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**Dystopia in George Orwell's *1984* (1949) and  
Boualem Sansal's *2084 The End of the World* (2015): A Comparative Study.**

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the  
Master's Degree in Anglophone Literatures and Civilizations**

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## **DECLARATION**

We hereby declare that this thesis is entirely the result of our own investigation and that due reference or acknowledgement is made, whenever necessary, to the work of other researchers.

June, 2023

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## **DEDICATION**

To my mother, my father, and my brother, thank you for the sacrifices you made and the challenges you overcome to support me in pursuing this degree. Your belief in me has been a driving force for my success, and I am forever grateful for your unwavering faith.

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## ABSTRACT

This dissertation is concerned with a comparative study of two dystopian novels, George Orwell's *1984* (1949) and Boualem Sansal's *2084 The End of the World* (2015). The purpose of the study is basically to delve deeply into the conception of Dystopia within a specific theoretical framework: Rahime Çokay Nebioğlu's *Deleuze and the Schizoanalysis of Dystopia* (2020) and Michael Foucault's *Discipline and Punish- The Birth of The Prison* (1995). We basically aim to show that Sansal's *2084 The End of the World* goes beyond the argument that states it as a rewriting of Orwell's *1984*. This is done by the introduction of the concepts of "immanent" and "transcendent" dystopia. In fact, the focus will be on the different ideological perspectives that are rooted in diverse societal contexts, on the portrayal of political and religious extremism, and the suppression of intellectual freedom, within the selected dystopian novels. The analysis focuses on the examination of technology, propaganda, surveillance, submission and linguistic sabotage. It examines the ways in which Orwell and Sansal utilize dystopia as a vehicle for social critique, drawing attention to the dangers of unchecked power, ideological manipulation, the erosion and the deterritorialization of personal autonomy.

**Key Words:** Dystopia, Surveillance, Totalitarianism, Fanaticism, Immanent, Transcendent, Panopticism, Religious fundamentalism, Deterritorialization.

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## General Introduction

The world has witnessed many changes during the 20<sup>th</sup> and the 21<sup>st</sup> centuries, and gone through tremendous tragic events that have been marked in human history. The psychology of individuals living in changing times has influenced literature and human belief. However, history specifically in the early twentieth century has experienced a plethora of awful events that marked a turning point to people's condition and to many ideologies. The world has experienced catastrophic consequences of the Second World War (1939-1945), and people lived in an apocalyptic and an atmosphere of devastation; they lived in terror, tyranny, and dehumanization (Beadle 9). Several writers have adopted literature as a weapon to support some ideas and rebel against them. Consequently, there is a close relationship between the development of people's viewpoints and how they are portrayed in literature . People have always to dream about a perfect society and anticipate an idealistic world. In this context, the "utopian" literature came to accomplish this task. However, particular attention is paid to "dystopian" literature as people's dreams of an idealistic world were not met. In fact, the atmosphere of war, terror, tyranny and dehumanization gave birth to the dystopian narrative genre, which is our concern in this dissertation.

Before delving into the concept of dystopia , it is crucial to first establish a comprehensive understanding of its antithesis, Utopia . Coined by Sir Thomas More in his seminal work Utopia (1516). Utopia represents an aspirational concept denoting an idealized realm or " good place" (Nebioğlu 17). Over time , the term "Utopia" has been utilized to describe a state of virtuous existence , an exemplary society, or an envisioned setting characterized by fundamental ideals such as , freedom, democracy, love, truth, political equality among citizens, and economic prosperity( Zaabat 5). Prior to delving into the complexities of dystopia, it is crucial to have an adequate grasp of utopia.

Many novelists display dystopian features, each according to their own perception of the worst of worlds. Thus, many books were written during times of extreme pessimism, alienation, and control, which are characterized by horrible wars, abuse of power, tyranny, injustice, brutalization and dominance. Aldous Huxley and George Orwell lived during the first part of the twentieth century when two of the greatest conflicts in human history occurred; there was widespread abuse by totalitarian governments including fascism and communism. Moreover, science, technology, knowledge, prosperity and industrial facilities were developing tremendously. These apocalyptic situations inspired Huxley and Orwell to write the two classic dystopian novels *1984*(1949) and *Brave New World* ( 1932) providing a strong denunciation of a progress-driven society by projecting a nightmarish future for it. These early examples showed a fictitious society that was worse than our own, where despair and pessimism were pervasive due to the irreversible socio-political upheavals that society would have gone through.

Moreover, many other authors have witnessed a significant rise of dystopian narratives, such as Margaret Atwood in *The Handmaid's Tale* (1985) where she observes dystopia from a feminist perspective and highlights how it influences gender roles. Furthermore, there are various dystopian works which contributed to the popularity of the dystopian narrative genre namely Zamyatin's *We*, George Orwell's *Animal Farm* (1945), Kazuo Isheguro's *Never Let Me Go* (2005), Chinua Achebe's *Anthills of the Savannah* (1987), Anthony Burgess's *A Clockwork Orange* (1962), and Cormac McCarthy's *The Road* (2006).

### **The Objectives of the Study**

The main concern of the paper is to explore the characteristics of the dystopian literature in both George Orwell's *Nineteen Eighty-Four 1984* and Boualem Sansal's *2084 The*

*End of the World*. The main purpose in fact is not merely to establish a comparative study where not only similarities and differences are highlighted at the contextual level, but on the notion of dystopian itself as transcendent or immanent. The conducted research attempts to show examples of present dystopia as a portrayal of current events from two distinct aspects. More importantly, we aim to contrast an African dystopian novel, specifically an Algerian one, to a British one. Particular focus is paid to showcase that both authors tend to illustrate two different worlds that are ruled by totalitarian governance, absolute control, and complete power that are seen from different approaches that represent two rebellious entities that are Western and African.

### **The Importance of the Study**

The choice of the topic as the object of the research is of great significance and interest. The choice of the subject as the purpose of the research is of a tremendous significance and importance. This study is as well motivated by the conviction that both novels discuss dystopia from different angles. The study would be of special interest to be examined by the belief that both novels are written by authors of different ethnicities and different cultural background and different races. They do have common experiences, they live in a society that is dominated and monitored by totalitarian governance, dominance, injustice and oppression. Both *1984* and *2084 The End of the World* explore the dangers of authoritarianism and the importance of individual freedom and autonomy.

They also raise important questions about the role of technology in society and the potential consequences of a society that is controlled by a single entity or ideology. However, this study has shown that Orwell's *1984* is a transcendent dystopia which encourages the idea of progress, whereas Sansal's *2084* is an immanent dystopia that dismisses the idea of progress in favour of transformation. Both novels, *1984* and *2084*, can be seen from a different

perspective: a Deleuzian perspective that discusses Modern dystopia as frequently depicts a reconstructed version of today's society that borders on allegory tracing the development of late neo liberalism and capitalism and control societies in relation to the transformation of dystopia from transcendence to immanence. This topic has been chosen because of the great passion and interest of Orwell and Sansal.

## **Review of Literature**

George Orwell's *1984* and Boualem Sansal's *2084 The End of the World* are very remarkable dystopian novels where both Orwell and Sansal discuss various issues related to dystopia. Such issues are frequently linked to dehumanization, totalitarian regimes, injustice, sufferings and submission. Keith Booker asserts that the term of dystopia was first adopted by J.S. Mill to describe a state of common disorder and turbulence (9). Many reviews and criticism have been conducted on the two novelists' fictional works since their publication. Several scholars and critics have evaluated the selected novels from various angles and interpretations.

Beginning with George Orwell's *1984*, an interesting approach to this issue has been proposed by James M. Decker writes in his article *George Orwell's 1984 and Political Ideology* (2004). He posits that, Richard Lowenthal (1983, 209) and Tosco R. Fyvel (1984, 73), where they argue that Orwell offers a strong denunciation of Stalinism and a cautionary about the spread of totalitarian ideologies. In this regard, Orwell exposes the dehumanizing aspects of systemic terror while advocating a socialist viewpoint centred on "common sense" and free of dogmatic language. In order to examine *1984*, both favourable and antagonistic critics typically start with the premise that Orwell proposes "Dystopia can be understood as an extension of the structure and policies of Stalinism into the near future". It embodies a

continuation of the governing principles and framework characteristic of the Stalinist regime , projected forward in time ” (Rahv14).

Moreover, as described by Rob Kroes , the inner party uses ideology to displace human understanding through “linguistic sabotage” in order to prevent even the possibility of thought (85). Such interpretations maintain that Orwell places dystopia in England as a check on British socialist forces that he believes are susceptible to be influenced by Stalinism. In this regard, we notice a strong political bias towards the criticism of the authoritative political system which prevents free thought and individuality, a pertinent aspect in dystopian fiction ( 146-158 ) .

Another significant critical study is pointed out in Michael Yeo’s *Propaganda and Surveillance in George Orwell’s Nineteen Eighty-Four: Two Sides of the Same Coin* ( 2010) , where he claims that dystopia employed in the novel clearly expresses the writer’s discontent with the contemporary dictatorship which clarifies the distance between the ruler and the ruled. Therefore, it is a condemnation of the rise of Italian fascism, German Nazism, and severe economic systems, notably Russian communism. All these are evidence of oppressive regimes that rule the world in continual turmoil. In this perspective, we highly observe that the scholar sheds light on how totalitarianism manifests in society, demonstrating how Oceania (i.e. London) came to be marked by discrepancy and inequality among its people, and examining how the citizens themselves were unable to preserve even the smallest trace of individualized aspects .

For his part, the Algerian writer Boualem Sansal has received a lot of critical interpretations regarding his challenging ideas concerning Islam as a totalitarian source of oppression, which created the dystopian narrative genre of his novel. Sansal is one of the outstanding figures in writing dystopias in the Arabic literature. What is remarkable about the

dystopian genre in the Arabic literature is that it is of a political genre which focuses on totalitarianism as an oppressive political regime. In this context, political totalitarianism in Algeria, as perceived by Boualem Sansal, is basically caused by religious fanaticism. Sansal's novel *The End of the World 2084* (2015) is an Arabic dystopian narrative which criticizes the Islamic religion, along with bureaucratic procedures, because it plays an oppressive role of surveillance and control over people in society.

Jolanta Rachwalska Von Rejchwald, author of *La dystopie religieuse dans 2084 : La fin du monde de Boualem Sansal : de l'apocalypse à l'espoir* (2018) , reinforces the idea of the clash with Islam. He claims that the despotic image of Islam as a religious totalitarianism has created an empire of a "pensée unique" in Sansal's novel (56). The attack on Islam as a dictator religion is the most outstanding argument in Sansal's novel. In fact, the historical events which marked the Algerian historical scene during the 1990s, often referred to as the Algerian Civil War, shed light on the harsh socio-economic conditions and political repression which sharpened the dilemma over the right and suitable requirements of democracy in Algeria. In this context, we come to notice the basis of Sansal's dystopian vision in Algeria, a vision which is shaped within his arguments against Islam.

