

**NEWSPEAK AS A TOOL OF TOTALITARISM IN THE WORKS OF 1984
BY G. ORWELL AND *DAY OF THE OPRICHNIK* BY V. SOROKIN**

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Abstract. The article deals with the dystopian works *1984* by G. Orwell and *Day of the Oprichnik* by V. Sorokin. In the novel *Day of the Oprichnik* V. Sorokin shows a modification of the Russian language. Characters use Old Russian, modern Russian and Chinese. Sorokin's Newspeak in his works demonstrates totalitarian Russia, in whose life Chinese goods and, accordingly, language have tightly entered, study of Chinese language has been introduced in schools. The purpose – to make a comparative analysis of Newspeak as a tool of totalitarianism in mentioned works. Research methods: comparative analysis. The main directions and ideas of scientific research are to determine the role of language in dystopian works. The scientific and practical significance is due to the relevance of studying dystopian works, since the use of languages as a tool of manipulation is now observed in many countries, including Russia. The article is based on the methodological studies of V. Sergeev, R. Blakar, D. Lynskey, R. Seyferth and others who study language in utopian and dystopian works. Main results, analysis and conclusions: language, being a tool in a dystopian world, leads to terrible consequences. V. Sorokin skillfully shows the future of conditional Russia, which has absorbed the Chinese language, but accepts the future through retrospective. Dictators in dystopias actively use Newspeak as a tool and control the population. The value of this study lies in the fact that postmodern dystopian works require a comprehensive study of the problems. The practical significance of the study can be applied as a reference work for the study of dystopian works. The scientific novelty of the work lies in the fact that Russian dystopian authors in Kazakhstan have just begun to be investigated, therefore, a comparative analysis of classical dystopia and postmodernism provides a new field for further research.

Keywords: dystopia, G. Orwell, V. Sorokin, totalitarianism, dictatorship, Newspeak, oprichnina, anti-utopia.

Basic Provisions

Dystopia as a genre reached its heyday in the 20th century and received a firm place in the postmodernism of the 21st century. This is the period of two world wars, socio-political and cultural events, revolutions, civil uprisings, the continuation of autocracies, totalitarian regimes, a technological boom in science, and finally, the degradation of the soul. All these factors influenced the development of the dystopian genre. Writers in their works pointed out mistakes that lead to catastrophic consequences, such as the use of nuclear or biological weapons, environmental pollution and the flight of mankind from responsibility.

The purpose of the article is to make a comparative analysis of Newspeak as a tool of totalitarianism in the works *1984* (1948) by G. Orwell and *Day of the Oprichnik* (2006) by V. Sorokin. The first novel is considered a classic example of a dystopian work, and the Newspeak invented by him found its continuation in

subsequent works of writers. V. Sorokin occupies a special place among Russian dystopian authors. In his novel, the author describes the future of Russia through a retrospective. Comparing the two authors, one can see the power of the Word, which in the hands of the authorities turns into a mass weapon against consciousness.

The relationship between language, communication, knowledge and behavioral structures in dystopian novels makes it possible to observe the mechanisms of ideological modeling of social reality through language. Particular attention is paid to the moral and intellectual reconfiguration of a person, ideological manipulation of consciousness with the help of speech practices. In order to reproduce the right model of the world in the minds of the recipients, it is presented in ideological discourse as modally and evaluatively invariant, which is constituted linguistically and communicatively. If the language falls under the power of language, it becomes the strongest weapon against the people: total control of the media, dictionaries, speeches, literature – which leads to oblivion of the past. Newspeak by dystopian authors shows a society where not only what people listen and say, but also what they think behind closed doors are taken under control.

Introduction

Dystopian works show a totalitarian world where people can be judged even for dissent. Orwell was one of those writers who keenly felt this conflict between the state and citizens. He captured the socio-political implications of the manipulation of language in totalitarian societies.

Orwell's novel is a vivid example of how language can influence the world and control people's minds. Newspeak is the official language of Oceania, which was developed to operate the ideology of English socialism (Ingsoc). Newspeak meant the gradual replacement of Oldspeak (Standard English). Newspeak had a vocabulary, grammar, vocabulary, and rhetoric. V.M. Sergeev [1] explains one of the key provisions of the linguo-cognitive approach as follows: “the essence of communication is the construction in the cognitive system of the recipient of conceptual structures, models of the world, which in a certain way correlate with the speakers world, but do not necessarily repeat them”.

In the novel *Day of the Oprichnik* V. Sorokin shows a modification of the Russian language. The narration in novel comes from the perspective of the protagonist Komiaga, the oprichnik (government henchman), admiring the world in which he lives. Oprichniks have the power of the Tsar, leading a merciless policy. Characters use Old Russian, modern Russian and Chinese. Sorokin's Newspeak in his works demonstrates totalitarian Russia, in whose life Chinese goods and, accordingly, the Chinese language have tightly entered, the study of the Chinese language has been introduced in schools. It is interesting that Chinese, being not Slavic, was able to come into use.

In *1984*'s world carries a precise role and function as a communication tool, it is a means of communication, a means of regulating perception, a means of creating a kind of artistic chronotope and also a means of performing a parodic-satirical function. The model of an artificial language constructed by him, placed at the service of the state, retains both theoretical and practical significance today. After

all, the main task of artificial or fictional language is clear: to make it possible to express any thought with the help of a small set of words. To a certain extent, Orwell's Newspeak is the embodiment of the idea of an ideal single language.

Newspeak was created in order to change and reduce the lexical-semantic word space. Newspeak is a journalistic language. The protagonist of the novel, Winston Smith, works for the Ministry of Truth and it is his job to correct documents that are contrary to party politics.

A. Genis [2] writes that the intonation, which has become from the Soviet officialdom, is layered with the style of the fortune-telling book *I-ching*: sweet bondage is ahead, a white stone in the house is an honor for the country, the measure of everything is endurance, but the measure is not everything is good luck. These untranslatable magic formulas are the language of fate itself, which, like Sorokin's Erinyes in uniform, does very well without intelligible speech.

Orwell introduces in the novel a whole layer of neologisms, which at their beginning carry a satirical and accusatory thought. It is important to note that all neologisms created in dystopia do not have a lexical and stylistic paradigm. According to Kartel [3] many neologisms were formed from the roots of the same words, but had the opposite meaning (artsem, blackwhite, crimestop, doublethink, duckspeak, facecrime, miniluv, oldspeak, prolefeed, thinkpol, etc.). It can also be argued that most neologisms are semantic, because lexemes are already known, but these words acquired other meanings, and soon, or rather by 2050, the old meanings will be completely pushed aside by new meanings. To many known meanings of words, the author gives a new, sometimes completely opposite, which in Oceania is taken as the main one, and the meanings known to the reader for this word do not exist (equal – equal in the physical sense). The author used syntactic morphological neologisms. The most popular were suffixes (teacupful, dutiful, plentiful, goodthinkful, speedful, blissful, runned, constructionwise) and prefixes (unorthodoxy, unending, unperson, ungood, unhot, unhungry, antechanges, plusgood, doubleplusgood, malreported).

Sorokin is a representative of Russian postmodernism. His social art, postmodernism in Newspeak with abundant obscenities, scenes of violence and vileness was dedicated to the culture of consumption, everything Russian and hopeless, which is why not everyone could read these texts, wading through naturalistic details: «You're walking on a knife, you fool! Well this is seditious nonsense. For such books, the Printed Order was cleaned. You got it there» [4].

The language of the characters is also constantly changing: incredibly grandiloquent sayings suddenly burst into a completely ordinary speech, and inventive Newspeak sometimes gives birth to phrases that are absolutely fantastic in beauty.

«I am not your enemy, not your adversary. I saved you, father and intercessor. To you and the whole kingdom of Russia the great». [4, p. 45].

«Where there is a pair of graphs, there is a paragraph!

Where there is justice, there is untruth!

And not it's time, brother, but it's time to take!,

If you are not rightfully justified!» [4, p. 59].

Sometimes the author completely excludes punctuation in his text. The reader perceives meaning through context: «And when they ate enough, they spat out their bones, but again they began to burn and burn, burn and burn those bastards, those bastards, bastards, disgusting, godless arrogant ones who forgot everything holy, everything trisagion, they need to be burned out like the offspring of Asmodeus, like cockroaches, like stinking rats to burn out» [4, p.73]

Sorokin stands on the foundation of Western culture, in which the thesis about the identity of language and thinking, repeated many times in different ways, is adopted. From this Western position, the erosion of language is the death of man as a Cartesian subject, that is, a thinking, and therefore an existing being.

Description of materials and methods

Newspeak, created by Orwell, is a vivid example of the language education of a person according to a program specifically designed to suppress any creativity, life goals and aspirations. No word, no thought. The fewer words there are in the language, the easier it will be to manipulate people's thoughts and prevent them from developing. After all, the Word is a connection with the traditions, past and future of the people, if you make it mechanical, the connection will be interrupted and humanity will be able to speak only what will be ordered by the authorities. The word is the most powerful weapon on earth.

A.A. Fionova [5] writes that according to the revealed data, the famous phrase Big Brother, familiar to everyone, thanks to the phrase from the novel *Big Brother is watching you*, we will see that this combination occurs 48610 times in the corpus. When considering the contexts in which this phrase is used, we saw that the contexts from Orwell's novel occur about 5000 times.

R. Blakar [6] defines six language tools of social power: 1) the choice of words and expressions (for example, the exclusion of borrowed words from social practices and the active use of words of folk origin); 2) creation of (new) words and expressions; 3) the choice of grammatical form (for example, the choice between active and passive voice or the unification of the rules of declension); 4) choice of sequence (use of gradations; inclusion of objects in categories or exclusion from them); 5) the use of supersegmental features (prosodic: tone, emphases); 6) the choice of implicit or implied premises.

The principle of production of Sorokinian languages differs from abstruse speech in that their prototypes exist in society and invite us to identify them. What is original about them is the lack of originality. Armed with these languages, the writer was invulnerable for a long time, since he had no inner world and, in relation to almost any language, he could say that his internal is other's external. If other erases its outer, so his is erased too. As a representative of conceptualist he has a negative answer to this as the subject is not in the text, which means speech skips from collective [7].

Along with the Soviet and anti-Soviet, another literature also developed – anti soviet. It displaced *humanistic* norms, planting its *flowers of evil* and expanding the language of written texts in such a way that it included both obscene vocabulary and

materialization within the narrative hard metaphors. While most of the Soviet society still could not get out of the cocoon of taboos and sanctimonious norms, a small group of authors already foresaw those development paths that became noticeable in the linguistic reality of mass culture only with the beginning of perestroika.

S. Laird [8] writes that Sorokin's writings, in particular, can be read as a passionate response to a society built on hypocrisy and falsehood, where grandiose pretensions to moral rightness are combined with an almost unparalleled capacity for violence. In such a society, language itself is abused and, instead of serving as a means of communication, becomes an instrument of control and denial. Violence is committed both on meaning and on human lives.

Results

In Sorokin's novel, we find a reference to Orwell's work: the oprichnina also distorts historical documents, just as Winston Smith cleans up the truth. Citizens massively burn their passports on *Day of the Oprichnik*: «Then on Red Square our people burned their passports. Here was the fire! As a teenager, this made a strong impression on me. In January, in the bitter cold, people, at the call of the Sovereign, carried their passports to the main square of the country and threw them into the fire. Carried and carried. People from other cities came to burn the legacy of the White Troubles in Moscow, the capital. To swear allegiance to the Sovereign. That fire burned for almost two months» [4, p. 104].

As I.S. Skoropanova [9], Sorokin's works oppose the Sovietic in a culture that supports totalitarianism, power over the people and aesthetic idiocy. Sorokin skillfully uses the language of culture against it. Orwell's Big Brother is reminiscent of Hitler; one can also see Stalin in each of them and the collectivist society in both novels. In the novel, the psychological characteristics of the mentioned dictators are mixed with the features of Ivan the Terrible. It seems that the realization of any utopian plan turns good intentions into horror. V. Sorokin talks about Russia in 2027. All characters are also united by mass psychosis, which they experience during immoral actions. In V. Sorokin's novel, the portrait of the dictator is vividly depicted. The image of Tsar Ivan the Terrible at the same time frightens and makes you fall in love with yourself because of the same fear. Love and fear of the Sovereign and Empress gives a reference to Big Brother from. The state directs the suppressed emotions, thoughts and desires of the people to love for the Ruler.

According to K. Sobiyanek [10], Sorokin's novel is an alternative history enriched with motifs from the so-called *bank of science fiction ideas*, including cyberpunk, as a result of the writer's use of contamination. The image of Ivan the Terrible and his oprichnina in Sorokin's novel acquired a symbol of totalitarian power. The author highlights the model of the totalitarian order in the first place. Totalitarianism is one of the main red signals of the dystopian genre. Now utopia must disguise itself as dystopia, because every utopia has a core - dystopia [11].

The researcher of Orwell's creativity D. Lynskey notes that Putin uses the phrase *effective government* [12]. Efficiency is one of the watchwords of Vladimir Putin's mixed tyranny or *managed democracy*. Since he first became president of

Russia in 2000, buoyed by a lust for strength and stability after the nervous turmoil of the post-communist 1990s, the former KGB officer has gradually reverted to old-regime features such as leader worship, military parades, mass arrests, and show trials, political prisoners, territorial aggression, one-party state, censorship, Newspeak and endemic paranoia. In 2012, Putin announced his dream of building a Russian-led replacement for the European Union *from Lisbon to Vladivostok* free of pesky concepts like human rights and free and fair elections. Inspired by the political scientist and sociologist A. Dugin, who speaks not of governing the state, but of subordinating the minds of the people, Putin called it Eurasia. Putin's explanation, of course, differs from Stalin's – nationalism and cultural conservatism, not Marxist ideology – and his execution is less brutal, preserving the pretense of free speech and political opposition. The goal of his authoritarianism is not total control, but effective control. George Orwell first encountered totalitarianism in Barcelona when agents of the Soviet Union created elaborate lies to discretize the Trotskyists in the Spanish government as fascist spies. Although it was Orwell's hatred of fascism that brought him to Spain, by the time he left he was struck by the actions of the communists, who behaved like real tyrants, brazenly using lies and cruelty. From there he had already returned as a socialist. Orwell believed that ignoring the truth for temporary gain towards the end could result in people losing the ability to discern lies from truth. Therefore, if the authorities wield lies as a tool, it is quite possible that over time this lie will be true.

Discussion

During World War II, while working for the Air Force, Orwell learned how propaganda, bureaucracy, and censorship worked in the media. This experience formed the basis of the description of the Ministry of Truth. Listening to German radio broadcasts in English, Air Force employees understood how to falsify information, distort the truth. Orwell wrote that Stalinism is similar to fascism. Hitler and Stalin used gaslighting. The term implied that the victim could be convinced of his wrongness by slowly driving him insane. In his opinion, by sending mass lies to the peoples, the state encouraged mass psychosis. Such a crowd is easy to manipulate. Orwell also thought that advances in technology were leading to totalitarianism, which originated in Italy in the 1920s. Mussolini wrote that everything must be inside the state; nothing is outside or above the state. Psychological surgery is to rid a person of all his desires and habits, to erase his past memories. Technology could become a tool for population control, which has become a reality of our century Facebook, YouTube, Skype and other social networks.

Under the conditions of ideological (totalitarian) communication, the use of an expanded range of linguistic tools of social power implies the restriction or complete elimination of the choice of possible interpretations of the message by the addressee. In other words, the characters of anti-utopian works could probably make their own (individual) judgment about the state of affairs and form their own personal interpretations if they had a choice between various available nominations or points of view on the same phenomenon or situation, or after all, access to new information.

In the work of Sorokin, totalitarianism receives a new interpretation: as the dictatorship of the spiritual, that is, incorporeal and impersonal, beginning over human bodies and their imperfect, but individual lives; as the final triumph of the discursive over the non-discursive, carried out in the name of the transcendent. Such a formula of totalitarianism frees this concept from ties with specific ideologies, giving it a broad generalizing meaning. And, of course, in Sorokin this concept of totalitarianism is not rational, but suggestive, it grows out of the internal logic of his own aesthetics and therefore can sometimes come into conflict with his own rationally constructed structures.

Conclusion

Summing up, we can say that language, being a tool in a dystopian world, leads to terrible consequences. Newspeak, invented by George Orwell for *1984*, was a vivid example of how a language can disappear if its vocabulary is narrowed, it is forbidden to think about forbidden topics and distort the past. Accordingly, there is no language - there is no people, and it is easier to manage a generalized crowd. V. Sorokin, being a representative of Russian postmodernism, skillfully shows the future of conditional Russia, which is experiencing really serious problems regarding its future and future language, having limply absorbed the Chinese language, but not releasing the past in the same way. Totalitarianism in dystopias is the manipulation and control of the population, which actively uses Newspeak as a tool.

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ДЖ. ОРУЭЛЛДЫҢ «1984» ЖӘНЕ В. СОРОКИННИҢ «ДЕНЬ ОПРИЧНИКА» ШЫҒАРМАЛАРЫНДАҒЫ НОВОЯЗ ТОТАЛИТАРИЗМНІҢ ҚҰРАЛЫ РЕТІНДЕ

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Аңдатпа. Мақалада Дж. Оруэллдың "1984" және В. Сорокиннің "Дни опричника" (Опричниктің күні) (2006) антиутопиялық (дистопиялық) шығармалары қарастырылған. Новояз – бұл ағылшын социализмінің идеологиясының жұмысына арналған тіл. "День опричника" повесінде В.Сорокин орыс тілінің модификациясын көрсетеді. Кейіпкерлер көне орыс, қазіргі орыс және қытай тілдерін қолданады. Сорокиннің Новоязы шығармада тоталитарлық Ресейді бейнелеген, елдің күнделікті өміріне қытай тауарлары және сәйкесінше қытай тілі енген, мектептерде қытай тілін үйретеді. Мақаланың мақсаты – Дж. Оруэллдың "1984" және В. Сорокиннің "День опричника" шығармаларындағы тоталитаризмнің құралы саналатын новоязға салыстырмалы сараптама жасау. Зерттеу әдістері: салыстырмалы сараптама жасау. Ғылыми жұмыстың негізгі бағыттары мен идеясы тілдің антиутопиялық шығармалардағы рөлін анықтау. Жұмыстың ғылыми және практикалық маңыздылығы антиутопиялық шығармалардың қазіргі уақытта өзектілігінің артылып келе жатқанында, себебі тілдің манипуляция құралы ретінде қолдану көптеген елдерде, соның ішінде Ресейде байқалады. Мақалаға утопиялық және антиутопиялық шығармалардағы тіл мен басқа да аспектілерді зерттеп жүрген В. Сергеев, Р. Блакар, Д. Ленски, Р. Сейферт және тағы да басқа зерттеушілердің жұмыстары методологиялық негіз ретінде алынған. Негізгі тұжырымдар, сараптама және қорытынды: антиутопия әлемінде тіл құрал ретінде сұмдық нәтижелерге әкеліп соқтырады. Дж. Оруэллдың "1984" романына арнап ойлап шығарған Новоязы, егер тілдің сөздік қорын қысқартып, тыйым салынған тақырыптарға тіпті ойлауды шектетіп, өткенді бұрмаласа, оның қалай жойылуын көрсететін анық мысал. Демек, тіл жоқ – халық жоқ, яғни ауызбіршілігі жоқ қоғамды билеу оңайға соғады. В. Сорокин өзіне қытай тілін қабылдап алып, дегенмен өткенді де жібермей отырған Ресейді қандай болашақ күтіп тұрғанын көрсетеді. Антиутопияларда диктаторлар Новоязды құрал ретінде қолданып, соның көмегімен халықты басқарады. Жұмыстың құндылығы: постмодернистік антиутопиялық шығармаларда пайда болатын мәселелер жан-жақты қарастыруды талап етеді. Жұмыстың практикалық маңыздылығы – мақаланы антиутопиялық шығармаларды зерттеуге сілтеме ретінде қолдануға болады. Жұмыстың ғылыми жаңашылдығы – Қазақстанда ресейлік антиутопиялық шығармалар енді ғана зерттеле бастады. Сондықтан классикалық және постмодернистік антиутопияны салыстырмалы сараптау келешек зерттеулерге жол ашады.

Тірек сөздер: дистопия, Дж. Оруэлл, В. Сорокин, тоталитаризм, диктатура, Новояз, опричнина, антиутопия.

НОВОЯЗ КАК ИНСТРУМЕНТ ТОТАЛИТАРИЗМА В ПРОИЗВЕДЕНИЯХ «1984» ДЖ. ОРУЭЛЛА И «ДЕНЬ ОПРИЧНИКА» В. СОРОКИНА

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Аннотация. В статье рассмотрены антиутопические произведения «1984» (1948) Дж. Оруэлла и «День опричника» (2006) В. Сорокина. Новояз был разработан в целях выражения идеологии английского социализма. В повести «День опричника» В. Сорокин показывает модификацию русского языка. Герои используют древнерусский, современный русский и китайский языки. Сорокинский Новояз в произведениях демонстрирует тоталитарную Россию, в жизнь которой плотно вошли китайские товары и, соответственно, язык, в школах введено изучение китайского языка. Цель статьи – сделать сопоставительный анализ Новояза как инструмента тоталитаризма в произведениях «1984» Дж. Оруэлла и «День опричника» В. Сорокина. Методы исследования: сравнительно-сопоставительный анализ. Основные направления и идеи научного исследования состоят в определении роли языка в антиутопических произведениях. Научная и практическая значимость работы обусловлены актуальностью изучения антиутопических произведений, поскольку использование языков как инструмента манипуляции сейчас наблюдается во многих странах, включая Россию. В статье взяты в основу методологические исследования В.Сергеева, Р. Блакара, Д. Ленски, Р. Сейферта и других ученых, изучающих язык и другие аспекты в утопических и антиутопических произведениях. Основные результаты, анализ и выводы: язык, будучи инструментом в антиутопическом мире, приводит ко многим негативным последствиям. Новояз, придуманный Дж. Оруэллом для «1984», был ярким примером того, как язык может исчезнуть, если сузить его словарь, запретить думать на определенные темы и исказить прошлое. Соответственно, нет языка – нет и народа, а обобщенным обществом легче управлять. В. Сорокин умело показывает будущее условной России, которая вобрала в себя китайский язык, но в то же время принимает будущее через ретроспективу. Диктаторы в антиутопиях активно используют Новояз в качестве инструмента и контролируют население. Ценность данного исследования заключается в том, что постмодернистские антиутопические произведения требуют всестороннего изучения проблем. Практическое значение исследования в том, что выводы работы могут быть применены в качестве ссылочной работы для изучения антиутопических произведений. Научная новизна работы состоит в том, что российских антиутопических авторов в Казахстане только начали исследовать, поэтому сопоставительный анализ классической и постмодернистской антиутопии дает новое поле для дальнейших исследований.

Ключевые слова: дистопия, Дж. Оруэлл, В. Сорокин, тоталитаризм, диктатура, Новояз, опричнина, антиутопия.

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