connection (be it physically or psychologically) because she knows that connection brings or begets most often love or other kinds of feelings. Finally, this preliminary goal is reached.

A curious emotion stirred in Winston's heart. [---] Already he had instinctively started forward to help her. In the moment when he had seen her fall on the bandaged arm, it had been as though he felt the pain in his own body. (*Nineteen Eighty-Four*: 111)

Stirring pity in Winston, Julia helps facilitate the beginning of the conversational exchange. But before the examination of the dialogue it must be noted that there has been an expected answer to the act of Julia. Here again, there is a correspondence between the expected reaction of Winston and Julia's intention, exactly as in the "expression of state." Probably the example taken on page 112 of the novel will enrich this assertion: "--- while he was helping her up the

⁷ An external causer is the inanimate entity that causes the action described by the verb. The subject in the following sentence is a typical example of an external causer. *The flood* destroyed the harvest.

girl had slipped something into his hand.” The attitude of Winston Smith towards this ‘something’ will be of a paramount importance as far as the next step is concerned.

Winston does not oppose the “I love you” message. (*Nineteen Eighty -Four*: 115)

It was a physical problem that had to be solved; how to get in touch with the girl and arrange a meeting. He did not consider any longer the possibility that she might be laying some kind of trap for him. [---] Nor did the idea of refusing her advances even cross his mind. (*Nineteen Eighty Four*: 115)

While Winston could have rejected the message, he favors the complicity that grows stronger. Thus, Winston and Julia have become true accomplices. Let us consider the way they manage to interact.

In a low murmur Winston began speaking. Neither of them looked up; steadily they spooned the water stuff into their mouths, and between spoonfuls exchanged the few necessary words in low expressionless voices. (Nineteen Eighty- Four: 119)

The use of the quantifier “few” oppose to “a few” shows how minimum the interaction is. The idea is that both “few” and “a few” refer to small quantities. “Few” is used when the speaker considers this “small quantity” excessively small or negative. On the contrary, “a few” is used to indicate that this small quantity is somehow positive. Moreover, “few” is followed by the adjective “necessary” which means “obligatory”, “essential”, “basic”; what cannot but be, the absence of which is misleading. It is opposed to “superfluous”.

Here again, the co-operative principle is at stake. It is the maxim of quantity according to which one should make his or her contribution as informative as required, without saying more, or less than the information needed. The application of this principle in their dialogue dominated by factual questions help them arrange the “where” and “when” of an appointment. Moreover, the interventions are laconic and successful. This also indicates another speech conversational maxim that is relation. This maxim suggests about the necessity of being relevant. Accordingly, misinterpretations and misunderstanding or even bad interpretations are avoided.

It clearly appears that Winston Smith and Julia see and interpret things the same way. This is a feature of love according to this well-known quotation of Antoine de Saint-Exupéry in *Terre des Hommes*: “s’aimer, ce n’est pas se regarder l’un l’autre, mais regarder ensemble

dans la même direction” (in Jean-Benoît Castermann, 2010: 67). In other words, love does not consist in looking at each other but rather looking together in the same direction. This is the reason why we think that for love to triumph, it should be a dynamic activity of the lovers or the protagonists.

After this first appointment, they decide to meet again but this time in a quite different place and time. The appointment is taken with the same hardly-hearing voice manner (*Nineteen Eighty -Four*: 121). “She began speaking in the same expressionless voice as before, with lips barely moving, a mere murmur easily drowned by the din of voices and the trembling of the trucks.”

When they meet in the bush, as Winston has seen her, she probably thinks he will exclaim joyfully. “She shook her head, evidently as a warning that he must keep silent, ---” (*Nineteen Eighty-Four*: 124). This nonverbal communication used by Julia as a means of communication has also reached its expected goal. The fact is that they go their way without the least word till they reach the planned place. “The girl stopped and turned”. “Here we are, she said” (*Nineteen Eighty- Four*: 125).

Once there, she justifies her attitude: “I didn’t want to say anything in the lane” “in case there’s a mike hidden there. I don’t suppose there is, but they could be”. Now, there is not much danger. They can give room to their feelings in order to discover and introduce each other. “They were only making conversation” (*Nineteen Eighty-Four*: 125). This time the conversation is clear, brief and orderly. This is nothing but the manner principle observed by both of them. Time is has come now to conclude the process started long before. Love needs to be proved. Being aware of that Winston says: “Now” (*Nineteen Eighty -Four*: 131); that means, it is time to have sex, to go to the next step of communication.

In this way, sex becomes the highest level of communication. This view is shared by Jean-Benoît Casterman (ibid.: 44) who states : “La sexualité est sans doute la forme la plus profonde de communication et d’expression de l’être humain ». The idea is that sex comes to make the communication between two human beings perfect, since it takes into account the heart, the body and the spirit.

What was planned by the two protagonists has finally become true. Winston Smith and Julia have sexual intercourse in spite of the law of the Party. “And, yes! It was almost as in

his dream. Almost as swiftly as he had imagined it, she had torn her clothes off” (*Nineteen Eighty-Four*: 131). Winston immediately catches the presupposition of the message.

Following their sexual intercourse, he asks Julia: “Have you done this before?” (*Nineteen Eighty-Four*: 131). Their embrace can be interpreted as the climax of a victory in the course of a battle. It is a blow struck against the Party. With the supreme communication taking place, the way is paved for true co-operative exchange. In their way back, their desire is to make this state of change last as long as possible. The narrator in the novel puts: “They were sitting side by side on the dusty floor. He pulled her closer against him. Her head rested on his shoulder, the pleasant smell of her hair conquering the pigeon-dung” (*Nineteen Eighty-Four*: 141).

The last step concerning the conceptualized expression of non-change is about to take place. That stage relates more or less to the very first one characterized by stability, a balanced atmosphere. The prelude to this turning back to that so-called balanced state of the very starting point can be detected. Winston’s concern poses as an evidence of that cycle of non-change perpetually returning to the initial stage. (*Nineteen Eighty-Four*: 142). “In this game that we’re playing, we can’t win. Some kinds of failure are better than other kinds, that are all”. Upon their failure when they are caught, it is Winston himself who confesses:

We believe that there is some kind of conspiracy, some kind of secret organization working against the Party, and that you are involved in it. We want to join it and work for it. We are enemies of the Party. We disbelieve in the principles of Ingsoc. We are thought-criminals. We are also adulterers. I tell you this because we want to put ourselves at your mercy. If you want us to incriminate ourselves in any other way, we are ready (*Nineteen Eighty-Four*: 177)

According to Catherine Kerbrat-Orecchioni, the pronoun “we” means “I” + “non- I”, and “you” means “you + non –you”: (*L’énonciation: De la subjectivité dans le langage*, Armand Colin, 1980:42). Here, the “we” stands for the two protagonists Winston and Julia. In the exchange with O’Brien the “we” attests the degree of their closeness. Moreover, the use of the verb “believe” by Winston allows us to think of another criterion of the maxim of conversation: the quality maxim. To comply with this maxim, it is recommended not to say what one believes to be false or, anything for which there is no evidence. Winston Smith’s use of the “we” means that in case he is wrong, his error or mistake is not done intentionally. He

heartily thinks to be sincere as much as possible. This is one reason why it is called “verb of intention” or “opinion”.

The last stage concerning the expression of non-change is likely to overlap with the initial one. Winston and his beloved Julia are compelled to see things differently, because their incapacity to change the established order makes their struggle a fake one:

Whatever the Party holds to be truth, is truth. It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to re-learn, Winston. It needs an act of self-destruction, an effort of the will. You must humble yourself before you can become sane.” (*Nineteen Eighty - Four*: 261)

This threat-oriented advice from room 101 in the microcosm of the novel reaches the expected goal. Julia has become aware of the necessity for her to be submissive long before Winston who is asked to be alike. Now the time has come for Winston to keep along with things, this is the gist. The narrator affirms in the last paragraph of the novel: “Two gin-scented tears tricked down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother.” (*Nineteen Eighty- Four*: 311)

O’Brien becomes a catalyst of change. Even if he has not participated in the process of change, he has sped it up. He has been an antagonist for the protagonists. Considering the very first expression of state, we can speak of a conflict of forces. The antagonist force has been stronger than the force of the protagonists. The protagonists are therefore led to give up their commitment.

An examination of the different expressions shows that the “degree of commitment” of the antagonist is clear. When it does not exist or when neglected in some cases, changes can occur. There is a non-intervention of this actant. He leaves things go on, while the protagonists guide the way as they like. That happens as long as the bad and sophisticated tricks of Winston and Julia perfectly work. This stage is gone through when the intrinsic force tendency has been displayed because it is opposed to movement (Talmy, 1988: 55).

III. Linguistic collusion and the fight for human rights in *Nineteen Eighty Four*.

Linguistic tools can help fight or reconquer freedom regardless of the time that will take. Except for the political interest, *Nineteen Eighty- Four* practically teaches an example

of solidarity displayed here via the interaction between Winston and Julia. Any time Winston makes use of a communicative device, Julia will decipher the meaning of it and accordingly provide the matching reply. The same technique works when Julia initiates the communication, via another device. The complicity between the two protagonists can be accurately evaluated when the rules established by the Inner Party are analyzed. These rules read as follows:

Never again will you be capable of ordinary human feeling. Everything will be dead inside you. Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity (*Nineteen Eighty-Four*: 269).

The persuasive objective of the rules is clearly perceived. They edict the script according to which a good citizen should behave. The rules pretend that expressing feelings is trivial. The writers of the rules wrongly believe that humans will behave exactly as expected, due to their prescriptions. However, the book, therefore, shows that whenever there is a linguistic collusion between protagonists, also known as co-speakers, the possibility of removing barriers and even fighting against totalitarian regimes yields successful results. In case of failure, when there is misunderstanding or misinterpretation, the goal will not be reached. More than arms used in revolutions, the linguistic collusion proves a powerful means of freedom. Depriving someone of feelings, especially the right to love, becomes inefficient when such collusion is at work.

It is against all these violations of human rights that Orwell writes. On the last cover page of Orwell's fiction, Peter Quennell puts: «In *Nineteen Eight-Four*, Orwell shows himself a powerful satirist; and the message that the book delivers has not lost its force today.» He means that Orwell intends to advocate a moral, holy, friendly and fearless world. Playing the role of a moralistic, he never shows indifference to people's conditions, his main concern being the restoring of feelings with energy rather than a simple reconstitution of facts, as a mere observer will do. These preoccupations are those of a humanitarian, a person who remains friendly to all humans met in daily life. Such a humanitarian has therefore a deep knowledge the human society.

The stress is laid on the enunciation process that conveys Orwell's commitment. That is the way he interferes as a subject in his discourse and as a co-speaker who contributes to the

construction of the message. In other words, he participates in how the message is or will be received. The novel is essentially scrutinized through the discursive strategies it contains, the speech acts, and the conditions of sending and receiving discourses. The more the project gains in precision, the more subjective it becomes.

It appears that the writer's fundamental singularity is that his work of fiction is meant for his country, for men, but mostly against the ruling class of his time. His novel depicts totalitarian forces that cause men to lose their soul without being aware of that. These oppressive forces act in such a way that the simplest pleasures are subjected to threat or punishment.

Orwell's complete work is an appeal to men's reason, as it prevents them from falling in darkness. Indeed, his fiction reads that every day life is anointed because the everlasting truth lies in small facts of men's daily lives, particularly the conditions of the common people.

The book advocates noble and humanistic causes. Simultaneously, it can be analyzed as one of the most passionate attorneys of humanity, and a radical critic of society. The case of Winston and Julia disobeying the rules of the Inner Party is an evidence that any system alienate itself by dint of alienating the one it oppresses.

CONCLUSION

The recevability of a discourse is a dynamic activity of the protagonists involved in this discourse. That means that a discourse is constructed both 'for' and 'by' the co-speaker. Without the co-speaker⁸, there is no discourse. Consequently, the co-speaker should always be taken into account for the conversation to yield successful results. That has been the secret of Winston Smith and Julia in *Nineteen Eighty -Four*.

In the novel, the co-speakers involved go beyond the stage of procrastination, being aware of its inefficiency for them as protagonists. *Nineteen Eighty- Four* suggests that people have to communicate and act if they want change to come. Action will normally follow information exchange between the discourse protagonists. The bull must be taken by the horn. As long as the protagonists remain inactive, they will be undergoing life and their living conditions will become worse. Instead of beating around the bush, not knowing exactly what and how to do, the way is action. This may be good (so much the better), or bad (so much the worse), but action proves efficient. There is no fight without rewards.

⁸ For Benveniste, Emile (1966:85), the co-speaker can be real or fictitious.

Winston's and Julia's fight for their freedom has been a constant linguistic cooperation. Similarly, like the two protagonists in the fictional world of *Nineteen Eighty -Four*, we are protagonists in real life. So a dynamic linguistic collusion among us can lead to change, to a bright future. The linguistic tool used is the activity of the co-speakers involved in the love discourse. If the information exchange principles are carried out, they cannot but lead to success.

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