Furthermore, Alain Vuillemin's *Le rêve de la liberté dans 2084 La fin du monde* (2015) *de Boualem Sansal* , argues that the central theme of the novel is the totalitarian theocracy which is Islam. He, in fact, establishes a comparative analysis between Sansal's novel *2084* and George Orwell's *1984* (1949) arguing that both novels deal with a totalitarian regime which denies all types of freedom: "eradication définitive de toutes les formes de liberté, de libre-arbitre et de libre choix" (117). Sansal by this process assures his ideologies, implying that religion is a source of danger and constitutes a barrier to human liberties. In fact, Sansal links Islam with the idea of Fascism in an interview : " L'islamisme est un fascisme, totalitaire, belliqueux, sectaire, tout comme l'a été nazisme."(13). Thus, Sansal highly

denounces religion with all its norms and values. On the basis of this comparative study of both novels, we notice the common aspect of both novels which is the totalitarian government. However, in Algeria it is more of a religious matter. More details should be provided on this aspect to show “religion” as no longer the spirit of happiness but as the source of evil in society.

Nasia Anam, for her part, in her article entitled *The Migrant as Colonist: Dystopia and Apocalypse in the Literature of Mass Migration* (2018), draws a comparative study between Sansal’s *2084* and Michel Houellebecq’s *Submission* (2015), as both novels are built on the fear of a “Muslim” or Islamic society. In this context, we understand Houellebecq’s inquiry about Islam invading Europe because, ideologically speaking, Islam is the rival of Christianity. However, a reader does not understand at first hand why Sansal’s *2084* advocates a critical position towards Islam as the latter is the basic religion in Algeria. According to Nasia Anam, the most important question which reflects Sansal’s fears and anxiety about the power of Islam is “what would happen if the Islamic State’s desire to conquer the world were fulfilled, just as Europe conquered the world in the previous millennium?”(670). In other words, the novel explores to a high extent the fear of the Algerian society to be overtaken by Islam. These dystopian texts build their arguments around Islam as a powerful religion which threatens Europe’s civilization in Houellebecq’s *Submission*, and represents a repressive Islamic hegemony in Sansal’s *2084*. Overall, we come to notice this contemporary preoccupation with Islam as a threatening totalitarian system of government.

From the above context of the various and different critical responses to the dystopian narrative genres under study, we come to notice that though dystopia is of a Western origin as a classic, African literature could be a fruitful field for dystopia in contemporary literature. In this respect, even though Orwell has been accredited as a dystopian author and compared to



other novelists, his *1984* has been compared to Boualem Sansal's *2084 The End of the World* on the account of various perspectives.

### **Statement of the Problematic**

On the ground of these critical reviews, the problematic that is shaped within this analysis concerns the common notion of dystopia: both titles of the novels under study, *1984* and *2084*, sound similar and give the impression that Sansal was influenced by Orwell's dystopian world, which is problematic as such. Sansal's novel is more than an influenced re-writing of *1984* or a new Orwell in the Algerian literature. In fact, this dissertation offers a new critical reading of both novels under the selected theoretical framework. In other words, this dissertation is a contribution to highlight the previous limited arguments which perceive Sansal's *2084* as a mere rewriting of Orwell's *1984*.

### **Hypotheses and Research Questions**

Within the dystopian context, both writers are regarded as two of the most outstanding intellectuals of the modern literature era for their anticipations and analysis of futuristic reality. Sansal's *2084*, as is often argued, stands as a sequel to Orwell's *1984*. Seemingly, can we say that it showcases that the world of Sansal's novel goes hand in hand with the power and ideology in the world of Orwell? Even the title itself suggests that there is an evident connection between the two dystopian worlds.

Furthermore, there are strong similarities between George Orwell's *1984* and Boualem Sansal's *2084*, in which both authors announce the theme from the beginning: a dystopian universe and an anxiety-provoking science fiction of social anticipation. In this perspective, do the authors appeal to our imagination and focus on parallels of ideological totalitarianism and other authoritarian regimes, just to give us a taste of the genre or to say that dystopia exists wherever totalitarian governments exist too? However, they differ in the

fact that Orwell's novel can be considered more politically centred and a warning against the technologies of that time, and the end of *1984* is intended to be pessimistic in order to lead reflection and change as best as possible. On the other hand, Sansal's novel tends to be extremely of a religious fundamentalism and seen as optimistic, offering a glimmer of hope with the open end of his novel. So can we claim that Sansal could dive deeper into the Orwellian dystopia, in a more interesting theological touch of his own, but with an optimistic touch?

### **The Theoretical Framework**

Both novels, *1984* and *2084*, can be seen from a different perspective: a Deleuzian perspective which traces dystopia's shift from transcendence towards immanence. In fact, from Deleuzian lenses, Orwell's *1984* is a transcendent dystopia which holds on the idea of progress, whereas Sansal's *2084* is an immanent dystopia which rejects the idea of progression in favour of transformation in and for the here-and-now.

The theoretical framework of this study relies on Rahime Çokay Nebioğlu's book on dystopian literature entitled *Deleuze and the schizoanalysis of Dystopia*. Gilles Deleuze, a French philosopher, developed the concept of "control societies" as a new form of social organization characterized by a shift from the disciplining of bodies in modern societies to the control and modulation of desires and behaviours. In control societies, power is exercised through the manipulation of desires and identities rather than through physical coercion.

According to Deleuze, modern societies are characterized by disciplinary power, which functions through social institutions such as schools or hospitals. (15) Disciplinary power is focused on the normalization and control of bodies through techniques such as surveillance. In contrast, control societies are marked by a decentralization of power and a shift from disciplinary techniques to techniques of control that operate through the

manipulation of desires and behaviours. Control societies are characterized by a proliferation of communication and information technologies, which enable the continuous monitoring and modulation of individual s' desires and behaviours. These technologies create new forms of social control that operate through the manipulation of desires and identities rather than through physical coercion.

What interests us in Deleuze's theoretical conceptualization of dystopia in dystopian novels is his notion of "control societies" which has been influential in the analysis of contemporary forms of power and governance, and it has been applied to the study of dystopian societies in literature and film. Dystopian societies often depict the manipulation of desires and behaviours as a means of exerting control over the population, and Deleuze's idea of control societies can provide a useful framework for analysing these themes in the novels under study.

Other important concepts within Deleuze's theory are the ideas of "immanence" and "transcendence". "Immanence" is opposed to the concept of "transcendence" which posits the existence of a reality that exists outside of the natural world, such as a god or spiritual realm. For Deleuze, immanence is not a fixed or static state, but rather a constantly changing and dynamic process. He argues that reality is always in flux and that everything is in a state of becoming. This means that there is no fixed or predetermined essence to anything, and that everything is in a state of constant change and transformation.

Still more important are Deleuze's concepts of "de-territorialization" and "re-territorialization". Within the dystopian context, both Orwell and Sansal de-territorialize the mis-shaped reality of their worlds and re-territorialize it with a gloomy harsh and dehumanising world as a warning to the prevailing governments that if things go on the way they are, the future is certainly going to be apocalyptic.

## **Outline of the Dissertation**

This dissertation is divided into two chapters. The first chapter is entitled “Dystopia: Conceptualization and Theorization”. It is about the contextualization of both dystopian novels under study. It is also an overview about the concept of Dystopia; it is concerned with the theoretical conceptualization and the contextualization of Dystopia. The second chapter is an analytical one entitled “Dystopia in George Orwell’s *1984* and Boualem Sansal’s *2084 The End of the World: A Comparative Study*”. As the title indicates, this chapter establishes a comparative study between the two novels on the basis of common aspects mainly at the socio-political and economic levels. Besides, it provides a contrastive study of the novels; a study which is built on the notions of dystopia as “immanent” and “transcendent” as it is explained in the theoretical part. A general conclusion follows to sum up the most important findings of this dissertation insisting on the aspect that dystopian literature depicts the flaws in human fantasy, which aims to create an ideal society but instead creates one that is chaotic and oppressed. Both Orwell and Sansal reject the rule of law and the authority of the state in the sense that they express their disapproval of such authorities via their literary works as a form of revolt.

# **Chapter I: The Historical Background and the Contextualization and Theorization of Dystopia**

## **Introduction**

Dystopian fiction has long been a popular genre for both writers and readers, providing a dark view of the future and serving as a means of critiquing contemporary society as well as exploring the potential consequences of unchecked government control. George Orwell's *1984* and Boualem Sansal's *2084 The End of the World* are two notable examples of this genre. While there are numerous thematic parallels between the two works, they are written in dramatically different cultural and historical settings, which may have impacted their separate conceptualizations of dystopia.

This dissertation initiates a comparative study by delving into the historical context of both works, scrutinizing the intricate interplay of politics and culture that exerted influence on their creation. A meticulous examination of the concept of dystopian ensues employing the tenets of literary theory to explore its multifaceted meanings and interpretative possibilities. Building upon this foundation, the theoretical framework, rooted in the writings of Deleuze, serves as a lens through which the depiction of dystopia in the examined novels is thoroughly investigated. Shifting the focus to the cultural milieu from which they emerged, they are scrutinized to discern the potential impact on their conceptualization of dystopia. Through a meticulous analysis of these two seminal works, this research endeavours to offer fresh insights into the dystopian genre, unveiling its inherent capacity for societal critique and introspective contemplation.

## **1-In Acquaintance with the Novels and the Novelists**

### **1-1 George Orwell: The Writer of Warnings against Totalitarianism**

George Orwell was born in Bengal, India, into the class of sahibs in 1903. Orwell spends a short 46-years lifetime yet, rich of activity and career variety before succumbing to pulmonary tuberculosis, which takes his life away. The British author, essayist, poet, literary critics, and journalist is most known for his anti-communist stance, which underpins his two dystopian fictional works, *Animal Farm (1945)*, and *Nineteen-Eighty four (1949)*. He belongs to a lower-upper-middle class family. His published name is a pseudonym adopted for professional and personal purpose. According to *Encyclopaedia Britannica*, in 1927 George Orwell made the decision not to return to Burma and resigned from the imperial police in 1928. Stricken with guilt over the racial and social barriers that prevented him from mingling with the Burmese, Orwell embarked on a transformative journey to immerse himself in the lives of the marginalized and impoverished. He lived among labourers and beggars in the East End of London, He also committed a period to dwelling in Paris's impoverished districts for a while, where he got firsthand knowledge of the difficulties that the city's destitute people confront. He furthermore obtained professional experience by performing dishwashing duties in several French hotels and restaurants. and embraced a vagrant lifestyle, joining professional vagabonds on their journeys.(Woodcock 8). He embarked on the yearly migration of people who lived in slums from London to Kent's Hopfield. These experiences shaped Orwell's identity as a writer, influencing his perspective and future literary endeavours (Ibid 8).

Orwell also worked as a BBC reporter while also writing essays, he was interested and specialized in literature, nationalism, democracy, and criticism of Nazism, Fascism, Communism, propaganda, and totalitarianism. The death of his mother in 1943 did not restrict him from publishing further later on in the future. *Animal Farm* is a satirical allegory that

condemns the Soviet Union and Joseph Stalin. It is published in 1945 and is first considerably disapproved by publishers due to its flagrant attack on communist doctrine (Kettler 16). He abandoned journalism to devote himself entirely to the composition of *Nineteen-Eighty four*, which he published in 1949 before dying of disease the following year and being buried under his true identity. (Woodcock ).

## **1-2 Boualem Sansal: The Writer of Warnings against Islamism**

Boualem Sansal ,is an esteemed Algerian writer, was born on 15 October 1949 in Théniet El Had, in a small village nestled in the Ouarsenis Mountains, Tissemsilt, Algeria. The official website of the Berlin International Literary Festival provides a comprehensive overview of the author's personal background , stating that he studied engineering at the école national poly-technique of Algiers before obtaining a PhD in economics. Throughout his career , Sansal has held diverse professional roles, including those of a teacher, consultant, business manager, and senior civil servant in the Algerian government (Honoris Causa).

The assassination of the President Mohamed Boudiaf in 1992 and the emergence of Islamic Fundamentalism in Algeria had a profound impact on Boualem Sansal's decision to embark on a writing career ( Causa ). In spite of the controversy surrounding his books, Sansal remains to dwell in Algeria with his family. He was recognized as a writer "exiled within his own country". During the International Festival of literature in Berlin, Sansal expressed his concerns regarding Algeria's susceptibility to Islamic extremism , resulting in a decline in its intellectual and moral foundations . He begins writing in response to the wave of Islamic terrorism that occurred in Algeria during the shadow of the 1990s "Black Decade", and he was greatly inspired by his friend , the Algerian writer Rachid Mimouni , which culminated in the creation his first two books, *Le Serment des Barbares (1999)* and *L'enfant fou de l'arbre creux(2000)*(Brahimi 2).

The renowned novelist Boualem Sansal has received widespread praise, particularly in Germany and France, even though he is still primarily undiscovered and controversial in Algeria. He achieved the greatest recognition for his works, particularly *Harraga* (2005) and *Le village de l'allemand* (2008), which have been hailed as literary masterpieces and had astounding popularity. The prestigious “Le Grand Prix De La Francophonie” in 2008 and “The German Book Sellers “Peace Prize” at the Frankfurt Book Fair in 2011 are only a couple of Sansal's accomplishments (Brahimi 4).

Boualem Sansal's highest honours received a far more muted response in Algeria than they did in both Germany and France. Sansal stated that his own nation did not pay much attention to the accolades he gained, with only a few brief references in the news ( Bartlek and Al-Khashali) . He has received “ The Novel Prize” in 2012 in recognition of his book *Rue Darwin* 2011 , which sparked a heated discussion ( Brahimi 4) . The issue peaked when the novel was taken down as a result of Sansal's trip to Israel. Sansal constantly lambasted the Algerian government all over his appearances in the French media. He addressed his allegations in writings and open letters to amplify the polemical intensity , which brought to harsh criticism in Algeria. One such piece, *Poste restante, Alger: “ Lettre de colère et d'espoir à mes compatriots”* (2006), provided Sansal with a stage from which to sharply castigate Algerian politics, arabization, national traits, Islamism, and archaic aspects of Algerian society.

In his work titled “ Gouverner au nom d'Allah: islamisation et soif de pouvoir dans le monde arabe” (2013), Boualem Sansal persistently condemns contemporary Islamism, its transgressions, and even its crimes (Brahimi 4). Sansal’s notable accomplishment came in 2015 when he was honoured with the esteemed “ Grand Prize du roman de l'Académie française” for his masterpiece *2084: The End of the World*. Adapted from George Orwell’s *1984*, Sansal depicts a dystopian society where obliviousness and allegiance to a single deity



called “Yolah” is prevalent. In this narrative, totalitarian authority is imposed by the extremist religious group known as Abilang. He was also nominated for the Mediterranean Award for Literature for his book “ Abraham or the Fifth Alliance” , which was released in 2020. Sansal continues to live in Boumerdes, Algeria, despite encountering numerous obstacles, and is well-known there for his unwavering condemnation of all religions, particularly Islam, in his writing. Sansal, nevertheless, unafraid to declare his profound disdain and opposition to Islamism.

In an interview with the journalist Marianne Payot, he states and confirms for L’express Magazine, in which he perceives the ruthless and the dictatorial aspect of religion to be frightening and dangerous . “L’islam est devenu une loi terrifiante qui n’édite que des interdits, bannit le doute, et dont les zéloteurs sont de plus en plus violents”. “It is crucial that he rediscovers his spirituality , his first power, it is necessary to liberate , deconstruct and socialise Islam”(Sansal). It reveals that he sees Islam as an incarnation of fanaticism that only induces terrorists who embrace violence and mind control . As a result of his unstable ideals, he is featured in several audacious pieces and results him to be the center of multiple critiques.

Besides, his religious viewpoint reflects the polemic that designates him as a controversial author . In an interview with journalist Mohamed Berkani, Sansal asserts, “ je suis islamistophobe, contre les eslamistes”, to emphasise that his position is not based in Islamophobia but rather opposes Islamist ideology (Sansal). In another interview titled “ Boualem Sansal: J’écris face à la menace islamiste sur le monde” , available on YouTube. He reiterates this assertion and discusses his worries on the proliferation of Islamism in France. He also suggests to be writing against Islamic threats throughout the world (L’invité).

### ***1-3 Nineteen Eighty-Four: Plot Summary***

Dystopia is a genre of speculative fiction that depicts a world or society that is typically far worse than our own, often characterized by suffering, oppression, and injustice. As utopia is a society that is unattainable ideal. If anything odd happens, it develops into dystopia. George Orwell's masterpiece, *Nineteen Eighty-Four*, a well-known fiction, is published in 1949, and established in 1984. Merve Guven in her article *Transformation of utopia into dystopia*, writes: The novel is set in a province of Oceania, a vast and powerful government where there is everlasting conflict, it remains in a ceaseless state of conflict against Eurasia and Eastasia and constant government espionage and its enigmatic figurehead Big Brother, whose ideology is based on English socialism (INGSOC), is the head of state. Winston, a Ministry of truth employee, becomes aware of the society he lives and begins to criticize it. Despite the absence of rules in Oceania plus, injustice and domination, he too begins to engage in criminal and illegal acts (102-107). In addition to the party, that controls every aspect of life in Oceania, including the thoughts and beliefs of its citizens. The main character, Winston Smith, is an ordinary man who becomes disillusioned with the Party and its oppressive regime. He begins to secretly rebel against the government, and as a result, he is eventually caught and tortured by the Party (Ibid).

Ayogu Ifesinachi in his assignment entitled, *A Review of the novel Nineteen- Eighty Four* (2013), The plot at its core revolves around the central figure, Winston Smith, a 39-year-old individual residing in Victory Mansion, a seven-story apartment complex, and employed in the Record Department of the Ministry of Truth. Troubled by the deteriorating state of his society, Winston envisions the overthrow of the ruling Big Brother party, aspiring to usher in democratic principles within the confines of Oceania, his native land. As an act of personal defiance, he embarks on the covert practice of maintaining a secret diary, fully aware of the severe repercussions—ranging from capital punishment to long-term imprisonment—that await him if his subversive activities are uncovered by the dictatorial regime. Though his

alcove provides a degree of refuge from the ever-watchful telescreens of Big Brother, it offers no absolute protection should his clandestine musings come to light (3).

Within the fictional realm of Oceania, four ministries dominate the landscape: the Ministry of Truth, tasked with perpetuating systematic deception throughout the citizenry; the Ministry of Peace, paradoxically dedicated to the orchestration of warfare; the Ministry of Love, responsible for enforcing societal order and law; and the Thought Police, an authoritative entity granted the power to scrutinize individuals' thoughts and mental processes, with the ability to apprehend any citizen deemed to have committed a transgression( Ibid 3).

### **1-4 2084: *The End of the world: Plot Summary***

Sansal's *2084*, paying homage to George Orwell's *1984* while also serving as a denunciation of totalitarianism in all its forms, presents a dystopian narrative set in the near future. It depicts a repressive caliphate established by religious extremists, where independent thinking is strictly prohibited. Taking place in the year 2084, the story unfolds in the kingdom of Abistan, named after the prophet Abi, who is revered as the earthly messenger of the god Yolah. In this society, citizens demonstrate their loyalty to a singular deity by engaging in prayer nine times daily. However, the regime has imposed a ban on autonomous thought, enforcing a strict prohibition on remembering, and implementing an all-pervasive surveillance system that promptly reports any deviant actions, thoughts, or ideas to the authorities ( Alison Anderson 1).

The kingdom portrays an illusion of blessing and contentment, with its inhabitants embracing a profound sense of purpose and piety. Dissenting individuals, known as heretics, are subjected to public execution by stoning or beheading in city squares. Yet, Ati, the protagonist, encounters individuals who harbour alternative perspectives. These dissenters survive in ghettos and hidden caves, evading the watchful gaze of the authorities as the last

bastions of heretical thinking. Influenced by these rebels, Ati experiences a growing sense of doubt and embarks on a journey of critical thinking. In doing so, he places his life at risk, as he must defend his newfound thoughts against the oppressive regime (Ibid 1).

Michel Houellebecq, the controversial novelist known for his work *Submission*, expressed admiration for Sansal's boldness in pushing boundaries further than Orwell did. *2084* functions as both a fervent call for freedom and an incisive satire exploring profound ideas. It serves as a powerful indictment of religious fundamentalism, exposing its inherent hypocrisy and narrow-mindedness, which pose a threat to the principles upon which our modern democracies are built (1).

## **2-The Historical Background of the Novels under Study**

### **2-1 Orwell's Context and Inspiration for *1984***

After World War II, which left European nations in deplorable condition a novel kind of conflict—the non-violent Cold War emerged. Under Joseph Stalin's leadership, the Soviet Union became the epitome of communism due to his controversial endeavors and the centralized dominance he had. Politicians, historians, and authors have all been captivated by the clash between capitalism and communist ideals, which has sparked intense debates and heightened awareness. George Orwell lived in a period when dictatorship was a fact in Spain, Germany, the Soviet Union and other countries, where the government ruled with an iron curtain, there was absolute governmental control, if any, Freedom, Hunger, Forced labour, and mass executions were prevalent. The society in his *1984* mirrors the political weather of the societies that existed at that time.

The year of publication of *1984* (1949) aligns with the fourth year subsequent to the culmination of World War [1939-1945] and all the aftermaths that brought to the world and humanity. Orwell penned his literary work amid a period of political upheaval, marked by the aftermath of the Spanish Civil War, the Spanish Revolution, the ascendancy of

Stalinism, and Nazi crimes. . Moreover, the title *1984* coincides with the end of the Cold War time [1945-1989].

The down of the twentieth century experienced a tremendous instability in the perception of the human condition, an alteration that accelerated with the advent of World War I and culminated in the aftermath of World War II. The unprecedented atrocities and violence witnessed by European nations during WWI are commonly regarded as a fundamental rupture that destroyed a 2,000-year-old tradition of hope, giving way to a pervasive atmosphere of despair (Fromm 258-259). The global population has developed a profound fear of weapons of mass destruction, largely due to the devastating effects of the nuclear bombings of Nagasaki and Hiroshima. The impact of war and conflict on civilian populations has been extensively studied, revealing widespread sufferings including familial separation ,poor living conditions, economic hardship ,which can result in physical and psychological health issues, extremely unsanitary and unhygienic circumstances, brutality, and mistreatment, famine, poverty, despair, and instability .

George Orwell's personal experience residing in a totalitarian state allowed him to bear witness to the profound events unfolding during that time, shaping his views and informing his expressions. Following the turbulent period, the population of Europe and Britain underwent a notable shift in perspective, transitioning from war-weariness to a sense of apprehension regarding potential future conflicts, while still maintaining hopes for a brighter tomorrow. These transformative events had a profound impact on global ideologies, resulting in significant social and economic challenges. Significantly, the global landscape witnessed a clear division into two distinct blocs following the aftermath of World War II. The Eastern Communist Bloc, spearheaded by the Soviet Union, and the Western Capitalist Bloc, under the leadership of the United States, emerged as formidable entities representing divergent ideologies. This demarcation led to the protracted Cold War, spanning numerous

decades, which acted as a catalyst for ideological clashes and persistent tensions between these contrasting forces.

The dominance of certain nations can be attributed to the geopolitical restructuring of the world in 1984. Oceania, comprising the British Isles, America, Australia, and parts of Africa and Europe, was the most powerful alliance. Eurasia, encompassing all communist nations in Eastern Europe, including present-day Russia, constituted the second major power. East Asia, consisting of China, Japan, and most of southern Asia, was the third foreign power to occupy territories currently under Chinese control. Yusuf Cinakli in his *Analysis of George Orwell's literary work, 1984, in terms of world history, political science, sociology, and geopolitics* (2021), posits that the barbaric location described in the book, where self-destruction is venerated and savages thrive, was possibly based on the Chinese famine and drought that claimed over thirty million lives after their civil war (2). In contrast to the present ideological poles of influence that are in a state of constant conflict, the relatively balanced forces of the alliances are analogous to real-world events. Orwell's imagined world is thus clearly influenced by the geographical realignment that occurred in the mid-twentieth century (Tenkhi 15).

Moreover, another considerable element to shed light on is the totalitarianism propagation. This latter has always been an interesting subject for various scholars, people, and writers interested in political issues. The German political philosopher and novelist Hannah Arendt in her influential work *The Origins of Totalitarianism* (1951) provides a more pertinent explanation of totalitarianism; she claims that totalitarianism is a new sort of coercive political and social ideology as well as a new form of system of governance. She also unravels how it functions differently from classic authoritarian regimes and dictatorships and has its own unique system. She highlights Nazism and Stalinism as the two main

instances of this type of system in which exploitation, absolute control, and terror were exercised (306-312).

Furthermore, Anthony Ridgwell, in his thesis entitled *The Popular Idea of Totalitarianism* (1970), argues that Benito Mussolini was the first to utilise the phrase to designate the idea of a totalitarian state in his *La Dottrina del Fascismo*. Totalitarianism therefore; he refers to the way that the states contained all areas of a society while upholding specific ideologies attributes that are moral and spiritual (1-2). Besides, oppressive authoritarian figures and governments start to flourish. They eventually succeeded in winning the support of the vast majority of electors, mostly as a result of their fatigue with the unreliable international peace organizations that has been set up at that time. While, “the three nations had varied grievances that they thought the democracies had not been rectified” (Catherwood 9). Germany, Italy, and Japan constitute important regimes that best embody totalitarian rule. That is to say, despite the unique execution, each policy chosen they were all moving in a direction that deviates from accepted democratic norms. In Orwell’s perspective , totalitarianism appears to be heavily influenced by existing dictatorships , movements and ideologies , particularly communism , Nazism , and Fascism , the author draws his totalitarian system on these principles.

Perceptions regarding human nature are undergoing a transformative shift, influenced by post-World War I events such as the ascent of Stalinism and the widespread economic crisis across Europe, which engendered misguided notions of a potential improvement in global conditions. The emergence of Hitler and the Nazi ideology played a significant role in triggering the Second World War and the perilous utilization of nuclear weapons. Specifically, the rise of Nazism, driven by Adolf Hitler's popularity, propagated the notion of German ethnic superiority. He is appointed president of the German political dictatorship in 1933 after gaining support after each election, turning the Nazis into a powerful force (8).

During Mussolini's leadership, Italy allowed the Fascist ideology to flourish and adopt anti-democratic laws that breached established rules and international ideals of equality, human rights, and popular sovereignty. The 1936 invasion of Ethiopian lands functioned as a milestone for this. Moreover, the early 1930s, Manchurian invasion and Japan's annexation of all of China provided the stage for such movements to emerge and function (9). It is important to note that upon the establishment of the People's Republic of China was formed in 1949 under the leadership of the communist Mao Zedong, assisted to promote the division of the world and the totalitarian perspective of governing authority. Also, the Soviet Union's construction of dictatorship regimes in several Eastern Asian nations may have contributed to the development of the notion of "Big Brother" under the Stalinist government.

The procedure adopted by the aforementioned organizations, particularly that of the two preeminent powers that comprised a "Bipolar World", was centred on the dissemination of propaganda. Particularly, USSR and USA relied on a shaped and selected conveyance of information rather than armament and nuclear weaponry to influence public opinion and elicit a targeted response. Propaganda influences not just information but also education. Programs of instruction are created in a way that frames people's beliefs, altering, amplifying, or even suppressing them.

M. Keith Booker, in his book *The Dystopian Impulse in modern literature* (1994), explains that "the two-way screens allow the party to both keep its adherents under monitoring, and to attack them with a continual barrage of audio-visual propaganda" (78). It reveals how different forms of control interact with one another in order to eliminate people's individualism and instill fear that would ultimately result in total subjection. In this instance, propaganda and technological tools were combined. Many critics, notably Jacques Ellul in his book *Propaganda –the formation of men's attitudes* (1973), acknowledges that



propaganda and technology cannot be dissociated, he identifies it as a method intended to assist people adapt to and live with current trends. For audiences, media portrays a lot of propaganda that purports to comprise a lot of knowledge and information that is tarnished by the truth but doesn't actually contain any of it. As stated by Jowett and O'Donnell in their book *Propaganda and Persuasion* (2012) , “the act of propaganda can be defined as a deliberate endeavour to modify or uphold a power equilibrium that aligns with the propagandist's vested interests” (3).

## **2-Boualem Sansal’s Context and Inspiration for 2084**

The book’s historical background can be traced back to the author’s personal experiences and the political climate of Algeria, as Sansal was born in 1949 in a country which had been occupied by France for over 130 years. The French occupation had a profound impact on Algerian culture and politics, resulting in widespread resentment among the population. This resentment was heightened when France attempted to extend its control over Algeria in 1954. French forces launched a series of brutal military operations against Algerian freedom fighters who refused to accept French rule.

In 1962, Algeria got its independence from France but has since experienced political turmoil and violence. In the 1990s Algeria was engulfed in a prolonged civil conflict, enduring over a decade, which remains indelibly etched in the collective memory of the Algerian populace as “ La Décennie Noire”. ” or “The Black Decade”. According to a research study by the University of Dublin, the bloody conflict in Algeria between the state and Islamists resulted in an estimated 100,000–200,000 deaths (Connolly).

Meanwhile, Neil G.Landers asserts in another study that the Algerian civil war was characterized by anonymous atrocities and a lack of answers to basic questions such as “Who

killed X?”, “Why did Y happen?” (1). Landers describes a situation in which massacres and assassinations occurred without any clear explanation, leaving even the media perplexed. As they were sceptical of the state’s narrative, the press was left to speculate about the atrocities (Landers 1).

This turbulent period had a profound impact on Sansal’s views on politics and history. The violence of the Algerian War of Independence and the ensuing civil war inspired him to write *2084 The End of the World*, one of his most complex and controversial books. In an interview entitled *Boualem Sansal: Resistance Writer* by Mark Reynolds, the author of *1984* states that amidst the turmoil of the 1990s in Algeria , “ it forced everyone in Algeria to choose sides and to act. My politics are democratic and secular, so I sided with those who insisted, “No to a police state, no to an Islamic state” (Sansal).

Sansal’s general view about the period of the Algerian Civil War of the 1990s is one of condemnation for the violence and human rights abuses committed by both the Algerian government and Islamist militants. He has criticized the government’s authoritarian policies and corruption, as well as the use of torture and extrajudicial killings by security forces. Sansal has also been vocal about his opposition to political Islam, which he sees as a threat to democracy and human rights, suggesting that a significant number of intellectuals fought on both fronts, against military dictatorship and Islamic fundamentalism. The fact that Islamists killed a number of them, many of whom were personal friends, was a significant motivating element (Sansal).

Rachid Mimouni, an Algerian writer and Sansal’s loyal supporter, is one of them; he pays him respect: “For Boualem Sansal, it is also about honouring the memory of those who have died. First of all, Rachid Mimouni, whom he presents as his initiator, his friend, his guide in literature” (Romain 200). Mimouni’s impact on Sansal’s literary life prompted him to write his first two works, *Le Serment des Barbares* (1999) and *L’ Enfant fou de l’arbre creux*

(2000). Sansal's views on the Algerian Civil War are also reflected in his writing. Terrorism, one of the key causes and effects of this conflict, is defined by Sansal in his novel, *Le Serment des Barbares*, as "cette animosité n'a pas de nom" (Sansal 71). *L'Enfant fou de l'arbre creux* also explores how terrorists have a separate life that is effectively established by fascism and religious fanaticism, regardless of how they are used (Romain 174). Finally, Sansal further clarifies his intention in writing *Le Village allemand* and how he sees the evolution of Islamism. In an interview with *Le Point*, he notes that, « Dans ce livre-là, je voulais démontrer que l'islamisme évoluait dans l'axe du fascisme et même du nazisme. Je l'avais vu en Algérie" (Sansal). The novel itself portrays the devastating impact of the war on ordinary people and the country as a whole. The novel explores themes of violence, trauma, and the struggle for identity and meaning in the aftermath of the conflict.

In addition to drawing on his personal experiences, Sansal also incorporates elements of George Orwell's classic novel *1984* into his work. Like *1984*, *2084* depicts a future society in which the government exerts complete control over its citizens, and individuality and free thought are suppressed. Individuals acquainted with Orwell's book will immediately recognise this link when they foremost hear Sansal's novel's title. According to the title, 100 years have gone since Orwell's time (Slimani 43). However, Sansal's work also incorporates elements of Islamic theology and culture, creating a unique blend of dystopian and religious fiction.

Therefore, the author expands on Orwell's predictions by depicting a society distorted by a theocratic power centered on a single religion, where single-mindedness and constant monitoring are the norms (Da Silva 60). Furthermore, the apocalypse of *2084* is predicted by the author before the novel begins, and he depicts a world that has already been destroyed: "L'apocalypse s'est déjà produit" (Vuillemin 6). The story takes place in a newly founded nation called Abistan emerged as a post-apocalyptic realm following the devastating effects of

a nuclear carnage , a satirical caricature of within this governance , an Islamic state, under the rule of Abi, the prophet of deity Yolah, and supported by the Just Brotherhood, an assembly established by Abi to enforce his doctrines.

Abi's contemplation of an entirely novel era, “characterized by the birth of a rejuvenated world, purified and committed to truth, under the watchful eyes of both God and Abi, necessitates a comprehensive restructuring encompassing the renaming and rewriting of every aspect” ( sansal 13). This notion alludes to a fictional radical religious system that bears striking resemblance to contemporary realities. . As a matter of fact, the novel received too much attention, and various literary critics gave the book pertinent reviews. For instance, The Guardian admired it as “a powerful novel that celebrates resistance” (Hazelton). Even writers, such as, Michael Houellebecq who personally expressed his novel of Boualem Sansal: *2084* est bien “pire” que *Soumission*, il décrit un vrai totalitarisme religieux”.

### **3-Dystopia: Conceptualization and Theorization**

The realm of dystopian fiction as a literary genre has been well-linked for more than a century. It frequently, contains themes of tyranny, abuse of authority, and loss of individuality. It is presented in a negative tone. It may also be used to warn readers about the atrocities happening in society and get them to reflect on their own society.

#### **3-1-Definition of Dystopia**

In order to establish a comprehensive understanding of dystopia as a concept, it is essential to first explore its antithesis, utopia. By examining the idealized notion of utopia, we can effectively contextualize and contrast the significance of dystopia, which represents the diametric opposite, envisioning the portrayal of the worst possible places. Thus, to truly grasp the essence of dystopia, an examination of utopia becomes imperative, as it provides a

foundation for discerning the distinct concept that characterizes the bleakest realms.

Dystopia is a concept which stands against Utopia; it is a concept introduced by Sir Thomas More in his 1516 novel *Utopia* that stands for “good place” (Navratil 8). The term “utopia” denotes an idealized societal setting marked by elements such as freedom, peace, the absence of tyranny, political equality among citizens, and economic prosperity. In contrast, “dystopia” represents a futuristic and imagined realm where an illusion of a perfect society is upheld through various forms of oppressive societal control, including but not limited to corporate, bureaucratic, technological, moral, or totalitarian means.

Micheal Navratil argues that the conception of Dystopia is of a Greek one, and he refers to it as: "An imaginary place or state in which the condition of life is extremely bad". As a form of deprivation, oppression of terror" (8). In other words, it is an imaginary society where there are bad circumstances of life such as tyranny, terror, injustice, and dominance. The term of Dystopia, moreover, was introduced by the English John Stuart Mill in 1868 in one of his parliamentary speeches on the state of Ireland ( Ibid 8). The government's stance on Irish property is harshly excoriated by Mill who claims that: “ what is generally called utopian is something too excellent to be possible, but what they [the government] appear to favor is too horrible to be practicable”. Besides, in the 20<sup>th</sup> century, dystopia began as an interesting rising mode of fiction; it managed to become predominant after the end of the Second World War. According to Merriam Webster's Collegiate Dictionary provides a pertinent definition of dystopia: “An imagined world or society in which people lead wretched, dehumanized, fearful lives”. In dystopian literature, this statement captures the essence of an imagined world where people endure wretched lives, stripped of their humanity and living in constant fear. This portrayal serves as a critique of oppressive systems, highlighting the importance of preserving individual freedoms and human dignity.

Moreover, according to Encyclopedia Britannica, Sir Thomas More's academic satire "*Utopia*" (1516), which is a combination of the Greek word *eutopia* that stands for "good place" and *outopia* which means "no place", reflects a rational, humanistic, and analytical light on the 16<sup>th</sup>-century England. *Utopia* depicts a perfect society in a fictitious "no place" so that More would be seen as conducting a thought experiment without directly offending entrenched interests. Consequently, both "good" and "non-existing" ideas are embraced under the concept of utopia.

Called once, "No- place "because I stood apart.

Now I compete with Plato's state, perhaps

surpass it, what he only wrote about

I have alone in fact become: the best

in people, wealth, in laws by far the best

"Good-place" by right I should be called (More 93).

The term "utopia" is often associated with an ideal society that is impossible to achieve in reality (Woelfin 12). . This ideal society is portrayed in a hypothetical "no-place", or "good-place", and it is characterized by perfection and the absence of time. However, despite its unattainable nature, people continue to hold onto the concept of utopia and the desire for a perfect society. This connection between utopia and perfection also has a dark side, as it can be linked to dystopia, and the concepts of space and time are closely tied to both utopia and dystopia (Fondanèche 186). Also, according to Fromm, in Thomas More's *Utopia*, he skilfully merges a profound critique of the irrationality and injustices of his own society with a portrayal of an ideal society that has effectively resolved many of the seemingly unsolvable human problems faced by his contemporaries. Through this juxtaposition, More prompts readers to contemplate the potential for creating a more just and a rational society. *Utopia* serves as a remarkable work of social commentary, combining

astute societal criticism with an imaginative vision of an improved world (258) (qtd in Baldwin2).

The concept of utopia largely denotes a perfectionism- infused optimism about the state of the world and the required adjustments that must be made to attain that. The German sociologist Karl Mannheim in his book *Ideology and Utopia* (1929) defines utopia as forces working to alter society in opposition to ideologies that attempt to uphold the established order (192). According to Mannheim, utopia represents a potent force that endeavors to reshape society by presenting alternative visions in contrast to prevailing ideologies, which serve to uphold and maintain the existing social order. By characterizing utopia as a catalyst for transformation and an oppositional force against established ideologies, Mannheim highlights the inherent tension and dynamic nature of utopian thinking as it seeks to challenge and transcend prevailing societal norms.

Additionally, the emergence of a novel genre known as anti-utopian or dystopian literature served to expose the inherent flaws within utopian theories when applied to real human societies. As Sargent contends in his “*Utopianism*” (2010) , the term "utopia" is closely linked to the notion of perfection, implying a society that is fully realized, complete, and unchanging (103). However, it can be argued that any utopian society will inevitably devolve into a dystopian state, as human societies are inherently incapable of sustaining such ideals indefinitely. The horrors witnessed in regimes like communism and even the Nazi regime can be seen as predicated on this very premise. When utopian beliefs about the ideal society are put into action, however, they turn into something truly cruel and dystopian. In the end, the development and final downfall of such regimes precisely reflected society’s views on “Utopianism” in this new genre of dystopian literature.

M. Keith Booker, a modern author, analysed the connection between social criticism,

politics and dystopian literature in his book *Dystopian Literature* (1994). He maintains that such literature serves as a means of expressing political and social concerns.

Dystopian literature generally constitutes a critique of existing a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which these conditions and systems into different contexts that more clearly, reveal their flaws and contradictions (3).

Dystopian literature offers a critical examination of prevailing social conditions and political systems through its exploration of flawed utopian foundations and the exposure of inherent contradictions within them . Through exaggerated fictional societies and the struggles of protagonists, readers are prompted to question their own societies and to consider alternative paths. The genre employs literary devices to emphasize flaws, offering social and political commentary and advocating for a more just future. Booker makes the case that, in contrast to utopias, dystopias portray a society condemned by the traumas caused by political and moral flaws. A dystopian vision strengthened by injustice and idealized perfection(3).

The pursuit of utopia, while admirable in theory, can have unintended consequences that lead to the creation of dystopian societies. In attempting to create a perfect world, societies often impose rigid systems of control that restrict individuals' freedoms and promote conformity. This can lead to disillusionment among the masses, as they realize they are being oppressed and persecuted rather than living in a perfect world. Additionally, ruling elites may manipulate the population into believing they are living in a utopian society when in reality, they are living in a dystopian nightmare. This, disillusionment can fuel rebellion and resistance against the ruling class, potentially leading to violent uprisings. As such, it is important to consider the potential costs and unintended consequences of pursuing idealistic



notions of happiness, self-satisfaction, and stultification (Rimini 16), and to recognize the interrelationship between utopia and dystopia.

## **2-The Characteristics of Dystopia**

Most frequently, dystopian literature has a futuristic bleak backdrop and depicts a society in which everyone is a follower of a particular idea or person. A submission that would enhance the government's control over every element of life and is endorsed by people's constrained freedom of thought and action. A protagonist who is disillusioned and sets out to discover the truth about his society's social and political structures is another characteristic of dystopian literature along with technological control (Purkar 2-3).

### **2-1-The Use of Propaganda to Manipulate and Control Citizens**

Dystopian literature emphasizes the pervasive use of propaganda to manipulate and control citizens, resulting in restricted access to information, limited independent thinking, and diminished personal freedoms, the presence of a reversed figurehead or ideology is highlighted, alongside constant surveillance that breeds a sense of constant scrutiny:

Propaganda is used to control the citizens of society, information, independent thought, and freedom are restricted, a figurehead or concept is worshipped by the citizens of the society, citizens are perceived to be under constant surveillance, citizens have a fear of the outside world, citizens live in dehumanized state, the natural world is banished and distrusted, citizens conform to uniform expectations. Individuality and dissent are bad, and finally the society is an illusion of a perfect utopian world. (Fletcher 2)

The passage succinctly captures the essential characteristics commonly associated with dystopian societies. The passage also underscores the atmosphere of fear, isolation, and dehumanization experienced by the population. The suppression of individuality, the rejection

of the natural world, and the enforcement of conformity further illustrate the oppressive nature of the dystopian society. Ultimately, the passage suggests that the society presents a deceptive illusion of an ideal utopia, concealing the underlying controls and oppressions that pervade every aspects of its existence.

## **2-2-Technology as the Source of Evil**

In addition, technology is portrayed not only as a way to make people's lives easier , but also, paradoxically, as something that restrains them. Its reputation was affected by its involvement increasing the devastating weapons used in the Second World War (Bautista 11). It is a crucial weapon in the preservation of the ruling power's total control, but the misuse of it isn't necessarily the cause of society's turn towards darkness.

Besides, Paul R. Josephson in his article *Totalitarian Science and Technology* (2005). asserts that, "technologies are various tools, methods, or strategies designed to give us power over the natural world – In addition to critiquing our political, economic, and social structures" (118). Dystopian literature reveals the pervasive utilization of technology to manipulate diverse aspects of human existence, predominantly by the ruling elite who possess absolute authority over a wide array of technological systems. , allowing them to manipulate people and carry out their ideological position.

## **2-3-Totalitarian Regimes: Tyranny, Oppression, and Loss of Individuality**

Another salient feature shared by most dystopian works is the omnipresence of totalitarian regimes. Literary dystopia has been perceived in many different ways throughout the twentieth century. The changing political situation and the changes in the world saw in the 20<sup>th</sup> century showing a tendency towards gloomy prediction of the future. Accordingly, Leslie Holmes states in her article *Totalitarianism*(2001). that totalitarianism, dystopian regimes

epitomize the pinnacle of authoritarianism, given their shared principles and resemblances to extreme forms of oppressive governance. ; yet there are still some specific features that can be tracked and identified in most totalitarian governments ( 448) . Many of the individuals and social characteristics that constitute dystopias are implied by totalitarianism in its very core. Any such governing power inevitably oppresses people, curtails freedoms, and eradicates individual difference in order to impose and invasive conformity through the use of the selected doctrine.

### **3-The Theoretical Framework on Dystopia**

Former Fulbright Scholar Rahime Çokay Nebioğlu, presently employed as a research assistant at Gazi University, By offering a novel conceptual framework for the examination of dystopia, this approach contributes to the advancement of dystopian studies. Moreover, it introduces innovative ideas and unique perspectives, not only enriching the field of utopian studies but also making valuable contributions to the realm of Deleuzian scholarship. The young scholar develops her theories in her most recent work, *Deleuze and the Schizoanalysis of Dystopia*, which is released by Palgrave Macmillan in 2020.

This book provides an analytical history of dystopian literature, integrating it within Gilles Deleuze and Felix Guattari's philosophical models. Unlike earlier forms of dystopia, which depicted a hypothetical future that was noticeably worse than existing society, contemporary dystopia frequently depicts an almost metaphorical re-presentation of present society (Nebioğlu 2). The researcher effectively creates a new ontology of dystopian literature to meet this shifting dynamic, tracing dystopia's transition from transcendence to immanence with the advent of late neoliberal capitalism and control-societies.

The book begins by delving into the notion of dystopia and its relationship to utopia. In order to grasp the so-called evil place, or, to put it another way, a utopia gone horribly wrong (Pataki 426), and its implications in modern literature, one must first comprehend the source of the problem: utopia. According to Nebioğlu, dystopia does not simply stand as the antithesis of utopia; rather, it emerges as a derivative thereof. It originates from the utopian desire for societal improvement (22). Nebioğlu further posits that utopia, predominantly a product of the modern era, gradually waned as a literary genre in the aftermath of the twentieth century, characterized by a loss of confidence in modernity. Consequently, dystopia gained prominence among authors and critics, as they sought to critique the escalating horrors of the new age and interrogate the notion of progress inherent in utopia (1). Thus, this intricate interplay between utopia and dystopia is intricately entwined with their relationship to the modernity paradigm.

Through a Deleuzian lens, the book seeks to interpret the expanding interconnections observed between present-day dystopia and the modern world . Nebioğlu suggests that contemporary dystopia has its roots in the current reality of global control societies under late capitalism, and that new narrative tendencies emerge not only to reflect but also to resist this reality (2). This means that accepting the new dynamics arising in contemporary dystopia is only possible by understanding how late capitalism's axioms operate in the present world. This mutual correspondence can only be understood as the shift towards the plane of immanence has influenced the evolving conception of dystopia in the new millennium, transforming it from a focus on progress-driven narratives to a more process-oriented perspective. , emphasising actual societies rather than hypothetical ones ( Ibid 2). Thus, if Deleuze and Guattari's theories are to be understood, the modern world has begun to assume a new form that is both stifling and liberating.

In conformity with the philosophy of Guattari and Deleuze, the transcendent moment

and the immanent moment are two crucial turning points in the history of dystopia ( Ibid 4). According to the author, the transcendent moment corresponds to twentieth-century dystopia where progress- and telos-oriented thinking predominates, and the concept of dystopia is not free of the dangers of transcendence seen in the concept of utopia. The immanent moment, on the other hand, represents contemporary dystopia, in which the idea of dystopia gradually moves away from the hold that progress has on it and towards the plane of immanence (Ibid8).

Moreover, in a study published by Denial W. Smith, he claims that: “Immanence and transcendence are both highly over determined terms in the history of philosophy” (46). Smith also mentions that Deleuze considers his work as strictly immanent to metaphysics, which is itself dynamic and constantly changing (50). This further confirms Deleuze’s trajectory within these relative terms. The plane of organisation is another name for the plane of transcendence. Where, according to Deleuze and Guattari, it creates an illusion and a basis or immutable point of reference that underpins the formation of one's cognitive imagery ( Nebioğlu 43–44).

Therefore, transcendence solidifies life by impeding its movements, nullifying its positive distinctions, and transforming its dynamic and flexible nature into tight subsets, In terms of dystopia, it suggests telos-orientation, linearity and re-territorialisation, in which the concept of improvement is only intended for future movement, whereas the present is only used as a tool ( Ibid 25). In other words, transcendental dystopia is distinguished by a focus on transcendent visions of the future, in which society is imposed by a distant and authoritarian state. This dystopian vision is frequently associated with totalitarianism, the state, and the loss of individual freedom, rather than resistance in the face of oppressive entities.

Deleuze rejects the concept of transcendence in favour of the affirmation of pure

becoming, of the plane of immanence. Although he and Guattari acknowledge in their book “*What is Philosophy?* (1994) ” , that some reconstitution of transcendence may be inevitable, they firmly believe that it should be minimised (51). On the other hand, we have the plane of immanence as something pre-philosophical that serves as a prerequisite for philosophy (Deleuze and Guattari 40). Both the French philosophers go on to say that the finest level of immanence is the purest, the one that does not surrender to or restore any transcendence, and the one that evokes the lowest delusions, negative sensations, and false perceptions (60).

According to Nebioğlu, the immanent machine of late capitalism offers us with infinite mobility, flexibility, and creativity while also ensuring a smooth flow of existence, culminating in the formation of varied rhizomatic this new freedom rhetoric for the benefit of the contemporary world. Moreover, Deleuze theorises the transition from disciplinary societies to global societies of control as a crucial historical juncture in defining and identifying the modern world’s and dystopia’s journey towards the plane of immanence. There has been a trend in recent year towards immanent dystopian scenarios that are more present and anchored in actual social reality. This trend has been impacted by the rise of late capitalism and globalisation, which are marked by a profusion of possibilities and rely only on the present as a form of resistance ( Ibid 47–48). Such a strategy emphasises the many ways we can stand up to oppressive regimes in favour of ideas like optimism and liberty rather than anticipating the imposition of an authoritarian future state on us.

## **Conclusion**

Despite their diverse cultural and historical settings, Orwell's *1984* and Sansal's *2084* both focus on the perils of governmental control and the value of individual freedom. Orwell’s picture of a totalitarian dictatorship seeking to control every aspect of its inhabitants' lives through surveillance and propaganda resonates with current culture, but Sansal's examination of the perils of religious fanaticism and ideological conformity represents a more

recent worry. In his concept of dystopia, Deleuze's shift from transcendence to immanence indicates a greater shift towards a more critical and deconstructive attitude to social and political structures. It emphasizes the need for resisting and combating oppressive institutions in the present. These works provide a warning narrative that is still relevant today and give readers a better grasp of how dystopian fiction could represent modern life.

## **Chapter II: A Comparative Journey through Dystopia: Boualem Sansal's *2084 The End of the World* and George Orwell's *1984***

### **Introduction**

The concept of dystopia has endured as a prominent thematic element in literature, persisting across various epochs and literary traditions, exploring the consequences of a society's worst fears and anxieties. Reconciling certain factors from George Orwell's *1984* and Boualem Sansal's *2084*, that are pertinent to Deleuze's perspective on dystopia, demonstrates how culture influences the authors' mind-sets and the origin of their use of dystopian elements in their works. This chapter delves into the on-going discussions about the relevance of cultural factors in the creation of dystopian literature in George Orwell's *1984* and Boualem Sansal's *2084 The End of the World* within the frame work of Deleuze's views on dystopia. As such, this chapter aims to examine the similarities and differences between the two dystopian novels to understand how each author uses dystopia to decipher their distinct resolutions while still serving the cautionary function of the genre. The comparison of the two works will unveil each author's unique approach to dystopia and its complications for society.

To achieve the ambitious goals of this research, specific examples from the novels being studied are necessary. Therefore, this chapter will be structured around four main

points. It sheds light on the themes of surveillance and control, social and economic class division, loss of individuality, and the dystopian protagonist in *1984* and *2084*. The second point focuses on the rigid hierarchical structure socially and economically. The third one is the loss of personal identity, it focuses on how citizens are stripped of their personal identities using Deleuze's concept of "deterritorialization". The fourth one is the protagonist who unveils the deception in the system.

## **1-George Orwell's *1984* and Boualem Sansal's *2084* as Critical Dystopias**

As critical dystopias, both George Orwell's *1984* and Boualem Sansal's *2084* criticise the socio-political systems operating in their societies under various forms. In fact, they depict governments with absolute control over citizens using advanced technology to manipulate them, creating a sense of fear and paranoia.

### **1-1-Technological Control in George Orwell's *1984*.**

In George Orwell's *1984*, the government of the fictional society, known as the party, uses technology as a means of maintaining absolute power and control over its citizens. This is achieved through various methods, including surveillance, propaganda, and manipulation of information. Neil Postman, in his book *Technopoly, the Surrender of culture to technology*, argues that, "technology is a double-edged sword. It can be incorporated to uplift humanity, or it can be used to control and oppress". In *1984* Orwell depicted a society where technology is used for the latter, as the government has complete control over the means of communication. Thus, limiting the spread of ideas and ensuring the conformity of the population.

#### **1-1-1- BIG BROTHER : The Oppressive Stalinist Regime.**



Besides, in George Orwell's novel *1984*, technology plays a pivotal role in the world of Oceania, it permeates the lives of its inhabitants, and its use is ubiquitous, the author presents a bleak and dismal world where individuals appear to exhibit a lack of emotion and passivity, Mirroring human form, akin to robotic entities. Oceania is ruled by the party, headed by the omnipresent **BIG BROTHER** who refers to the oppressive Stalinist regime who watches and listens to everything, is certainly, what Orwell expresses, **BIG BROTHER IS WATCHING YOU** (3). According to Michael Yeo, the famous statement Big brother is watching you serves as a means of exerting control over citizens. While the statement and the concept of control are interconnected it is primarily considered a form of propaganda (55). Orwell envisions a totalitarian state that exercises control over all aspects of life through various instruments and government departments. The Ministry of Truth assumes the role of distorting historical records, the Ministry of Peace oversees military operations, and the Ministry of Love enforces both fear and loyalty to the system, whereas the Ministry of Plenty is entrusted with managing economic affairs. Within the novel, individuals are depicted as indoctrinated and dehumanized, programmed to unquestioningly obey the state's directives. .

In George Orwell's *1984*, telescreens are omnipresent devices that are used by ruling the party to monitor and control in the behaviour of the citizens of Oceania. Djedou Atche, in his article *Language Planning as a Case of Linguistic Oppression in George Orwell's Ninety Eighty-Four* argues that, "the telescreen serves as an advanced medium of communication, enabling the party to exercise absolute authority over all occurrences within the nation" (9). They function as two-way televisions, transmitting both audio and video, and are present in almost every public and private space. The telescreens serve multiple purposes in the novel including propaganda, dissemination, surveillance, and the enforcement of obedience and conformity. It serves also as a tool of indoctrination and manipulation, promoting the party's

propaganda and reinforcing its dominance over people's minds. The author depicts the character's thoughts by stating that the lead character "Winston" experiences a sense of apprehension when attempting to document his content and scepticism in his diary due to the omnipresent gaze of the telescreen (Orwell 9). In chapter three, Winston once again finds himself pondering the conflicting reports regarding the relationship between Oceania and Eurasia when he is abruptly interrupted by a disembodied voice emanating from the telescreen, which instructs him to engage in physical exercise further exemplifies the oppressive nature of the party's surveillance, which not only monitors Winston's every moment but also intervenes in his thought process.

Moreover, it underscores the oppressive nature of the party's regime as suggested by the following passage:

The tele-screen received and transmitted simultaneously, Any sound that Winston made, above the level of a very low whisper would be picked up by it, moreover, so long as he remained within the field of vision which the mental plaque commanded, he could be seen as well as heard. There was you were being watched at any given moment" (Orwell 6).

It emphasizes the all-encompassing surveillance of the telescreens, which are capable of picking up even the slightest sounds made by the citizens. The idea of being constantly watched and listened to create a sense of paranoia and fear, contributing to the party's control over the population.

### **1-1-2-Hidden Microphones and Earphones as Insidious Forms of Surveillance.**

The second element that warrants examination of utmost importance is what requires attention is the use of hidden microphones and earphones which in a particularly insidious form of surveillance, as it allows the party to even drop on private conversations and to detect any sign of dissent or rebellion, reinforcing the notion BIG BROTHER IS WATCHING YOU .

Atche asserts that, “the party diligently strives to maintain control over all facets of Oceania, including the regulation of language. In cases where the implementation of telescreens is not feasible, the party turns to the deployment of microphones, primarily in rural regions” (9).

Through his depiction of hidden earphones and microphones in *1984*, Orwell highlights the ways in which technology can be used to suppress individual freedom and dissent. This is demonstrated in the following quote: “It was not possible to listen to the telescreens without being heard. Often , the actual meaning of the words sounded as if they were bouncing off the walls of the cell , but the meaning could usually be pierced together from the context” (Orwell 21). This passage describes the experience of being interrogated by the party, which involves being monitored by hidden microphones. The use of the word “cell” suggests that the interrogation is taking place in a prison or detention centre, further emphasizing the oppressive nature of the party’s regime.

The foremost aspect to be scrutinized is “The Two Minutes Hate”, which refers to a daily ritual in George Orwell’s dystopian novel *1984* . During this event, the citizens of Oceania, the fictional totalitarian state in which the novel is set are required to watch a propaganda film that portrays the party’s enemies as evil and dangerous, Kristoffer Rissanen in his essay entitled *Nineteen Eighty-Four and the Ideology of Hate* (2014), declares that, “the party maintains its grip on power by exerting emotional control over the population, achieved through the utilization of a ritual called the two minutes hate [...]” (10). The purpose

of the “Two Minutes Hate “is to channel the citizens’ anger and frustration towards a common enemy and to reinforce their loyalty to the party. As Orwell writes : “ The horrible thing about the Two Minutes Hate was not that one was obliged to act a past , but that it was impossible to avoid joining in” (16). It emphasizes the oppressive nature of the party’s control over its citizens. Even those who do not believe in the propaganda are forced to participate in “The Two Minutes Hate”, and express their hatred towards the party’s enemies.

### **1-1-3- Slogans as a Linguistic Mechanism to Exercise Dominance.**

The all-encompassing slogan of the INGSOC party, which is repeatedly broadcast, encapsulates its entire philosophy: WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH (Orwell 6). It describes the INGSOC party’s slogan, which represents their overarching philosophy; Souto Maior in his article . *The Functions of the Narrative Structure in Nineteen Eighty-Four: A 108 Look into the Three-Part Novel and its Relation to the Author’s Warning Message* (2013), proclaims that the party utilizes slogans as a linguistic mechanism for exercising dominance over individuals. These slogans are characterized by their succinct yet potent nature, serving as political mottos (14). The slogan emphasises the party’s belief that war, slavery and ignorance are not only necessary but also desirable. The population is indoctrinated into accepting this ideology, including the notion that war is necessary to prevent external control.

Additionally, in his book *Dystopian Literature, a Theory and Research Guide* (1994) , M. Keith Booker argues that one of the key elements of dystopian societies is the use of social control mechanisms that operates through the manipulation of emotions and the suppression of individuality . In the context of George Orwell’s *1984*, Booker examines the role of the “Two Minutes Hate” as a form of emotional control. He confirms, “The Two Minutes Hate

creates an emotional bond between the individual and the group, allowing the party to reinforce its control over the citizens by making them feel part of a larger collective (23). In the above mentioned passage, it highlights how the Two Minutes Hate functions as a mechanism for emotional control in the society of Oceania. By creating a shared emotional experience, the party is able to strengthen its grip on the citizens, making them feel more loyal to the collective and less inclined to question authority.

Moreover, according to Booker, the instrumentation of technology and science in *1984*, Oceania is a critical tool for the party, although it is considered rather primitive and only serves for the weaponry and surveillance purposes (208). Consequently, by altering all the prior and present media tools and relying on intense propaganda, their history and present recreated, people engage in daily “Two Minutes Hate” rituals to maintain their animosity toward a shared foe, which prevents them from reflecting on their current circumstances and challenging power.

Among the various tactics used to survey citizens, the infiltration of undercover agents into the Thought Police or “Thoughtcrime”, and the creation of fabricated opposition groups are notable examples. The thought police are responsible for monitoring and punishing any form of dissent or rebellious thought ensuring that the party’s ideology remains unchallenged as developed in the novel, “Thoughtcrime does not entail death, thoughtcrime is death” (Orwell 28). According to Orwell, thinking outside of the party’s ideology is equivalent to death, emphasizing the extreme measures taken to control the thought of citizens. According to M. K Booker in his book entitled, *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism* (1994) , “the thought Police represent an almost unimaginable horror, the total control of the mind and the destruction of individual autonomy ( 46). He contends that the Thought Police are an unimaginable horror, representing complete control over the mind and

the destruction of individual autonomy this serves as a warning against the potential loss of personal agency.

#### **1-1-4- Doublethink and Newspeak: The Art of a Linguistic Manipulation.**

In 1984, George Orwell offers an evocative depiction of a society that leaves a lasting and unsettling impression. In which individual thought and expression are instilled by a ruling party that has perfected the art of linguistic manipulation, at the heart of this control mechanism are the concepts of Doublethink and Newspeak. Doublethink is the cognitive phenomenon characterized by the capacity to maintain two contradictory beliefs concurrently, while genuinely perceiving both as valid truths. It is a means of inducing cognitive dissonance and confusion among citizens (Booker 31). Also, in his scholarly article entitled *Doublethink and Ideology: A critical study of George Orwell's 1984* (2016), he asserts that doublethink holds significant importance as one of the fundamental principles of the INGO party. It serves as a crucial mechanism through which the party exercises control over the collective memory of individuals (320). Ehsanul's perspective aligns with Orwell's portrayal of doublethink as a powerful tool employed by the totalitarian regime to maintain their grip on power. By promoting contradictory ideas, the party is able to create a sense of confusion and uncertainty in the minds of the people, which make them easier to control. One of the most striking examples of doublethink in the novel is the phrase WAR IS PEACE, the party promotes the idea that the constant state of war is actually a form of peace, as it keeps citizens united against a common enemy and prevents internal conflict. Also, IGNORANCE IS STRENGTH, citizens are taught to believe that their ignorance and inability to think for themselves make them stronger and more loyal to the party. This contradictory idea is reinforced through propaganda and slogans, which are repeated constantly and become part of the fabric of everyday life.

On the other hand, Newspeak is a fictional language created by the ruling party in order to limit free thought and promote obedience. The goal of Newspeak is to eliminate all words that could be used to express dissent and subversive ideas. By limiting the language that people are allowed to use, The party effectively exercises control over the cognitive faculties of individuals, stifling any potential articulation of ideas that could jeopardize their authority. As Jackson Tony argues, “This manipulation of language involves a gradual reduction in the quantity and variety of words available while enforcing strict adherence to the prescribed vocabulary and its corresponding linguistic rules” (380). An example of Newspeak in action is the word CRIMETHINK , which is used to describe any thought or idea that is considered to be illegal and subversive. Besides, Booker notes that the ruling party in 1984 employs newspeak as a means of limiting the range of thought and expression in the population.

Booker provides examples of the vocabulary used in newspeak including GOODTHINK , DOUBLEPLUSGOOD , and UNPERSON , these words serve to limit the range of thought and expression by eliminating the possibility of expressing certain ideas or concepts. For instance, “good think” refers to the acceptance of the party’s ideology without question while “double plus good” is a term used to describe something that is extremely good. “Gunperson” refers to someone who has been erased from history, their existence denied by the party.

Moreover, Newspeak achieves this by using abbreviations such as, NAZI , GESTAPO , KOMINTERN , INPRECORR , and AGITPROP , pointing out that their primary advantage lies in their ability to limit and alter meaning by stripping away all associations with their original context. From a totalitarian perspective these abbreviations serve as a tool to restrict the range of meaning and associations, thereby, promoting greater control over the language and thought of the masses (Rorueso 11).

In addition, within Orwell's *1984*, the concept of "doublethink" extends beyond accepting altered history and records to include the embrace of contradictory beliefs, exemplified by the "newspeak" term BLACKWHITE, this term with opposing meanings for adversaries members, serves as a manipulation of language and reality, facilitating their goal of rewriting history (qtd in Zaabat 55). That is to say that Orwell's exploration of doublethink illuminates the party's totalitarian regime's insidious tactics for maintaining control by altering language and compelling individuals to simultaneously accept contradictory beliefs, the party effectively erodes critical thinking and solidifies its power. The concept of BLACKWHITE exemplifies this manipulation, showcasing the party's ability to reshape language and concepts to suit its agenda. Orwell's use of doublethink serves as a powerful critique of authoritarian regimes and the dangers of controlling and distorting language to control minds.

## **1-2- Fanatic Religious Control in Boualem Sansal's 2084.**

Abistan is a fundamentalist and bureaucratic theocracy in 2084. The religion in the story is a parody of Islam; it revolves around the Just Brotherhood, which has absolute power, and the notion that, "There is no god but Yolah, and Abi is his Delegate" (Sansal 65) referring to the divine instructions contained in the Ghabul. The system is deified and operates under a set of intricate and brutal regulations. The novel digs at the implications of religious extremism as well as the dangers of living in a culture where religion is used as a means of control and submission.

The novel presents a society in which religious rituals are mandatory, which is akin to Islamic ideas. A normal resident's life consists of: nine daily prayers, Siam, the Great Thursday Imploration, the eight holy days of Absolute Abstinence, the Caesura for males, and the Resection for females (Sansal 28), with any departure punished with severe penalties,



including public executions. The Apparatus thus achieves its goals by instilling dread in citizens, who are afraid of making mistakes during inspections or going about their regular lives. Because people have a strong desire to be exemplary believers, “the life of the perfect believer is an uninterrupted succession of words and gestures to be repeated, and it leaves no latitude to dream, hesitate, think, or possibly disbelieve or even believe” (14). Therefore, the state controls all aspects of people’s lives, from their thoughts and beliefs to their daily routines, while any form of civic opposition fails because of a fear of sin or deviance.

Similar to other totalitarian dystopias, *2084* heavily relies on elements like manipulation and information falsification, as Sansal admits that Abi’s hands rewrote and sealed history (6). For example, the announcement of the finding of a new sacred site is significant and directly attributed to the teachings of Abi before it can be considered a threat to prime religion. In fact, any rival facts are immediately stressed by the state. Thus, data is frequently twisted and modified to serve the interests of the oligarchy by convincing people to believe whatever they are exposed to, “The Apparatus were gifted at doing one thing in the place of another and at making people believe the very opposite had occurred” (Sansal 38).

Moreover, propaganda media plays a crucial role in the authoritarian religion’s upkeep in Abistan since they serve the clans as primary tools of mental manipulation (241). This latter is carried out by an array of media agents, with news broadcasted by NeF, the Nadirs, and the Mockbas network (11). The speeches of the mockbas, or honorables, which include chants and cheers for the people to repeat, are an ideal instance of enlightenment tactics to maintain power by all means necessary. As stated in the novel, “Yolah is great!” “The Ghabul is the way!” “Abi will win!” (48).

Additionally, the system makes use of myths that were spread with the aim of keeping people ignorant and complacent to the true religion. Thereby, the legend surrounding the great holiness conflict known as “Char”. People are also misled by the myth of “The Border”, into

thinking that there is nothingness beyond which the “Enemy” lurks. Even more alarmingly, Sansal asserts that “the enemy was everywhere, could suddenly appear from east or west, or from north or south” (5), posing a grave threat to their survival, as the state alleges.

Lastly, Abilang, the language of the holy book, has religious lexical status; “ the mystery of abilang, the sacred tongue, that was born with the Holy Book of Abi and had become the omnipotent and exclusive national language” (Sansal 32). This language is a sacred tool with an extremely limited perspective on their world, and it is used to limit the inhabitants’ ability to imagine. According to the book, it is a potent language that is persistently hypnotic (42). The Abilang is then nothing more than an additional tool of submission, control, and concept destruction, leaving only Yölah and Abi as the sole providers of the truth.

## **2-Social and Economic class Division**

### **2-1-Oceania’s Political and Economic Geography**

Oceania in *1984* is fictional totalitarian super state that includes the countries of the Americas , the British Isles ,Australia ,Southern Africa , in this regard Navratil affirms in his thesis entitled *Two Classic Dystopias: George Orwell’s Nineteen Eighty-Four and Ray Bradbury’s Fahrenheit* (2008) , that in *Nineteen-Eighty Four* , the protagonist’s nation is identified as Oceania , encompassing North and South America ; The British Isles ; Australia ; and the Southern region of Africa ( 12). Also , according to Navratil’s thesis , In *1984* , the global landscape is characterized by the division into four entities . Oceania ; Eastasia ; and Eurasia represent the major powers , while the fourth region represents the remaining portion of the world that serves as a neutral territory , subject to the struggle for dominance among the superpowers (12) ( qtd in. Zaabat 39). The political system of Oceania is one – party state led by the party , which is headed by the enigmatic figure of BIG BROTHER . “ There is

extensive surveillance with no regard to privacy ,severe laws and restrictions , and an ongoing , unclear conflict with the other two super-powers , Eastasia and Eurasia” ( Orwell 254) . The social hierarchy of Oceania, the societal structure is compartmentalized into three distinct classes: The Inner Party, The Outer Party, and the Proles.

According to Andika Aliyansah Putra in her article entitled , *Social Class And Rebellion In George Orwell's 1984* (2021) , sustains that The Inner Party is the ruling elite of Oceania , and it holds absolute power over the population The Inner Party is a small highly educated elite group of individuals who are subordinate only to BIG BROTHER . Comprising only two percent of the population. It enjoys special privileges , including the ability to ignore rules and to directly control the Outer Party. Orwell writes : “ The Party seeks power entirely for its own sake. We are not interested in the good of others ; we are interested solely in power, pure power” ( 263). It illustrates the motivations of the Inner Party as their ultimate goal is to maintain complete control and domination over society . Also, he adds ,” The Party members , especially the Inner Party , lead lives of luxury and privilege” ( 83) . This excerpt underscores the marked divergence between the Inner Party's standard of living and that of the rest of the populace as the Inner Party enjoys a luxurious lifestyle while the proles contend with financial difficulties . This contrast emphasizes the party's sharp class stratification and elitism .

Moreover ,The Outer Party is a middle class of bureaucrats who work for the party . In stark contrast to The Inner Party , The Outer Party lives in cramped , dimly lit apartments and must work long hours to fulfil the demands of The Inner Party ( Aliyanash 69) . As depicted in Orwell' s*1984*, The Outer Party is portrayed as : “ They were the dead , she said even more definitely than before . You know that when they were gone you would never get them back [...] only the thought police mattered ( 51) . In this passage, the party's complete

domination over The Outer Party is emphasized with the characters being portrayed as lifeless and disposable . For instance, the all-powerful “The Thought Police” serve as a symbol of the party’s authority over even the most private aspects of its citizens .

Members of The Outer Party are assigned to work in the four ministries, which have ironic names as they actually do the opposite of what their titles suggest , as Roar Hole contends that the four ministries created by the party in George Orwell’s *Nineteen-Eighty Four* serves as “ Panoptic” mechanisms (31) ( qtd. In Zaabat 46) . For instance, In George Orwell's dystopian world, the governmental apparatuses are compartmentalized into various ministries. The Ministry of Peace handles matters pertaining to war, the Ministry of Truth is responsible for disseminating falsehoods and manipulating historical records, the Ministry of Love engages in activities such as torture, abuse, brainwashing, and exerting control to uphold law and order, while the Ministry of Plenty oversees economic affairs, including the production and distribution of goods, nutrition, and addressing issues of hunger (Orwell 7).

Meanwhile , The proles are the vast majority of the population and are kept in a state of poverty and ignorance. They represent a symbol of resistance to the party’s control , also they are portrayed as a marginalized and oppressed class. Besides , the proles are viewed as animals by The Inner Party and make up almost half of the population . They are not monitored as closely as the other two groups because they are only focused on satisfying their basic needs (Aliyanash 69) . They live in squalid conditions ,with little access to food , healthcare , or education . They are largely excluded from political life , and are seen as a source of cheap labour and entertainment for the ruling elite . As Orwell mentions in his novel : “ Proles and animals are free” ( 72). It suggests that the proles are free in comparison to the other groups in society , but this freedom is seen as limited by their lack of awareness of their situation . In addition to the The Red-Armed Prole woman , a character in Orwell’s *1984* , embodies the capacity of the working class to challenge and resist the authoritarian

regime of the party, depicted through her formidable physical strength and unwavering determination ,and represented through her resolute demeanor. As mentioned in the novel ;

But the woman sang so tunefully as to turn the dreadful rubbish into an almost pleasant sound. He could hear the woman singing and the scrape of her shoes on the flagstones , and the cries of children in the street , and somewhere in the far distance a faint roar of traffic , and yet the room seemed curiously silent ,thanks to the absence of a telescreen” ( Orwell 113).

This means that Through the woman’s harmonious singing and the accompanying sounds of everyday life , including the distant hum of traffic and the cries of children , the bleakness of the environment is momentarily mitigated, offering a contrast to the pervasive surveillance of the telescreen and highlighting the importance of human connection and expression in the face of an authoritarian regime , The woman serves as a physical portrayal of Winston's unwavering belief or firm conviction. that ; “ If there is hope , it lies in the proles”.

The economy of Oceania is similarly controlled by the government , with all industry and commerce being owned and operated by the state . There is no private enterprise and citizens are assigned jobs by the government based on their perceived abilities and the needs of the state .The government’s control over the economy in Oceania can be seen in the character of Winston Smith , who works at The Ministry of Truth , where he is tasked with rewriting historical records to the government’s propaganda . As Orwell says : “ The best books ... are usually written by a set of oligarchs ... Nothing was your own except the few cubic centimetres inside your skull” ( 28) . Orwell highlights the economic division in *1984* by emphasizing how the ruling class controls access to information and intellectual resources . