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UNIVERSITY OF ABBES LAGHROUR –KHENCHELA

كـلـيـة الآداب و الـلـغـــات
FACULTY OF LETTERS AND LANGUAGES
قســم الآداب و اللغـة الإنجـليـزيـة
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A Comparative Stylistic Analysis of Goerge Orwell's Fictional and Non-Fictional Writing

Nineteen Eighty-Four VS "Politics and the English Language"

Dissertation Submitted to the Department of English in Partial Fulfillment of the
Requirements for the Degree of Master in Language and Culture

Candidate: **Supervisor:**

Tagraret Osama   **Ms. YOUSFI Nabila**

Board of Examiners

President: Ms. OUELD Ahmed Fatima   University of Khenchela

Supervisor: Ms. YOUSFI Nabila   University of Khenchela

Examiner: Ms. AIDOUD Wafa   University of Khenchela

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DEDICATION

This study is wholeheartedly dedicated to:

My beloved parents, who have been our source of inspiration and strength.

My brother, sisters, mentor, friends, and classmates who shared their words of advice and

encouragement to finish this study.

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Abstract

This study sets out to examine the stylistic elements in George Orwell's novel *1984* and essay "Politics and the English Language" employed to drive home his message of "language and power". The study is also conducted to uncover the non-fictional stylistic elements existing in his fictional work. This study examines as well, style as linguistic choice as employed by George Orwell in the text. To reach fathomable results, this work employs a content analysis based on the checklist of leech and short (1981) that incorporates lexical categories, grammatical categories, cohesion and context. The findings display that lexical items like nouns, adjectives, verbs, and adverbs, convey Orwell's interest in abstract terms related to cognition. The grammatical categories demonstrate Orwell interest in clear simplistic sentences and structure. Usage of cohesion indicates his style in telling facts using clear sequential patterns. Lastly, context shows the difference between the texts in terms of point of view and directness of conveying an idea. Analyzing those elements reflects Orwell's usage of the journalistic style while forging his fictional work *1984*.

*Keywords***: style, stylistics, analysis, language, power, lexical, grammatical, simple, cohesion, context**

List of Abbreviations and Acronyms

SPCA   Subject, predicate, complement, adverbial

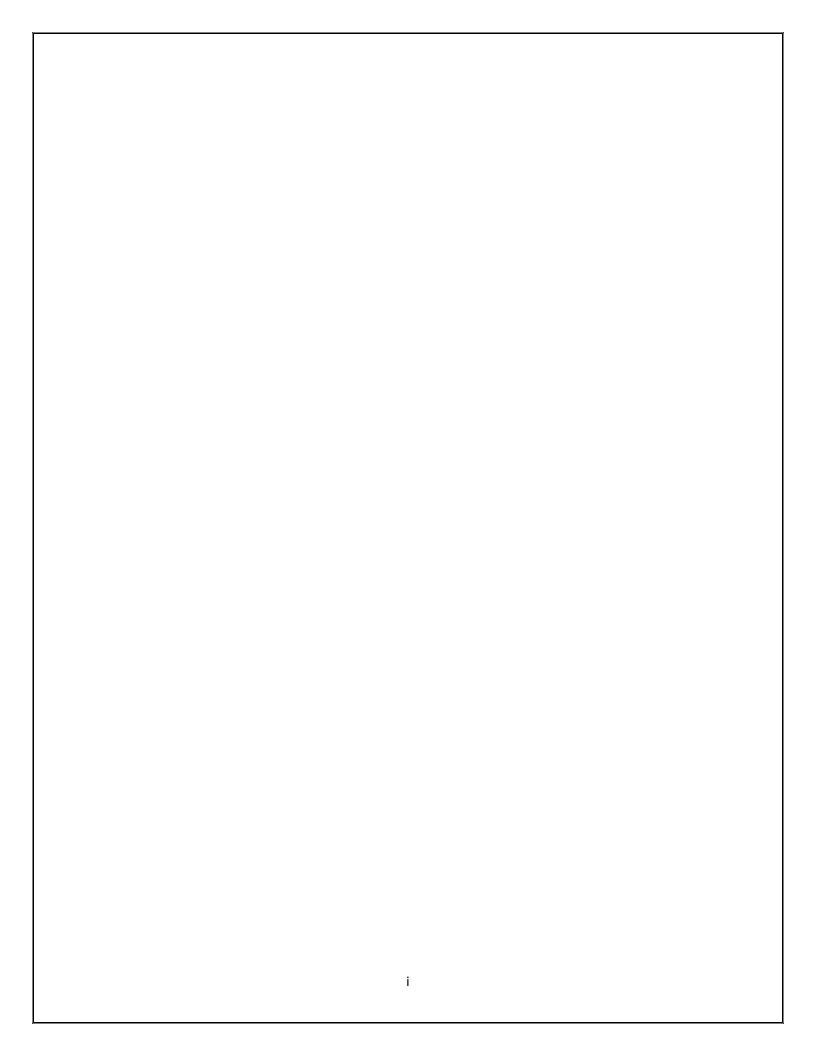**SPA**   Subject, predicate, adverbial

Engsoc   English Socialism

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General Introduction

1. Background for the Study:

The relationship between literature and Stylistics has long been considered as fundamental for the understanding of different fictional and non-fictional texts. And since some literary styles are often described as challenging for readers, Stylistics offers an opportunity to go through the very intricacies of those texts. One particular writer whose style is known to be peculiar is George Orwell. D. J. Taylor describes Orwell as "a writer who [comes] to accommodate the modern age" (Taylor, 2003, p. 376). Irving Howe, however, referred to him as "the master of plain style, that style that seems easy to copy but almost impossible to reach (as cited in Rodden, 2001 , p. 392). Many writers and critics praised Orwell for his plain, clear and straightforward style. His writings helped perpetuate the notion that the plain style is the only way for clear writing and more importantly political writing. The "plain" style of Orwell's work in fiction can be traced back to his early journalistic career and his insistence on the straightforward and direct style in political writings.

A stylistic analysis of the linguistics features of a text constitutes an understanding of how meaning is conveyed through different stylistic elements as well as an understanding of these features themselves. Developments in stylistics according to Paul Simpson started From the Classical period onwards. There has been a healthy interest among scholars in the relationship between patterns of language in a text and the way a text communicates ideas (Simpson, 1997). This field straddles two interrelated movements in linguistics, known as Russian Formalism and

Prague School Structuralism. Of the former movement, key figures include Viktor Shklovsky and Boris Tomashevsky; of the the latter, Jan Mukarovsky and Wilhem Mathesius are prevalent figures. One scholar, whose work literally links both movements, is Roman Jakobson. Many of the central ideas of these two schools find their reflexes in contemporary stylistics and two of the more durable theoretical contributions are the concept of "foregrounding" and the notion of the "poetic function" in language. The Russian Formalists wished to make literary inquiry more 'scientific' by basing it firmly on explicit observations about the formal linguistic features of the texts under analysis (Nørgaard, Montoro & Busse, 2010).

There is relevantly no comparative analysis of two or more works of Orwell using stylistic analysis; however, a stylistic analysis has been done in regard to the context of some of Orwell's writings that are relevant to the end goal of this dissertation. One relevant study is the one conducted by khudhair (2016). This study is entitled "A Stylistic Analysis of Selected Newspaper's Stories". It presents a stylistic analysis of six stories that have been selected randomly from different English newspapers for the purpose of analysis. It is hypothesized that the language used in newspaper stories violates the rules of grammar and the norms of literary writing (khudhair, 2016).

A study done by Yeasmin Nellufar entitled "Shooting an Elephant: A Stylistic Analysis", presents a look at an important political essay "Shooting an Elephant" by George Orwell. It portrays Orwell's anti-imperialistic view that is presented through an incident: the shooting of an elephant. The theme is demonstrated in a fantastic way through Orwell's use of lexis, syntax, cohesive ties, point of view, and figures of speech. A closer look at the linguistic devices indicates that his style matches his objectives and that he has been successful in attaining his

political, artistic as well as thematic aims through his simplistic style. Although the theme of shooting an elephant has no importance to our study, the direct and straightforward style of the essay, manifested with different stylistic elements, is of great importance, especially when conducting our analysis of a non-fictional essay and its effect on the fictional writing. (Nellufar, 2013).

2. Statement of the Problem:

Most studies that present a stylistic analysis of political writings largely put emphasis on newspaper stories, journalistic articles and essays. The stylistic analysis of George Orwell's work is strictly confined to separate units of his work mainly journalistic essays and rarely selected themes of his fictional work. Previous researches in the domain of stylistics might have considered some works of Orwell, but they have completely ignored the area of how his fictional and non-fictional writings are similar or different. Therefore, attempts were issued to draw a comparative study of two stylistically different types of text to uncover the effect of one upon the other. In a comparative stylistic analysis between *Orwell's nineteen eighty-four* and his critical essay "Politics and the English Language", the goal is not simply to describe the formal features of texts and show their functional significance but also to examine the similarities and differences between the two writing styles and uncover the manifestations of the journalistic style in the fictional work.

3. Aim and Research Questions

The purpose of this dissertation is to conduct a comparative analysis between Orwell's fictional work *Nineteen Eighty-Four (1984)* and his non fictional essay "Politics and the English Language", utilizing stylistic analysis in the order to uncover the different non-fiction textual

features in a fictional dystopia. The ultimate aim is contributing to the overall understanding of the individual style, the expressive means, and the stylistic devices peculiar to this given writer.

Therefore, this research seeks to answer the following questions:

1. What is stylistic analysis?

2. What are some of the linguistic features exiting in journalistic essays and how do they differ from those used in literary writings?

3. What are the journalistic linguistic features exiting in Orwell's *1984*?

4. How can these different stylistic elements convey the writer's intended meaning?

4. Scope and Limitation of the Study

This study is limited to a stylistic analysis of Orwell's *1984* theme of language and power and his political essay "Politics and the English Language". These passages are chosen due to their relevance to the theme of language and power and due to time constraints.

5. Significance of the Study

Besides Helping students to master the language and develop a conscious approach to language, stylistic analysis is used to help students observe the interaction of the form and content and to see how through the numerous functions, the message of the author is brought home to the reader. This study also helps expand and pave the way to further stylistic research in the same academic field.

6. Research Method

The research is a comparative Content analysis, which is a quantitative study that contains descriptive and analytical procedures. This is done by interpreting and coding textual material to describe various linguistic features and analyzing stylistic devices used in the both fictional and non-fictional works of Orwell. The research uses stylistic analysis as a theoretical framework in

order to identify various linguistic and stylistic features within the works. Text data mining softwares were put into use in order to generate results for Content analysis.

7. Organization of the Study

This study will be conducted through two chapters; the first is a basic theoretical research, which is managed in two parts. The first part is a review the basic theories of the concepts of style and Stylistics. It includes various definitions and theories derived by a number of linguists and prominent figures in the field. It also contains a checklist of stylistic tools recommended by Leech and Short's (1981). The second part of the chapter delves into the materials for which this stylistic analysis would be utilized: Orwell's fictional and nonfictional work (*Nineteen Eighty-Four* (1949) and his essay "Politics and the English Language").

The second chapter is the theoretical framework which is a practical analysis of the selected materials using stylistic analysis on the basis of the conceptual framework set in chapter one.

Chapter One: The Theoretical Framework

Introduction

Each writer has his own way of diction to express his/her own perception and interpretation of reality and the world. Consequently, every literary work, whether fictional or non- fictional, has its own style. This is the case regarding Orwell's work throughout his career as a writer and an essayist. As a writer, Orwell creates expressions by the use of linguistic devices as well as the manipulation of sentence length and choice of words to achieve a certain effect on the reader. Therefore, a writer's style is shown in his use of different linguistic and literary features. In order to uncover the style of a literary text we apply stylistic analysis. On that basis, this chapter of the study will be dedicated to a review the basic theories of the concepts of style and Stylistics. It includes various definitions and theories derived by a number of linguists and prominent figures in the field. In addition, this chapter presents a checklist of some linguistic and stylistic categories or tools that would be utilized in the analysis. The second part of the chapter delves into the materials for which this stylistic analysis would be conducted, which are Orwell's fictional novel *Nineteen Eighty-Four* (1949) and his essay "Politics and the English Language". The two parts constitute the theoretical framework of this study.

1.1. Stylistics as a framework of Text Analysis.

1.1.1. The Concept of Style:

The concept of style, which is and has long been central in the discussion of the relationship between linguistic analysis and literary study, is a broad term that has assumed different meanings from different linguists and scholars. As Enkvist points out: "the very concept of "style" is notoriously slippery and difficult to codify into concrete terms that allow operational study" (Enkvist, 1994, p. 143). To him, This makes the domain of style very wide and the

concept itself broad and general for an analytical analysis. According to Hockett however it's "two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style"(Hockett, 1958, p. 556).

Rulon Wells further clarifies the definition by suggesting that "so far as the writer of English has a choice, what he writes is his diction and his style; so far as he has none, it is the English language."(Wells, 1960, p. 215). Hence, a writer chooses linguistic features from a range of possible ways of expressing what he wants to say, it includes the more subtle ways an individual navigate among available varieties and try to perform a particular expression and present a coherent representation of a distinctive self (Irvine, 2001, p. 31). The in the author's word choice, sentence structure, figurative language, and sentence arrangement is style. stylistic analysis, however, is the analysis of how style resources are put to work creatively (Coupland, 2001, p. 3).

According to M. H. Abrams, style is the manner of linguistic expression in prose or verse; it is how a writer says whatever it is that he says. The characteristic style that a work or a writer possesses may be analyzed in terms of diction (choice of words), its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm, component sounds and other formal features (Abrams, 1981). On that basis, style is the authors' diction and careful arrangement of words, sentences, and paragraphs to construct a unique and distinct work from other writers and achieve a particular reaction from the reader. A writer's style then is a set of linguistic and literary features. Some authors have simplistic and plain style whereas others tend to be complex in their expressions. Some choose figures of speech while others use everyday language. This idea is unforced by Encarta (2009) (as cited in Victoria, 2012) as he

elaborates that "writers employ a wide range of rhetorical devices for contrast and emphasis, including paradox, metaphor, patterns of imagery, repeated motifs, symbolism, and irony."

Riffaterre refered only to the artistic features of style in literary texts but not much to the fact that style can affect the meaning of text in the generation of ideas and arguments. It is ,after all, the manner in which an author presents information and ideas. His/ her choices of words, sentence structures, tone, imagery, point of view, figurative language, symbolism, and mood can heavily effect the meaning. In his words "style is an emphasis; expressive, affective or aesthetic added to the information conveyed by linguistic structure, without alternation of meaning[...] language expresses and style stresses" (Riffaterre, 1977, p. 154). According to Kovalev (as cited in Rajeshwar, 2000), however, "Style is both form and content. It is a combination of artistic method, themes and ideas in all their uniqueness, united and determined by artist's world view and the social realities of his age." A similar view is that of zhirmunsky who defined the style of a writer as "an expression of his outlook, embodied in images by means of language. For this reason it is impossible to study the writer's style and its objectives separately from the imagistic content and ideas of his work (Zhirmunsky, 2000, p. 99).

The main concern of Leech and Short was the written literary style. That is, their most specific domain and focus of style lies in the style of textsin a particular manner. in their word "'style' is[...] the way in which language is used in a given context, by a given person, for a given purpose" (Leech and Short, 1981, pp. 10-11).... Within the field of literary writing, there is again a large scope for varying definition and emphasis. Sometimes, the term has been applied to the linguistic habits of a particular writer. On other occasions, it has been applied to the way language is used in a particular genre, period, school of writing or some combination of these.

Therefore, style is a relational term: we talk about the style of x', referring through'style' to characteristics of language use, and correlating these with some extra linguistic x. The x

(writer,period, etc.) defines some corpus of writings in which the characteristics of language use are to be found. However, the more extensive and varied the corpus of writings is, the more difficult it is to identify a common set of linguistic habits(Leech & Short, 1981, pp. 10-11). Leech and Short added that "[s]ometimes the author's identity is given away by some small detail reflecting a habit of expression or thought, and this seems to confirm that each writer has a linguistic thumbprint". Leech and Short argue that even though every writer has a unique style or a 'thumbprint' that can be detected from others, he's still restricted by linguistic and literary rules. This idea is further highlighted Encyclopedia Britannica that elaborates some points about style, claiming that "Literary style, involves the selection and organization of the features of language for expressive effects, and includes all uses of sound patterns, words, figures of speech, images and syntactic forms" (Stylistics, 1971, p. 332).

According to Crystal and Davy (1969), style refers to "a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's identity…style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time..." (pp. 9-10). Kelkar noted that a deviation from or an alterations of language norms, the everyday, nonliterary use of that language might be attempted by an author through a particular and selective choice of sounds, words, sentence structures, sense structures offered by ordinary language. An author may go even further to extend beyond available language material even deviation from or an alterations of language norms to ultimately compliance with distortion of language material. (Kelkar, 1987). To do stylistics or to study stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language (Simpson, 2014, p. 3). Style then, can be also seen as a

variation in language, as a choice between alternative expressions, as deviation from the linguistic norms, and as special usage of language.

The main assumption behind the study of style is that there must be more than one way of writing or expressing an idea. While the idea which is being expressed is consistent, the way in which it is done is variable from one writer to another. In line with Akhmanova idea of style, "The concept of style presupposes the existence of objects which are essentially identical but which differ in some secondary, subservient feature or features"(Akhmanova, 1976, p. 3). Enkvist (1964, p. 12) defines style as "the choice between alternative expressions". Brooks and Warren are of the view that the term style is "usually used with reference to the poet's manner of choosing, ordering and arranging his words" (Brooks and Warren, 1950, p. 640). According to Traugott and Pratt (1980, p .409), "style refers to patterned choice, whether at the phonological, lexical, syntactic, or pragmatic level". Bloch (1953, p. 42), on the other hand, defines style as "the message carried by the frequency distribution and transitional probabilities of a discourse's linguistic features, especially as they differ from those of the same features in the language as a whole". Style then can be defined as an author's either word choice, sentence structure, figurative language, and sentence arrangement or deviation form the norms the structural features for which there exists some degree of choice. All these linguists share the opinion, in a varying degree that Literary style, involves the selection and arrangement of a set of **linguistic** variants for expressive effects, which includes all uses of sound patterns, words figures of speech, images and syntactic forms.

In his article "Stylistics, Pragmatics and Pragmastylistics", Leo Hickey (1993) points out that although these definitions seem acceptable and accurate, some linguists — of the Bloomfieldian tradition, for instance — might argue over a definition like: "two utterances in the

same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style can never be fulfilled since two utterances which differ in structure cannot convey "the same information". If this objection were taken literally, then either style could not exist at all or it would have to be redefined at. One writer (Gray, 1969) claims that there is no such thing as style. However, more moderate authorities argue that style depends simply on taking an " approximate" view of what " the same information" means (Hickey, 1993 , p. 537).

1.1.2. The Concept of Stylistics:

There is no specific definition of stylistics. This is presumably due to the different interpretations derived from different scholars. definitions of stylistics have set some conventional differences between literary criticism and literary stylistic analysis Because it is between two disciplines as Stylistics is regarded as '…a borderline discipline which faces the student with a double challenge: linguistics and literary criticism…' (Vorshney,1980, p.354), there is Always border dispute' between linguists and literary critics. Linguistic stylistics is dominated by linguists, who analyze a text for the sake of developing linguistic inclined theory. Literary stylistics, on the other hand, combines linguistic description and literary interpretation. Stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline, it links literary criticism and linguistics but has no autonomous domain of its own (Alonso, 1942, pp. 489-496).

Widdowson has explored the proper position of Stylistics. For him stylistics is a link between the disciplines, in his words Stylistics is: "the study of literary discourse from a linguistics orientation" (1975 ,p.3). In other words, Stylistics is an area of mediation between

two disciplines. Agreeing with the previous definition, Turner (1985, p. 7) argued that stylistics is the study of literary discourse from a linguistic orientation in the sense that stylistics is that part of linguistics which concentrates on variation in the most conscious and complex uses of language in literature which offers an area of contact between literary criticism and linguistics(Turner ,1985). Coulthard (1991, p. 179) has enriched the aforesaid definitions by displaying the usefulness of stylistic analysis and showing that it could be another substitute for literary criticism. According to him, "Like all other branches of applied linguistics, stylistics depends on the tools provided by theoretical linguistics; as the techniques of discourse analysis have become more sophisticated, so there has been a growing exploitation in stylistics".

Ogum puts it simply by claiming that stylistics is concerned with the study of different styles, and it can be applied to a wide range of discipline. One of such areas is literary stylistics as it can offer a meeting point between the science of human language (linguistics) and the aesthetic use of language to create as well as emulate experiences (literature) (Ogum, 2002, p. 1). Stylistics then helps to analyze a certain literary work, get its quality, and appreciate its aesthetic value. Every work differs in terms of presentation, choice of diction, language usage, figures of speech, and other literary features through which the quality of writing is revealed.in addition the more complete and context-sensitive the description of language, then the fuller the stylistic analysis that accrues (Simpson, 2014, p. 3). Stylistics, in other words, is a study of style. Its focus lies in explaining the literary text and how it is organized as well as the reasons behind selecting specific linguistic and literary features.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individual writers. According to firth (1985, p. 184), stylistics is a field of research which investigates the way a speaker fuses the elements of habit, custom, tradition, the element

of the past (sociocultural background of a writer) in additions to elements of deviations and innovation, of the moment in which "the future is being born in a verbal creation which distinguish his work from other texts produced by other writers". This distinguishing mark is the style, which is the concern of stylistic inquiry. Spencer (1964, p. 49) elaborates this point when he defined stylistics as "an individual and creative utilization of the resources of language". The stylistic analysis, therefore, is based on the assumption that style is formed by the use of language in literature. Such use of language may be creative, aesthetic, expressive or situational. Literature is an art form that uses language as its medium of expression. Without language, no creative activities, at the literary level, are possible. Stylistics, then, is exclusively concerned with the investigation and description of the medium of literature (Bloomfield, 1976).

Leech and Short (1981, p.13) argue that Stylistics can be simply described as "an exercise in describing what use is made of language. …In general, literary stylistics has implicity or explicity, the goal of explaining the relation between language and artistic function. The motivating questions are not so much what, as why and how." Through stylistic analysis, it is easier to show how writers construct meaning via demonstrating the interplay of different textual features. This idea is also backed by Miller (1964, p. 88) as he pointed out the following:

> Whereas, linguistics is concerned with the description of code, stylistics is concerned with the differences among the messages generated in accordance with the rules of that code. The analysis of style essentially involves the identification and calibration of the various dimensions along which may differ.

Short (1996, p. 5) claims also that Stylistics is concerned with relating linguistic facts to meaning in the most explicit way. Stylisticians suggest that linguistic description and its relationship with

interpretation should also be discussed as explicitly, as systematically, and in as detailed a way as possible. (As cited in Stockwell, 2006). One advantage of this specified and clear interpretation is that when we disagree over meaning when describing a text or a part of a text, we can use stylistic analysis as a means to help to decide which of the various suggestions are most likely.

Crystal (1987) has commented on the function of stylistics and its usefulness in literary analysis, and also on the necessity of focusing on the deviant and abnormal features of a text. He maintained that the scope of stylistic analysis "is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its deviant and abnormal features, rather than the border structures that are found in whole texts or discourses"(p. 71). Short underlines that stylistic analysis can contribute to establishing a rational basis for deciding between interpretations as it helps one to be more conscious in the process of the interpretation of any literary work (Short,1996, p. 58). Therefore, it is with stylistic analysis that the discovery of new forms of analysis will always throw up new findings; and as meaning is generated through the interaction between texts and their readers, they will always be open to reinterpretation.

In conclusion, the concept of stylistic analysis is always subject to a continuous debate. This may be due to its being a new discipline. Leaving the argumentative discussion, and holding the common ground will be the approach advocated by the present study. Halliday put it best when he claimed that "it is not distinction between two types of prominence; it is a distinction between two ways of looking at prominence, depending on the stand point of the observer". (Halliday, 2002, p.100)

1.1.3. Analysis Framework (Devices) :

According to Leech and Short (1981, p. 74) Every analysis of style is an attempt to find the artistic principles. underlying a writer's choice of language. All writers, and for that matter, all texts, have individual qualities. Therefore, the features which call themselves to our attention in

one text will not necessarily be important in another text by the same or a different author. There is no infallible technique for selecting what is significant. We have to make ourselves newly aware of the artistic effects of the whole body, and the way linguistic details fit into this whole. Nevertheless, as Leech and Short (1981) added, it is useful to have a checklist of features which may or may not be significant in a given text.

For this reason, the following list of questions has been prepared. The answers to these questions will give a range of data which may be examined in relation to the literary effect of each passage. One should stress that the list serves a heuristic purpose: it enables us to collect data on a fairly systematic basis. The list is not exhaustive, of course, but is rather a list of 'good bets': Categories which, in our experience, are likely to yield stylistically relevant information. The stylistic values associated with the linguistic data must be largely taken on trust at present, we endeavor to show how these values, too, can be studied systematically. This being the case, Leech and Short (1981, pp. 61-66) suggested a checklist of linguistic and stylistic categories. These categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context.

1.1.3.1. Lexical categories:

A lexical category is a syntactic category for elements that are part of the lexicon of a language. These elements are at the word level. This category includes nouns, adjectives, verbs and adverbs.

- **General**

Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations? And if so, with what kind of dialect or register are these idioms or collocations

associated? Is there any use of rare or specialized vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?

- **Nouns**

Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events,perceptions, processes, moral qualities, or social qualities) ? What use is made of proper names and collective nouns?

- **Adjectives**

Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Are adjectives restrictive or non-restrictive? Gradable or non-gradable? Attributive or predicative?

- **Verbs**

Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they factive or non-factive ?

- **Adverbs**

Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree,etc.)? Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however; disjuncts such as certainly, obviously, frankly)?

1.1.3.2. Grammatical Categories:

   A grammatical category or a grammatical feature is a property of items within the grammar of a language. Within each category, there are two or more possible values, which are normally

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mutually exclusive. Frequently encountered grammatical categories include Sentence Types, Sentence Complexity, Clause Types, Clause Structure, and Verb Phrases.

- **Sentence Types**

Does the author use only statements (declarative sentences)? Do questions, commands, exclamations or minor sentence types (such as sentences with no verb) also occur in the text? If these other types appear, what is their function?

- **Sentence Complexity**

Do sentences, overall, have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent and independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to coordination, subordination, or parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)?

- **Clause Types**

What types of dependent clause are favored: Relative clauses, adverbial clauses, different types of nominal clauses (that- clauses,wh- clauses, etc.)? Are reduced or non-finite clauses commonly used? And if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)?

- **Clause Structure**

Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials,transitive or intransitive verb constructions)? Are there any unusual orderings (initial

adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with preparatory it or there)?

- **Noun Phrases**

Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives,nouns, etc., or in post modification by prepositional phrases, relative clauses, etc.)? Is there any occurrence of listings (e.g. sequences of adjectives), coordination or apposition?

- **Verb Phrases**

Are there any significant departures from the use of the simple simplet tense? For example, are there occurrences and functions of the present tense; of the progressive aspect (e.g. was lying); of the perfective aspect (e.g.has/had appeared); of modal auxiliaries (e.g. can, must, would, etc.)? Are there any phrasal verbs? If so, how are they used?

- **Other Phrase Types**

Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

- **Word Classes**

Having already considered major or lexical word classes, we may here consider minor word classes (function words): Prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns I, we, etc.; demonstratives such as this and that; negative words such as not, nothing, no)?

- **General**

One should note here whether any general types of grammatical construction are used to exert special effect; e.g. comparative or superlative constructions; coordinative or listing constructions;

parenthetical constructions; appended or interpolated structures like the structures that occur in casual speech. Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three or more than three members? Do the coordinations, unlike the standard construction with one conjunction (sun, moon and stars), tend to omit conjunctions (sun, moon, stars) or have more than one conjunction (sun and moon and stars)?

1.1.3.3. Figures of Speech

Here we consider the incidence of features which are foregrounded by virtue of departing in some way from general norms of communication by means of the language code. For instance, exploitation of regularities of formal patterning or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories.

- **Grammatical and Lexical**

Are there any cases of formal and structural repetition (anaphora, parallelism, etc.) or of mirror-image Patterns (chiasmus)? What is the rhetorical effect of these structures? Antithesis, reinforcement, climax, anticlimax, etc?

- **Phonological Schemes**

Are there any phonological patterns of rhyme, alliteration, assonance, etc.? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning?

- **Tropes**

Are there any obvious violations of, or departures from, the linguistic code? For example, are there any neologisms (such as Americanly)? Deviant lexical collocations (such as portentous infants)? Semantic,syntactic, phonological, or graphological deviations? Such deviations

(although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony.

If such tropes occur, what kind of special interpretation is involved (e.g. metaphors can be classified as personifying, animising, concretising, synaesthetic, etc.)? Because of its close connection with metaphor,simile may also be considered here. Does the text contain any similes or similar constructions (e.g. 'as if'constructions)?What dissimilar semantic fields are related through simile?

1.1.3.4. Context and Cohesion

Cohesion refers to ways in which one part of a text is linked to another. For example, the ways in which sentences are connected. This is the internal organization of the text. Within context, we consider the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions.

- **Cohesion**

Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? Does it tend to rely on implicit connections of meaning? What sort of use is made of cross reference by pronouns (she, it, they ,etc.)? By substitute forms (do, so, etc.), or ellipsis? Alternatively, is there any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, 'the old lawyer' or 'her uncle' may substitute for the repetition of an earlier 'Mr Jones')?Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

- **Context**

Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first-person pronouns I, me, my, mine) are there of the addresser–addresse relationship? What attitude (s) does the author imply towards his or her subject? If a character's words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)? Are there significant changes of style according to who is supposedly speaking or thinking the words on the page?

1.1.4. Selected Categories for this Research

In the practical part of the research, three categories are selected among the checklist: Lexical categories, Context and cohesion, and grammatical categories. These categories have been particularly selected due to their correspondence with the requirements of the selected softwares. Besides, the analysis of theses three elements contributes to offer insights about other codes and features due to their being inherently inclusive.

1.2. George Orwell: A Journey from Journalism to Fictional Writing

1.2.1. About the Author

George Orwell is the most quoted writer of modern times as far as the world of politics is concerned. His later writings are considered to be the most pioneering and influential works of political fiction. George Orwell, pseudonym of Eric Arthur Blair, was born on 25 June 1903 in Eastern India to a British colonial civil servant. He was educated in England and, after leaving Eton, he joined the Indian Imperial Police in Burma, which was then a British colony. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris where lack of

success as a writer forced him into a series of menial jobs. He described his experiences in his first book "*Down and Out in Paris and London"*, which was published in 1933. He took the name George Orwell shortly before its publication. This book was followed by his first novel *Burmese Days* in 1934 (Seaton, 2019; Crick, 2011; Paxman, 2015).

Orwell wrote literary criticism, poetry, fiction and critical journalism. Contemporary readers are more often introduced to Orwell as a novelist, particularly through his enormously successful titles *Animal Farm* and *Nineteen Eighty-Four*. The former is considered an allegory of the corruption of the socialist ideals of the Russian Revolution by Stalinism, and the latter is Orwell's prophetic vision of the results of totalitarianism and an anti-utopian novel that examines the dangers of the totalitarian rule. During most of his early career, he was best known for his journalism, both in the British press and in books of reportage. His non-fictional works, including *The Road to Wigan Pier* (1937), documented his experience of the working class life in the north of England. *Homage to Catalonia* (1938), however, was an account of his experiences on the Republican side in the Spanish Civil War. The Spanish war and other events in 1936-37 turned the scale and thereafter he knew where he stood. Every line of serious work that he had written since 1936 was directly or indirectly, against totalitarianism and for democratic socialism. These writings were marked by lucid prose, awareness of social injustice, opposition to totalitarianism, and outspoken support of democratic socialism. They were also featured by conscious of the political bias, without sacrificing one's aesthetic and intellectual integrity (Seaton, 2019; Luckhurst; 2016).

Orwell believed passionately and politically that no meaningful idea was too difficult to be explained in simple terms to ordinary people, claiming that "The worst thing we can say about a

work of art is that it is insincere". Proclaimed for his perception on the political implications of the use of language, a recurring theme in his essays and fictional work was concerned with the use and misuse of the English language. He noted the recognized ability of language to distort truth and mislead the public opinion. In his essay "Politics and the English Language", which is held by many as his best non-fictional work, he describes the effects of cliché, bureaucratic euphemism, unnecessarily vague and academic jargon on literary styles, and ultimately on thought itself. This idea was further highlighted by "Literature and Totalitarianism", an essay that expresses his fear of totalitarianism and its abolishment of freedom of thought. According to him, totalitarianism not only forbids you to express — even to think — certain thoughts, but it dictates what you shall think, it creates an ideology for you, it tries to govern your emotional life as well as setting up a code of conduct for people. As far as possible, it isolates you from the outside world and shuts you up in an artificial universe in which you have no standards of comparison. By creating the notion of "Newspeak", a variant of English in which vocabulary is strictly limited, Orwell aimed to make it gradually difficult to express ideas that might threaten the continuation of the controlling power, making it ultimately impossible even to conceive such ideas. Orwell portrays also the effects of the recurring abuse of language by government and demonstrates how language can be used politically to manipulate thought, to control the public psychologically and to shape reality (Seaton, 2019; Luckhurst, 2016; Paxman, 2015; Crick, 2011; Woodcock, 2015).

Orwell's essays on politics, literature, language and culture are widely acclaimed. His work continues to influence popular and political culture contributing to the creation of the term "Orwellian" that refers to a situation identified by Orwell as being totalitarian or having authoritarian social practices. Orwell is also known for his neologisms and phrases that he coined in *Nineteen Eighty-Four* and that have entered the standard vocabulary, including "Big Brother",

"Thought Police", "Room 101", "memory hole", "newspeak", "doublethink", "proles", "unperson" and "thoughtcrime" (McCrum, 2009). Michael Shelden called the article "politics and the english language" to be "his most important essay on style"(Shelden, 1991, p. 62). In 2008, The Times ranked him second on a list of "The 50 greatest British writers since 1945".According to Irving, Orwell "was the finest journalist ofhis day and the foremost architect of the English essay since Hazlitt'' (Irving, 1969).

1.2.2. Summary of *1984*

It is the year 1984 in a fictional dystopian future where Airstrip One, formerly known as Britain is a province of Oceania, one of the three totalitarian super-states that rule the world. It is ruled by the "Party" through the ideology of "Ingsoc" (a misspelled abbreviation for English Socialism) and the powerful but unknown leader "Big Brother". The story is presented through the eyes of Winston Smith, the main protagonist of the story and an editor in the Ministry of Truth. His job is to rewrite historical records to be in accordance with the state's ever-changing version of history. Those who fall out of favour with the Party become "unpersons", disappearing with all evidence of their existence removed. The original documents are destroyed by fire in a "memory hole". Winston secretly opposes the Party and the Big Brother's rule and dreams one day of a rebellion expressed in his diary that he hides from the Telescreen in his room. He realizes that he is already a "thoughtcriminal" and is likely to be caught one day (Berkes, 2000).

The Party maintains total control through crushing anyone who does not fully conform to their order using the Thought Police and the constant surveillance of private lives of its citizens through devices such as Telescreens in addition to psychological manipulation and controlling the minds of the population. One of their major devices in the use and misuse of language or the employment of newspeak, a new invented language introduced to facilitates deception and

manipulation, and its purpose is to reduce the capacity of human thought and understanding of the real world (Berkes, 2000). This point is explained with Winston's interaction with his colleague Syme, who is writing a dictionary for a revised version of the English language called Newspeak: "[we're] cutting the language down to the bone . . . Newspeak is the only language in the world whose vocabulary gets smaller every year" (Orwell, 1949, p. 55).

Winston is eventually arrested and imprisoned in the Ministry of Love. O'Brien, who Winston thought is a part of the rebellion, appears to be actually loyal to the Party, and was simply part of a plan to catch "thoughtcriminals". Over many months, Winston is tortured and forced to "cure" himself of his "insanity" by changing his own perception of reality to fit the Party line, even if it requires believing that "2 + 2 = 5". O'Brien openly admits that the Party does not care about the citizens' well-being; it is only interested in power. He says that once Winston is "cured", he will be released back into society for a period of time before they execute him. Successfully brainwashed and losing his individuality, Winston realizes that he becomes actually part of "the party" (Berkes, 2000; Orwell, 1949).

1.2.3. Main themes in *Nineteen-Eighty-Four*

- **Totalitarianism**

Nineteen-Eighty-Four is a political novel written mainly as a warning of the dangers of totalitarian governments. Orwell goes to great lengths to demonstrate the terrifying degree of power and control a totalitarian regime can acquire and maintain. In such regimes, notions of personal rights and freedoms and individual thought are crushed under the iron fist of the ruling party (Gradesaver, 2014).

Orwell, as a firm believer in Socialism and the ability for change through rebellion and development of society, yet too often he witnessed such rebellions betrayed and thrive into a totalitarian rule, Having witnessed firsthand the horrific lengths to which totalitarian governments

in Spain and Russia would go in order to maintain and increase their power, Orwell sounded the alarm in Western nations that hailed communism as a step towards human progress, equality, and economic strength. In 1949, the Cold War had not yet escalated, and many American intellectuals supported communism despite the fact that the state of diplomacy between democratic and communist nations was highly ambiguous. In the American press, the Soviet Union was often portrayed as a great moral experiment. Orwell, however, was deeply disturbed by the widespread cruelties and oppressions of civil liberties that he observed in communist countries. Orwell seemed to have been particularly concerned by the role of technology in enabling oppressive governments to monitor and control their citizens. (Enteen, 1984)

Totalitarianism is one of the major themes of the novel. Orwell portrays a dystopia in the extreme realization of an "ideal" totalitarian society, imagined in a modern-day government with absolute control. Orwell spoke out explicitly against it, starting with the very title that aims at predicting a possibility for the near future to its readers in 1949. He also gave a glimpse of what embracing communism might lead to if allowed to flourish. According to him, if totalitarianism were not opposed, the title suggested, some alternative reality of the world described in the novel could become a reality in the next few years. Through Winston's eyes, Orwell depicts a future in which government surveils and controls every aspect of human life to the extent that even having an "abnormal" thought is illegal and even the head of the government is unknown to the public. Throughout the novel, there is no proof of Big Brother's rule in Oceania. The Party exercises complete control not only over the personal lives of their citizens, but also over their thoughts, feelings and even families. The overall monitoring and surveillance of the people through telescreens and the alteration of history through the "Ministry of Truth" are some of the common casualties of such regimes. The third casualty of the totalitarianism is the truth through language, which takes place in the shaping of mottos such as "War is Peace." (Enteen, 1984)

As the novel progresses, the reader comes to realize that "The Party" is flawless in its unequalled control over society; it uses a number of techniques to control its citizens, each of which is an important theme of its own in the novel. "The party" is evidenced by its ability to break even a rebellious mind. For instance, when Winston set out to challenge the grip of the Party's power, he discovered that the Party's ability to control and enslave its subjects is very powerful to the extent that it mastered every aspect of psychological control, largely through utilizing technological developments to its advantage. Eventually, Winston losing himself to this party's overwhelming power. Orwell shows great pessimism towards overcoming the growth of such a perfectly established regime whence it takes ground and warns that , at the time, this outcome was within the realm of possibility as long as the world supported and embraced it (Gleason, 1984; Enteen, 1984; Orwell, 1946).

- **Language**

Besides so the totalitarian rule, Orwell expressed another concern as a writer, which is the misuse of language. The Party understood the central role that Language plays in determining thought because it shapes and limits the ideas that individuals are capable of formulating and expressing. If the control of language were utilized in politics as an instrument, such an instrument could alter the very structure of language and employ it to control the masses in order to conceptualize disobedient thoughts. This can be done through reducing the number of words in the English language and removing words used to describe rebellion or independence so that there would be no words in wich it can be expressed (Soriano, 2010). This goes even to the length of rewriting history and distorting facts for the public consumption. This idea manifests itself in the language of Newspeak, which in itself has an ultimate goal of abolishing citizens' ability to think. As far as the novel is concerned, "The Party" is constantly refining and perfecting

Newspeak by adding terms like "doublethink" (acceptance of contrary opinions) and "Ingsoc" (an acronym for "English Socialism) to a degree that no one will be capable of conceiving anything that might question the Party's absolute power. Evidently, "the Party" works to form a language around itself rather than naturally accepting and assuming the language of the people. In this way, language is used as yet another mechanism of mind control (Soriano, 2010; Colin, 2017).

Many of Orwell's ideas about language as an oppressive device have been adopted by Postcolonial writers and critics aiming to deal with the ramifications of colonialism. During colonial times, foreign powers took political and military control of distant regions and, as a part of their occupation, instituted their own language as the language of government and business. Postcolonial writers often analyze or redress the damage done to local populations by the loss of language and the attendant loss of culture and historical connection. Removing a nation's original language serves to reduce the importance of a nation's past. Languages develop over centuries, and are deeply intertwined with culture and history. Redefining and forcing a language on a population, as was often done in the postcolonial era, denies the society's individuality (Colin, 2017).

- **Controlling Independence and Identity**

In a Totalitarian rule, the government aims to dissolve individualism and destroy people's identities and independence so that the masses will not challenge the supremacy of the governing class. The latter idea proves that totalitarianism, which is one of major themes in the novel, has deprived people of their own personality. In controlling independence and identity, the basic traits of establishing one's self are unavailable due to the uniformity in food, clothes, and what people hear and consume. Instead of being unique individuals with specific identifying traits,

every member of the "Outer Party" is identical. All Party members wear the same clothing, smoke the same brand of cigarettes, drink the same brand of gin, and so forth. "The Party" and its unknown head, Big Brother, are engaged in erasing the personal identities. Winston, for instance, does not know how old he is, or if he is still married or not. He does not know whether his mother is alive or dead. None of his childhood memories is reliable because he has no photos or documents to help him sort real memories from imagined ones. As such, forming a sense of individual identity is not only psychologically challenging, but logistically difficult. (Colin, 2017).

Most of Winston's risky actions can be interpreted as attempts to build a sense of identity. His decision to purchase a diary and begin recording his thoughts is an attempt to create memory and history. His decision to purchase the paperweight is driven by a desire to have something of his own that represents a time before "the Party". Winston's sexual relationship with Julia and their decision to rent an apartment where they can spend time together represent dangerous crimes in the world of 1984. In deciding to pursue a relationship with Julia, Winston asserts his independence and establishes his identity as an individual who resists the control of "the Party". Ultimately, though, Winston's attempts to maintain his independence and create a unique identity are no match for the Party. Winston's experiences in the "Ministry of Love" represent the complete disassembly and destruction of all aspects of his individuality. When he is returned to society, he has lost all independence and uniqueness, and has become part of the Party's collective mind (Ensari, 2015).

Winston Smith's feeling of criminality in writing his dairy is a dangerous act. The final torture scene when O'Brien confronts Winston to erase his integrity and his significant resistance brings out response from O'Brien. He explains to Winston Smith that he is the last man on earth if he is

harboring rebellious thoughts. This is an example of how individuality and identity are not tolerated in totalitarian regimes (Sandri, 2015; Ensari, 2015).

- **Technology**

Through the use technology, "the party" governs people. With the employment of telescreens and hidden microphones across the every house and public place, the Party is able to monitor its members almost all of the time. Additionally, "the Party" utilizes complicated mechanisms to exert large-scale control over economic production, sources of information, and fearsome machinery to inflict torture upon those it deems enemies. *Nineteen-Eighty-Four* reveals that technology, which is generally perceived as working toward moral good, can also facilitate the most diabolical evil. Interestingly enough, this atrocity is present in this century the way it was predicted throughout *1984* (Mathieson, 2003; Luegenbiehl, 1984).

- **Propaganda**

Through an organized propaganda machine of the "Ministry of Truth", "The Party" overwhelm its subjects with psychological incentives designed to flood the mind's capacity for independent thought. The giant telescreen in every citizen's room barrage a constant stream of propaganda designed to turn the failures and shortcomings of "the Party" into a triumphant victory. This telescreen also monitors behavior everywhere on a consistent basis. The motto "BIG BROTHER IS WATCHING YOU" continuously reminds citizens that they are always under the watchful eyes of authorities. "The Party" undermines family structure by inducting children into an organization called the "Junior Spies", which brainwashes and encourages them to spy on their own parents and report any instance of disloyalty to "the Part". The latter also forces individuals to suppress their sexual desires, treating sex as merely a procreative duty whose end is the creation of new Party members. Channels then repressed frustration and

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emotion into intense, ferocious display of hatred against the Party's political, mostly invented enemies in the 'Two Minutes Hate' were the party members watch short films of "enemies" of the state like Goldstein. During that time They scream in hatred at those people. for main goal of losing individuality (Cheyenne, 2018).

The Party seeks to control everything – past, present, and future. Its first effort toward attaining that goal is to control and manipulate every source of information. Winston Smith is also involved in rewriting and modifying the content of all historical records and documented evidence that could create a threat. "The Party" forbids its members to keep written records of their lives and mandates that any photographs or documents be destroyed through "memory holes". Since memory is unreliable, over time, reality becomes unreliable, and citizens will be soon willing to believe whatever the Party informs them. "The party" could, thus, achieve complete control over the thoughts and actions of the public testifying that the objective of propaganda is to make people loyal to the Party and the country (Pramesti, 1994).

1.2.4. Main Themes in "Politics and the English Language"

- **Uses of Language**

An obvious theme in "Politics and the English Language" is the use and misuse of Modern English, especially written English. In this essay, Orwell comments on the different ways in which language is consciously or unconsciously manipulated and the bad linguistic habits which spread by imitation and can be avoided if one is willing to take the necessary trouble. He sets up different categories of poor uses and analyzes the effects of different linguistic uses. Drawing the link between euphemism, convoluted phrasing, and foolish thinking, his general discussion can be viewed in two interrelated big arguments. First, he discourages political speech and writing that are largely in the defense of the indefensible. This type of speech/writing includes arguments

which are too brutal for most people to face, and which do not square with the professed aims of political parties. Thus, political language has to consist largely of euphemism, question-begging and sheer cloudy vagueness. Orwell's other intention is to point out a list of bad linguistic habits and present guidelines for different ways of using language so that a writer can represent their meaning honestly and with independent agency. The point is not to aim for perfection in political speech, grammar or writing; rather, it is to offer guidelines for breaking habits of poor uses of language, and to provide a toolkit for regenerating language (Pratap , 2012).

In George Orwell's "Politics and the English Language", the author argues that written language has suffered a serious decline as a result of political causes. Orwell shows that there is a correlation between mistakes found in political language and modern language. He describes common misuses of the modern writing and provides examples for each one. Additionally, he proposes guidelines for solving language problems. Following his rules can help the writer prevent making further mistakes and help modern writing discontinue the decline (Pratap, 2012; Orwell, 1968).

- **Politics**

Orwell was a firm believer in the fact that politics is an integral part of language. According to him, there is no such thing as keeping out of politics; all issues are political issues. Building on this view, detaching oneself from politics is ultimately impossible. However, an effort toward honest, independent, original thinking is essential to everyone.

The essay in question is also an indirect critique of the politics of Modern English. More specifically, political bias and incompetence of political linguistic aims, taking the examples of the continuance of British colonization of India, the Russian purges and deportations, and the dropping of the atom bombs on Japan. According to Orwell, all of these events can be defended with arguments fitting with the professed aims of the political parties. While many journalists

focused on the ways in which political bias is materialized through an ideological, emotional or conceptual sense, Orwell took the approach of criticizing the linguistic side of politics; he clarified that Political bias is established by the repetition of certain terms. Instances of these uses include using language without agency due to incompetence or indifference, or using familiar turns of phrase rather than constructing their own unique expression (Orwell, 1946).

A critique of a "party line" at the time (mostly totalitarian governments) or orthodox political speech runs through the essay, without Orwell attacking it in a direct or heavy-handed way. This indirect critique may seem like a tactic of subtlety, but it may actually be the effect of an unfamiliar approach to criticism. As Orwell argues in this essay, unfamiliar or "new" language is the result of original thinking. No doubt, he would be making every effort to think independently himself. A successful critique of "political bias" might not appear at first to be a critique at all. We might only recognize his critique after stepping back and considering the broader implications of the essay (Haltom & Ostrom, 2008; Pratap, 2012).

- **Honesty and Deception:**

According to Orwell, honesty takes effort. In political writing, it involves a rigorous practice of self-critique and an assertion of agency on the part of the writer. Most importantly, it entails an effort to represent a given subject as closely as possible by avoiding abstractions that distance language from its meaning. The best examples of this in the essay are his analyses of the material meaning of common political terms such as pacification (of colonial populations), transfer of populations, and elimination of unreliable elements. Each of these terms stands out for an ugly, violent, physical reality that Orwell describes in detail. In order to promote honestly a political concept or policy, a writer must be willing to use concrete, rather than abstract, language to describe it. While Orwell acknowledges that linguistic representation will never be exact, and that in his essay, he too commits the faults that he is describing, Orwell describes honesty as a process

of rigorous attention and sustained effort (Brooks, 2017; Orwell, 1946).

In "Politics and the English Language", Orwell presents a broad critique of the ways that language is rendered meaningless and the ways that writers lose agency on account of poor uses of language. Repeating familiar turns of phrases or using unoriginal metaphors will create a gap between what the writers or speakers say and what they mean (if they in fact know what they mean). Writing can become deceptive in this way, especially if those metaphors were accompanied by the use of abstract language. A political writer or speaker who promotes imperialism and justifies colonial projects deceives their audience when they use abstract terms, such as pacification, to describe colonial violence. To avoid deception, Orwell argues, someone who advocates pacification should say that they favor the bombing and burning of villages and the torture and imprisonment of indigenous resistance for the sake of the colonial project (Orwell, 1964).

Conclusion:

As a basis for the practical analysis, this chapter has attempted to show basic theories regarding the concepts of style and Stylistics. The chapter included diverse definitions and theories conceived by numerous linguists and prominent figures in the field for the propose of legitimacy and for giving a varied and broad facet to the concept of stylistics. In addition to its being an approach of examining literary works, stylistics can be also applied in a comparative analysis of a fictional and non-fictional work. This chapter also provided a checklist of an analytic method recommended by Leech and Short (1981) in analyzing prose style. Furthermore, this theoretical framework also attempted to provide the works aimed in the analysis, mainly a select of Orwell's fictional dystonia *Nineteen-Eighty-Four* (1984) and his critical essay "Politics and the English language".

Chapter Two: Research Methodology: A Stylistic Analysis of Orwell's Fictional and Non-Fictional Writings

Introduction

For any piece of language, a meaning is conveyed to the reader through a series of stylistic elements utilized by a writer within a set of the resources of that language (Spencer 1964). For any text to have meaning at all, it has to abide to a set of rules within literature and linguistics. Accordingly, a sentence or a text is nothing but a systemic and technical body, a series of expressions organized in a particular order to elicit a certain response from the reader. Orwell like any other writer is no different. When he writes fictional or a non -fictional article, he tends to use the stylistic and literary elements in his disposal to achieve his literary aim. On that note, and based on the theoretical framework in the previous chapter, this chapter of the will be an attempt of a stylistic analysis of Orwell's fictional and non-fictional work; More precisely, his novel *1984* and his critical essay "Politics and the English Language" by following the checklist proposed by Leech and Short checklist. This chapter attempts to uncover some of the linguistic or stylistic features exiting in the nonfictional essay as well as the non-fictional linguistic features exist in Orwell's 1984.

2.1. Method

This research paper follows a quantitative content analysis method. Content analysis is a research method used to make a deduction valid and easy to replicate by interpreting and coding textual material. However, it is not a single fixed method but rather an approach composed of three steps. First, the analyst must limit his subject of study, then he must choose a sample according to an explicit criteria, and finally studies the frequency of certain codes in the materials

selected. Accordingly, this research is an attempt to maintain a balance between stylistics and content analysis, especially as the former gives insights on "what" to analyze while the latter is interested in "how" to analyze (Enkvist, 1973).

As content analysis allows researchers, through text miming softwares, to gather large samples and convert qualitative data into quantitative data, it is somehow difficult to employ purely qualitative studies. Content analysis is rather appropriate to analyze issues of interest like socio-cognitive and perceptual constructs that are difficult to study by traditional quantitative archival methods.(Duriau, Reger, & Pfarrer, 2007; Pfarrer, Pollock, & Rindova, 2010).

2.2. Analysis Procedure

Text mining or text data mining, roughly equivalent to text analytics, is the process of deriving statistical pattern information from texts, or simply, turning texts into data for analysis to be eventually evaluated and interpreted. Lexical analysis, however, is the study of word frequency distributions, pattern recognition, tagging/annotation, and information extraction.Lexical analysis is usually made using some data mining techniques including link and association analysis, visualization, and predictive analytics. The overarching goal is, essentially, to turn texts into data for analysis.

As for the purpose of this analysis, two softwares were put into use in order to generate results for evaluation. The first software is "Expresso", which was used for calculating the percentage/frequency of grammatical word classes into their respective category. The results from this program were used in the lexis part of the research discussion about quantitative comparison and contrast. The second program, "Voyant-tools", is an online text data mining software. It was used for the purpose of quantifying words patterns and for the extraction of

keywords in accordance to relevance and frequency. These research data were also used in the lexical section of the research discussion, but rather, in qualitative comparison and contrast.

2.3. Sampling Materials

Texts that are used in this stylistic analysis are as follows: The first and the fourth chapter from the first part of *1984*, the first chapter from the third part ofthe novel, and an essay entitled "Politics and the English language". These texts are written by Orwell and were selected in this analysis process due to the length constraints of this paper and to their relevance to the themes of language and power. The first chapter was particularly selected because it establishes the basics of the setting, ideology, politics and the major themes of the novel. The fourth chapter, however, is a thorough more detailed examination of the basics of newspeak, totalitarian rule and psychology of the ruling party.The last chapter portrays the ending of Winston rebellion and a revelation of the lengths that the totalitarian rule would reach to corrupt and control language and thought. The selected essay would be analysed in its entirety for its short length and relevance to the study.

2.4. Analysis and Interpretation

2.4.1. Lexical categories

- **General**

Due to the fact that his target audience are mostly writers, essayists, and journalists much like him; Orwell used a formal vocabulary in this particular essay. The descriptive essay tends to point out how political language uses vague words and phrases to hide important facts from the readers or to inject a certain idea into their minds. The dialogue vocabulary in Orwell's dystopia, on the other hand, jumps and shifts from formal to colloquial and the other way around, pointing

out the social inequity and social class through a linguistic point of view. This can be seen in the vocabulary of the Members of "the Outer and Inner Party",which is in the form of formal Standard English. "The proles", however, constitute the majority of the population and employ a language that contains a cockney colloquial vocabulary marked by the use of slang terms. Characteristics of the proles' speaking style include dropping "h" sounds from words that begin with the letter "h".Another characteristic is using different verb forms that are deemed ungrammatical, such as "I takes" instead of "I take" and "it were" instead of "it was". Leaving out vowels in the middles of some words, like "reg'lar" for "regular" is another common feature. These characteristics can stand out as indicators of the party's success in controlling the language of its followers and using it as a tool for its political gains (George Orwell: Style, 2012).

One may also conceive a number of neologisms pertinent to the themes of the novel. Embodied in Newspeak, an invented language is manipulated by "the Party" to render English ultimately unfathomable. For the aim of forwarding a certain line of thought that keeps the citizens under total control of the ruling Party, the latter attempted to diminish the range of thought with a vocabulary that gradually reduces the intellectual range allowed by Oldspeak, which is Standard English. Different neologisms were realized by using words that function as nouns verbs; as such the word "crimethink" which indicates two things: A thoughtcrime (noun) as well as the verb "to commit thoughtcrime". The adjective, however, is formed with the suffix "–ful" (crimethinkful), and the adverb is formed with the suffix "–wise" (crimethinkwise). The few words of irregular form, such as Minitrue (Ministry of Truth), Minipax (Ministry of Peace), Miniplenty (Ministry of Plenty), and Miniluv (Ministry of Love) are used to identify the government ministries. The superlative meanings of words are formed with the positive prefix "plus–" (plusgood) and with the negative prefix "un–" (ungood). To communicate a greater

degree of negativity and of positivity, the Newspeak user affixes the prefix double– to the other two prefixes to the root word good (doubleplusgood), as in the phrases "Big Brother is doubleplusgood" and "Emmanuel Goldstein is doubleplusungood".

There is also a noticeable use of idiomatic phrases. "Big brother", for example, has a different meaning in Orwell's dystopia as it exemplifies a person in authority or a government who tries to control every aspect of people's lives. These words collectively form part of a new language called Newspeak (Orwell, 1949). "Politics and the English Language", on the other hand, took a different approach to unfamiliar terms, which is noticeable in the amount of Latin or Greek words. These words are generally believed by writers, especially scientific and political ones, to be grander than Saxon words such as (expedite, ameliorate, predict, extraneous, deracinated, clandestine, subaqueous) which are used solely to point out how they are unneeded to express an idea which can be simply carried over using standard English.

Table **01:**

Percentage of Word Class in "Politics and the English Language" and *Nineteen Eighty-Four(1984)*

	1984				"Politics and the English Language"			
	Nouns	**Adjective**	**Verbs**	**Adverbs**	**Nouns**	**Adjective**	**Verbs**	**Adverbs**
Chapter 1	23.5%	7.6%	18.1%	7.1%				
Chapter 4	23%	7.7%	20.1%	8.2%				
Chapter 9	23.9%	8%	18.6%	5.3%				
Overall percentage	23.5%	7.8%	18.9%	6.7%	22.2%	10.7%	19.5%	6.6%

- **Nouns**

As can be seen from the table above in (**Table 1)** both *1984* and "Politics and the English language", nouns take the highest percentage of grammatical word class, which indicates their centrality in the texts. Most of these nouns are abstract, which clearly shows Orwell's interest in thought and ideas rather than actions, figures, or places. A bigger interest, however, is apparent in "Politics and the English language" more than in *1984* due to the necessity of concrete nouns in painting an image of the dystopian world. As a result, we notice a fair number of concrete nouns such as of telescreen, Thought Police and so on. If we take an example from each of the two texts, the overwhelming use of nouns in a sentence is clearly demonstrated:

The first is from the essay and the second is from the novel.

"But if thought corrupts language, language can also corrupt thought. A bad usage can spread by tradition and imitation even among people who should and do know better."(Orwell, 1946, para. 12)

"It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms."(Orwell, 1949, pp. 65-66)

Comparing the two extracts, approximately the same meaning is expressed with different terms, but both examples have an over-reliance on nouns. There is also a higher usage of abstract nouns over concrete ones such as "destruction" "words" "language" "thought.

Classifying all nouns into abstract, concrete, collective and proper will prove rather difficult and time consuming. A better strategy would be the classification of each type of according to the most used ones into their respective category.

Table **02:**

Frequency of Noun Types in *Nineteen Eighty-Four(1984)*

"Politics and the English Language"						
	abstract nouns		**concrete nouns**		**proper nouns**	
No.	**noun**	**Frequency**	**Noun**	**Frequency**	**Noun**	**Frequency**
01	word	58	people	10	England	20
02	phrase	26	writing	12	Germany	2
03	language	26	writer	9	Harold Laski	1
04	meaning	24			Professor Lancelot Hogben	1
05	sentence	12				
06	time	9				
07	thought	8				

Table **03:**

Frequency of Noun Types in "Politics and the English Language"

1984						
	abstract nouns:		**concrete nouns**		**proper nouns**	
No.	**Noun**	**Frequency**	**noun**	**Frequency**	**Noun**	**Frequency**
01	Newspeak	58	telescreen	34	Winston	20
02	Ingsoc	26	proles	12	Oceania	2
03	thoughtcrime	26	Party	9	Eurasia	1
04	doublethink	24	comrade	9	Eastasia	1
05	language	12	Gin	12		
06	thought	9				
07	truth	8				

In *1984*, the main purpose of using proper nouns is to refer to the major and minor characters of the story, as they are the driving force behind the events. An equal importance was given to the dystopian setting in which the story takes place like fictional countries: Oceania, Eurasia and Eastasia. In the essay, however, the usage of proper nouns was to indicate certain type of writers whose bad habits of writing corrupt language whether intentionally or not. Proper nouns are also

used to refer to countries that, at the time, totalitarian rule had taken its roots affecting language and literature like in Germany, Italy and Russia.

Concrete, abstract and proper nouns also work together to form the structure of the fictional world in the novel, especially as the main ideology and political system of Oceania is "Ingsoc", which, in itself, is a Newspeak term. Newspeak vocabulary shortens words and standardized grammar to make speech both ideologically loaded and apparently meaningless. Syme (An intelligent who works with Winston at the Ministry of Truth and specializes in language) explains to Winston that Newspeak will finally accomplish the Party's totalitarian goal of making rebellion impossible by negating the possibility of independent thought and preventing the population from committing the worst crime possible, which is "thoughtcrime". Furthermore, there is the main political figure that represents the government in Oceania personified in "Big Brother". "Proles" is the term which is used to refer to the majority of the population while party members address each other by"comrade".

Therefore, out of this brief description, it is certainly evident that all these words carry great significance in terms of defining the key aspects of the novel's world and creating a sense of dread, hopelessness and fear of the crueltiesof the totalitarian rule. They also serve to give a basis and a line of thought of how language and thought can be corrupted and tampered with. In " Politics and the English Language", these nouns are used to create an argumentative, objective and a scientific text points to the faults and habits that language acquired and continued to get and hints at how to deal with these problem, an insight which cannot be seen in the novel.

- **Verbs**

Upon the examination of the Table 04, one finds out that in both texts*1984* or "Politics and the English language", verbs are the most frequently used grammatical word class next to nouns. Verbs carry an important part of meaning in both texts as with further examination; one notices that a large majority of verbs share the same type of property, which is referring to some form of cognitive or mental activity rather than a physical action or activity. Therefore, using a large number of terms related to cognition such as"think" and "remember" and so on testifies again Orwell's dedication to thought rather than action. Even verbs that include actions require a mental activity beforehand such as "invent", "write", and "say". Action verbs are used in *1984* to highlight the horror of the totalitarian rule. For example,"vaporized" in Orwell's world depicts a different meaning, which is getting rid of individuals that pose a threat to the party's rule or anyone who has a line of thinking that is in-line with their own. In the the case of "Politics and the English language", action verbs such as "say", "speak", and"think" are used to back his arguments against the decline of English.

Table 04:

Frequency of Verbs in *Nineteen Eighty-Four(1984)* and "Politics and the English Language"

	"Politics and the English language"		*1984*	
No.	**Verb**	**Frequency**	**verb**	**Frequency**
01	think	17	vaporized	13
02	used	15	thought	71
03	make	14	knew	36
04	write	14	remembered	20
05	say	9	remember	18
06	effect	7	seemed	50
07			could	135
08			existed	12
09			happened	25
10			unrolled	9

- **Adjectives:**

Unlike nouns and verbs, adjectives have somehow a different priority regarding *1984* and "Politics and the English Language". Although a close examination of the most noticeable adjectives' frequency does not necessarily give a comprehensive image of all the adjectives, it illustrates some preference in terms of usage. Adjectives that stand out in Orwell's dystopia have two aims. The first is to give a vivid, mostly negative image to the world of Oceania and its people depicted with adjectives like"dark", "filthy", and"old", which are mostly visual. Some emotive adjectives are also present focusing on the character's personality rather than physical appearance (mostly Winston), such as"afraid", "sad", "curious", "eager" and "wise". The second aim, which is also present in his essay "Politics and the English Language", is to describe thoughts, ideas, and language. Therefore, some words have been utilized in both works, such as "complex", "political", "vague", and "curious". Some of the adjectives in the novel are rather neutral and mostly related to the world of Oceania such as "Eurasian", "Big", and "Malabar".

Table **05:**

Frequency of Adjectives in *Nineteen Eighty-Four(1984)* and "Politics and the English Language"

	1984		politics and the English language	
No.	**Adjective**	**Frequency**	**Adjective**	**Frequency**
01	Eurasian	13	political	12
02	Big	58	PRETENTIOUS	3
03	dark	30	literary	10
04	filthy	9	meaningless	5
05	old	63	totalitarian	6
06	pneumatic	7	original	3
07	haired	12	clear	12
08	varicose	5	vivid	2
09	political	25		
10	vague	8		
11	Clear	8		

- **Adverbs**

Adverbs come last regarding frequency in grammatical word class in both texts. Orwell tends to use few adverbs even though there are a number of verbs that could facilitate the frequent use of adverbs. Since the verbs Orwell uses are largely related to mental activities (think, remember), it is only reasonable then that the adverbs related to them are "Adverbs of Evaluation" and"Adverbs of Certainty", such as "apparently", "clearly", "definitely", "indefinitely", "obviously", "presumably", "probably", and "undoubtedly".Adverbs of Attitude are largely used, such as "honestly", "hopefully", "interestingly", "luckily", "sadly", "seriously", and "surprisingly" and slightly outweigh the rest of adverbs (place, time and degree) that exist in the novel as we can see in the list bellow. This explains why the percentage of adverbs' usage in *1984* is slightly higher than that in "Politics and the English Language". In fact, unlike the essay,there is a variety in the adverbs used in the novel due to their centrality in world building (adverbs of time and adverbs of place) and character development (adverbs of manner).

Table **06:**

Frequency of Adverbs in *Nineteen Eighty-Four(1984*) and "Politics and the English Language"

	politics and the English language		1984	
No.	**adverb**	**Frequency**	**Adverb**	**Frequency**
01	now	18	Then	50
02	clearly	12	Quite	18
03	merely	6	secretly	12
04	greatly	5	carefully	10
05	usually	5	Now	12
06	probably	5	Away	8
07			Back	9
08			Below	5

2.4.2. Cohesion and Context

- **Cohesion**

A stylistic analysis of Orwell's work would not be complete without mentioning the factor of cohesion due to its being one of the main grammatical devices employed for achieving a simplistic and meaningful unified text. According to Halliday and Hasan (1976),

 "Cohesion refers to the relations of meaning that exist within the text, and it's expressed through the stratal organization of the text […] It occurs where the interpretation of some elements in the text is dependent on that of another" (Halliday and Hasan, 1976, p. 4).

Cohesion is a property that refers to the logical order of elements within the sentence. Failure in the arrangement of these components of a sentence into a logical order results in lack of coherence, and therefore, lack of clarity. According to Leech and Short Cohesion is: An important part of what makes a text, both in literary and nonliterary writing, but it is not always an important aspect of literary style. In literary fiction it can most often be seen as a background to more significant style markers, just as the framework which makes a building hang together part of its architecture (Leech and Short,1981) On that note, Cohesion, as a quality that a text exhibits in order to form a unified whole, is achieved in Orwell's essay and fictional dystopia through a standard syntactical order and cohesion that is maintained by means of some links (coordinating conjunctions and linking adverbials).

Analyzing Cohesion through considering standard syntactical order in the three chapters of *1984* and his essay "Politics and the English Language" shows that the sentence structure adheres to the standard syntactic order of (SPCA) subject, predicate, complement and adverbial while

someinversions are also feasible. Orwell uses simple sentences that have the SPCA syntactic order regularly with inversions being the abnormal, which can be seen in the Examples below:

1984:

The Ministry of Love was the really frightening one. (SPCA)

Winston took up his mug of gin. (SPCA)

He bit hungrily into his bread. (SPA)

The girl had turned her back on him again. (SPA)

"Politics and the English Language":

He means something quite different. (SPCA)

The great enemy of clear language is insincerity.(SPA)

If this usage of cohesion (SPCA) is an indication of anything, it is that Orwell's interest is in telling facts using clear coherent details. All patterns are explained in logical and simple diction. The happenings are in a sequential occurrence.to give a clearer picture of the events (the case of narration) or facts(in the case of an essay).

Cohesion is said to be maintained if a text is bound together through the help of linking words to ensure unity of the elements of the sentence. To do so, Orwell employed coordinator conjunctions and time adverbial links to make a text a single meaningful unit. Halliday and Hasan (1976) view that cohesion is expressed partly through the grammar and partly through the vocabulary in the text. Therefore, one can distinguish two types of cohesion: grammatical cohesion, and lexical cohesion. Grammatical cohesion is the cohesive tie that is expressed

through the grammatical system of a language such as reference, substitution, ellipsis, and conjunction And time adverbial. Examples from both the novel and the essay can be seen below.

1984

chapter 1:

first you saw him wallowing along in the water like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank. Then you saw a lifeboat full of children with a helicopter hovering over it. (Orwell, 1949, p. 11)

chapter 5 :

"took up his hunk of bread in one delicate hand and his cheese in the other, and leaned across the table so as to be able to speak without shouting" (Orwell, 1949, p. 65).

"Politics and the English Language"

"When you think of a concrete object, you think wordlessly, and then, if you want to describe the thing you have been visualizing you probably hunt about until you find the exact words that seem to fit it"(Orwell, 1946 , para. 13).

Lexical cohesion, on the other hand, is 'the cohesive effect achieved by the selection of vocabulary' (Halliday & Hasan, 1976, p 274). Lexical cohesion can be realized in reiteration (using the same, or semantically related vocabulary such as repetition, synonym, superordinate, general word) and in the use of collocations.

A case of Reiteration can be seen in the first chapter when Winston expressed his hate to the party rule via his diary: "DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER"(Orwell, 1949, p 23) which is also repeated through multiple chapters; no sign of it, however, is seen in the essay. Repetition is used in both the essay and the novel. In former, it can be seen in "But if thought corrupts language, language can also corrupt thought"(Orwell, 1946, para. 1) and in the latter in "thought will be different. In fact there will be no thought"(Orwell, 1949, p.68).

The immense use of the linking words gives us the stylistic value of linkage, which makes the essay a logically articulated discourse and the novel a unit of a simplistic and clear pattern. This, once again, shows how Orwell strives in formulating as straightforward and unpretentious text as possible.

- **Context**

One of the most glaring differences between Orwell's fictional and nonfictional work is the point of view. Orwell in *1984*, for instance, is telling events in a detached manner using the third person iimited omniscient narrative technique or close third-person point of view. Therefore, Winston is referred to in the novel by "he" rather than the first-person "I", which is used by Orwell referring to himself in "Politics and the English language". Orwell devised the use of the personal existential reference 'he' with a frequency of 124 times in the first chapter alone. The novel is, after all, Winston's story, and we only see the internal and external experience existing under a totalitarian government through his eyes. This is done for the propose of creating a sense of connection and sympathy with Winston. It is through this emotional bond with the protagonist that we feel the same sense of confusion towards a history beingcontently altered and we understand the frustration. We also feel his pain when reading the brutal and explicit language of

him being tortured to ultimately losing his individualism and free rebellious thinking. We can get a sense of urgency, bleakness, horror and danger of totalitarianism and its effect on history, literature and even thought.

While Orwell used sympathy as a tool to get the reader invested in the main character's struggle , and ultimately, in the issue of language and thought, he used the first point of view in his essay speaking directly to his readers using arguments and logic in an objective, scientific and a comically ironic manner. To further his point, Orwell cites in his essay references from professors, a Communist pamphlet, and an essay on psychology in Politics. In each of the examples, Orwell argues with either staleness of imagery and lack of precision or simply indifference. In addition, he explicitly criticized characteristics of bad writing, including pretentious diction and meaningless words. His ultimate goal of the analysis was to show the connection between politics bias and the misuse and abuse of language through a direct less subtle way compared to the one existing in his novel.

Nineteen-eighty-four narrative reports Winston's thoughts and feelings while simultaneously comments on them to augment and deepen the critique of the political and linguistic deterioration. For example, Orwell gives the reader a sense of understanding Winston's mind better than he himself does. Questioning Winston's memories and motivations shows Orwell's authority and directness in transmuting information to the reader whether in his fictional or non-fictional work, but in the same time, enabling the reader to construe his/her mind about what Winston's experiences mean, not to rely on the reader's possibly inaccurate interpretations. The same case could be said about the essay. In addition to directly speaking with his readers, Orwell goes even further to give them instructions in the form of five passages. However, he concluded with urging to ignore each of them and to think for their own when necessary. In addition to the

third person point of view's Orwell also referred to Winston's limited perspective by presenting a glimpse of Winston's readings or hearings. An example is Goldstein's manifesto, which takes the form of an essay that develops a direct conversation with the reader through Winston.

2.4.3. Grammatical Categories

- **Sentence Complexity**

Table **07 :**

Number of Sentences in *Nineteen Eighty-Four(1984*) and "Politics and the English Language"

Number of sentences		
	1984	**Politics and the English language**
Chapter 1	317 sentences	
Chapter 5	340 sentences	
Chapter 9	600 sentences	
Overall average	418 sentences	213 sentences

Table **08 :**

The Average Sentence Length in *Nineteen Eighty-Four(1984*) and "Politics and the English Language"

The average sentence length		
	1984	**Politics and the English language**
chapter 1	25.40 words per sentence	
chapter 5	15.08 words per sentence	
chapter 9	11.61 words per sentence	
overall average	17.3 words per sentence	24.80 words per sentence

Table 09 :

Sentence Complexity Percentage in *Nineteen Eighty-Four(1984)* and "Politics and the English Language"

Sentence complexity			
	1984		**politics and the English language**
chapter 1	simple sentences	47.3%	
	complex sentences	28.4%	
	compound sentences	4.6%	
	complex-compound sentences	11.8%	
chapter 5	simple sentences	44.6%	
	complex sentences	40.9%	
	compound sentences	3.8%	
	complex-compound sentences	5.4%	
chapter 9	simple sentences	49.5%	
	complex sentences	33.3%	
	compound sentences	2.6%	
	complex-compound sentences	3.4%	
overall:	simple sentences	47.7%	28.4%
	complex sentences	34.4%	43.2%
	compound sentences	3.7%	5.3%
	complex-compound sentences	6.9%	18.4%

In his novel Orwell tends to use shorter sentences than those existing in the essay which can be seen in the **Table 08** as the average sentence length by the count of words in Nineteen Eighty-Four(1984) through out the overall three target chapter is 17.3 words by sentence, whereas in "politics and the English language" is an average of 25 words by sentence. This could be explained with Orwell's style in fiction by utilizing short, bleak sentences but in the same time giving an overwhelming amount of details in one paragraph, thus, using a large number of simple sentences complementing each other which is an overall average 418 sentences almost double of that existing in the essay, although they have a somehow similar number of words. With taking

an exemple from chapter 9 of the novel : "A needle slid into Winston's arm. Almost in the same instant a blissful, healing warmth spread all through his body. The pain was already half-forgotten. He opened his eyes and looked up gratefully at O'Brien". (Orwell, 1949, p.318)

In this short passage, Orwell does not tend do use long, intricate sentences with a complex structure or terms but rather short but numerous simplistic sentences with a certain similarity of structure which are easy to understand and follow. Together they give a detailed description to the reader. In his essay, however, Orwell uses longer more complex sentences than those existing in the novel. It is after all a scientific essay, which Orwell used to keep the flow of ideas with a logical and coherent structure. Further proved by **Table 09** , the highest percentage of simple sentences exist in the novel whereas the highest percentage of complex sentences exist in the essay. in addition to high percentage of complex-compound sentences in the essay which are used a transmit complex intricate ideas and information to the reader and contains at least two independent clauses (compound sentence) and at least one dependent clause.

In his essay however Orwell tends to use longer sentences using subordinating conjunctions for the purpose of connecting causes/reasons and results, to give a complete argument. As can be seen in the example below:

"modern writing at its worst does not consist in picking out words for the sake of their meaning and inventing images in order to make the meaning clearer. It consists in gumming together long strips of words which have already been set in order by someone else and making the results presentable by sheer humbug." (orwell, 1946, para. 8)

In addition, a comparison between the novel and the essay in regards to complex-compound sentences shows a higher percentage of complex-compound sentences in the essay compared to

the novel which indicate that the ratio of independent to dependent clauses in the essay is higher than that existing in the novel.

Sentence Types

in both texts the highest percentage of sentence types is declarative sentence which are used in the novel to give information about the story and the events, while in the essay it was utilized to give a a bold statement or a simple fact. interrogative sentences comes next, with the percentage in Nineteen Eighty-Four (1984) higher than that in "politics and the English language", in the essay Orwell's usage of interrogative sentences is not expected to elicit an answer but as guide line or a series of questions for a writer to ask himself before writing anything. in his words

"A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: What am I trying to say? What words will express it? What image or idiom will make it clearer? Is this image fresh enough to have an effect" ,in addition to negative interrogative sentences questions such as "Recall the definition of love. Is not this the very picture of a small academic?" (orwell, 1946, para. 8)

these interro-negative sentences are also the majority of sentences existing in the novel, where the author or the speaker is expecting a certain answer or for emphatic effect, an exemples of this could be seen in goldstein's interrogation of Winston in chapter 9: "Oceania has always been at war with Eastasia, has it not?", "Then we control the past, do we not?" "(orwell, 1949, p .394). exclamative sentences are the least used in the novel compared to other types of sentences whereas in the essay it's non existent it's only reasonable since Nineteen Eighty-Four (1984) in a fictional work and they are used to express strong feelings, or strong emphasis or emotion. and

since "politics and the English language" is a scientific essay an exclamative sentences would be out of place. the short usage of exclamative sentences in the novel and its complete absence in the essay shows Orwell tendency to elicit a response from the reader through objective arguments and reasoning rather than through emotional or empathetic means.

In addition to these types of sentences Orwell's also used Imperative Sentences especially in the his essay where he gave a list of direct guide lines for writers to follow in order to be honest with themselves and their audience which came as follows: "Never use a metaphor, simile, or other figure of speech which you are used to seeing in print. Never use a long word where a short one will do. If it is possible to cut a word out, always cut it out."(orwell, 1946, para 14).Imperative Sentences can also be seen in the novel but in lesser number than in the essay, however the large majorty of them exist in chapter 9 during the interigation of winston's for his"crimes".

Table 10 :

Sentence Types Percentage in *Nineteen Eighty-Four(1984*) and "Politics and the English Language"

Sentence types			
	1984		**politics and the English language**
chapter 1	Declarative sentences	91.8%	
	Interrogative sentences	1.6%	
	Exclamative sentences	3.6%	
chapter 5	Declarative sentences	89%	
	Interrogative sentences	8.8%	
	Exclamative sentences	2.2%	
chapter 9	Declarative sentences	84%	
	Interrogative sentences	11.5%	
	Exclamative sentences	4.5%	
overall:	Declarative sentences	90%	95.8%
	Interrogative sentences	7.3%	4.2%
	Exclamative sentences	3.4%	0%

- **Clause Types:**

Orwell uses a mixture of dependent clauses with a varying degree in which some types of clause are favored. In the case of "Politics and the English Language", relative clauses are put mostly to usage since a relative clause is an adjective clause and that is used in sentences to supply further details and descriptions for the noun. These nouns are mostly abstract and are used to represent ideas and concepts followed by "that". Relative clauses describing authors, journalists, and writers are generally accompanied by "who" and "whom". There is also a small number of adverbial clauses. In the case of the novel, Orwell maintains a balance between both adverbial and relative clauses. Adverbial clauses are used to give a detailed vivid description of places «in the end wall, where it could command the whole room", time «the eyes follow you about when you move", Cause and Purpose "Winston stopped writing, because he was suffering

from cramp", or condition "if she thought her arms could keep the bullets off him". All of these clauses function as adverbs and work in conjunction to establish the setting, characters, and themes. The other type of clauses that Orwell uses in his novel is the relative clause, which is in common with the essay. However, in the novel, relative clauses are used in the description of both: abstract nouns and concepts (newspeak, insog) in addition to concrete ones such as characters and places.

2.5. Summary of the Main Results

- **Lexical Categories**

Considering noun in both works, there is higher usage of abstract nouns over concrete ones, which shows Orwell's interest in thought and ideas rather than actions, figures, or places. This is furthered by his usage of specific types of verbs. In both text, the large majority of verbs refer to some form of cognitive or mental activity rather than a physical action. Orwell's dedication to thought rather than action can even be seen in verbs that include actions as they require a mental activity beforehand such as "invent", "write", and "say". Since verbs that Orwell uses are largely related to mental activities (think, remember), it is only reasonable then that the adverbs related to them are "Adverbs of Evaluation" and "Adverbs of Certainty", which outweighs the rest of adverbs (place, time and degree). The other similarity between the essay and the novel is the usage of adjectives in the description of thoughts, ideas, and language like the emotive adjectives that focus on the character's personality rather than physical appearance (mostly Winston).

Concrete, abstract and proper nouns work together to form the structure and defining the key aspects of the fictional world in the novel. They also serve to give an idea about how language and thought can be corrupted and tampered through the misuse of language. The visual adjectives that give a vivid, mostly negative image to the world of Oceania and its people have been also

utilized. In the case of the essay, these nouns are used to create an argumentative, objective, and a scientific text that points to the faults and habits that corrupt language and thought and hints at how to deal with these problem, an insight which cannot be seen in the novel.

- **Cohesion and context:**

Cohesion, is achieved in Orwell's essay and fictional dystopia through a standard syntactical order and cohesion that is maintained by means of some links (coordinating conjunctions and linking adverbials). Analyzing Cohesion through considering standard syntactical order in the three chapters of *1984* and his essay "Politics and the English Language" shows that the sentence structure adheres to the standard syntactic order of (SPCA) subject, predicate, complement and adverbial while some inversions are also feasible. Orwell uses simple sentences that have the SPCA syntactic order regularly with inversions being the abnormal. If this usage of cohesion (SPCA) is an indication of anything, it is that Orwell's interest is in telling facts using clear coherent details. All patterns are explained in logical and simple diction. The happenings are in a sequential occurrence to give a clearer picture of the events (the case of narration) or facts (in the case of an essay). In addition The immense use of the linking words gives us the stylistic value of linkage, which makes the essay a logically articulated discourse and the novel a unit of a simplistic and clear pattern. This, once again, shows how Orwell strives in formulating as straightforward and unpretentious text as possible.

One of the most glaring differences between Orwell's fictional and nonfictional work is the point of view. In *1984,* Orwell is telling events in a detached manner using the close third-person point of view. Therefore, Winston is referred to in the novel by "he" rather than the first-person "I", which is used by Orwell referring to himself in "Politics and the English language". While Orwell used sympathy as a tool to get the reader invested in the main character's struggle, and

ultimately, in the issue of language and thought, he used the first point of view in his essay speaking directly to his readers using arguments and logic in an objective, scientific and a comically ironic manner. In addition, he explicitly criticized characteristics of bad writing . His ultimate goal of the analysis was to show the connection between politics bias and the misuse and abuse of language through a direct less subtle way compared to the one existing in his novel.

- **Grammatical Categories**

In his novel, Orwell tends to use shorter sentences than those existing in the essay. In his novel, Orwell does not use long, intricate sentences with a complex structure or terms but rather short but numerous simple sentences with a certain similarity of structure. Together, they give a detailed description to the reader. In his essay, however, Orwell uses longer more complex sentences than those existing in the novel. It is, after all, a scientific essay which Orwell produced to keep the flow of ideas with a logical and coherent structure. Complex-compound sentences in the essay, which are used a transmit complex intricate ideas and information to the reader, indicate that the ratio of independent and dependent clauses in the essay is higher than that existing in the novel.

Declarative sentences are used in the novel to give information about the story and the events while, in the essay, they are utilized to give a bold statement or a simple fact. Orwell's usage of interrogative sentences is not expected to elicit an answer but works as a guideline or a series of questions for a writer to ask himself before writing anything. Thee interro-negative sentences are also present in the novel to show that the author or the speaker is expecting a certain answer or to exert an emphatic effect. The short usage of exclamative sentences in the novel and its complete absence in the essay shows Orwell's tendency to elicit a response from the reader through objective arguments and reasoning rather than through emotional or empathetic means.

In addition to these types of sentences, Orwell has also used imperative sentences especially in his essay where to give a list of direct guidelines for writers to follow in order to be honest with themselves and their audience. This shows his directness and clarity in expressing an idea in "Politics and the English Language". Relative clauses are used to describe authors, journalists and writers. In the case of the novel, Orwell uses adverbial and relative clauses, adverbial clauses to give detailed vivid descriptions.

Conclusion

This chapter has attempted to show how stylistic analysis can border on content analysis, and how the latter can be applied in interpreting and coding textual material through Analysis Procedure of text data mining. In addition to presenting the sampling materials embodied relevant to the study, a comparative stylistic analysis is used following the analytic method recommended by Leech and Short (1981). The study showed that the writer tends to use simplistic, clear and straightforward language, as shown in the usage of a standard syntactical order and cohesion. This indicates that Orwell has transferred his journalistic style to serve fiction, which explains the peculiarity of this author's style and language.

General Conclusion

In conclusion, it can be argued that stylistic analysis is a convenient approach for examining a text or a literary work when attempting to compare and contrast the linguistic features exiting in a fictional and nonfictional works. Stylistic analysis is concerned with the study of style in texts to uncover the linguistic devices responsible for clarifying the writer's intended meaning. These can include a number of lexical and grammatical categories in addition to the usage of cohesion and context as this research paper has hopefully demonstrated.

Across his fictional dystopia and his critical essay, Orwell employed a number of stylistic choices for the hope of conveying ideas in regard of language and power, and how authority can corrupt language and lead to a total loss of individuality. For that propose Orwell coined language of Newspeak as a limiting device that shows the repressive means of totalitarian government through language. To carry his meaning, Orwell also used a simplistic and plain language in both of his works, employing simple diction, facts, and short sentences. All patterns are explained in logical sequential occurrence to give a clearer picture of the events or facts. It can be safely said that Orwell actually achieved his aim by the employment of a good choice of words demonstrated by the various linguistic units used in the text.

The similarities in stylistic elements existing in Orwell's essay and novel are not simply diction devices. Language in both products revolves around knowledge, memories, concepts, ideas and their description rather than tangible concrete words. Employing cognitive verbs in addition to relative clauses and evaluation adverbs are also similarities that show Orwell's interest in abstraction.

The difference between the two text is apparent in the point of view and directness of transmitting an idea. The first point of view is used in the essay to present Orwell's own arguments and logic in an objective, scientific manner. The third point of view is used in the novel to communicate ideas to his readers through the character Winston and to give space to the readers to interpret the novel themselves. In short, there are more similarities than differences between the two works, which indicates Orwell's interest in the idea itself rather than the way it should be presented. According to Orwell, there is no better way of writing than clarity and directness even if the product is purely fictional.

Pedagogical Recommendations

This stylistic analysis of different fictional and non fictional works could furnish new results worthy of comparison and analysis. One may consider, for instance, a comparison of the entire text of the novel rather than some selected chapters. This would provide more authentic statistical support. It is also recommended to conduct a comparative stylistic analysis of writers having the same background like Orwell and Hemingway who were both journalists before embarking upon fiction writing.

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ملخـــــص

يهـدف هذا البحـــث إلى دراسة العناصر الأسلوبيـــة في روايــة جورج أورويــل **1984** ومقالته **"السياســـة واللغة الإنجليـــزية"** المستخدمـــان لتوصيـــل رسالته المـــرجوة "اللغـــة والسلطـــة". كما أن الدراســـة قد أجريـــت للكشف عن العناصـــر الأسلوبية غير الخياليـــة الموجودة في أعماله الخياليـــة. تبحث هذه الدراسة أيضًـــا في أسلوب الاختـــيار اللغوي الذي استخدمـــه جـــورج أورويـــل في نصـــه للوصـــول إلى نتــائج قابلـــة للاستيعـــاب. يستخـــدم هذا العـــمل تحليـــلًا للمحتـــوى استنـــادًا إلى قائمـــة التحقـــق من **شـــورت و لـــيش (1981)** التـــي تضـــم الفئات المعجميـــة والفئات النحويـــة بالإضافـــة للتماسـك والسياق. توضـــح النتائـــج أن العنـــاصر المعجميـــة مثل الأسمـــاء والصفـــات والأفعال و الضمائر تعبر عن اهتمـــام أورويل بالمصطلـــــحات المجـــــردة المتعلقة بالإدراك. توضح الفئات النحوية اهتمـــام أورويـــل بعبـــــارات وبنيـــة واضحة. يشيـــر استخدام التماسك إلى أسلوبه في سرد الحقائق باستخدام أنماط متسلسلـــة و جلية. أخـــــيرًا ، يُظهر السياق الفرق بين النصوص من حيث وجهة النظر و كيفبة نقل الفكرة. يعكـــس تحليل هذه العناصر استخـــدام أورويل للأسلوب الصحفي خلال صياغـــتة عمـــله الخيالــــي 1984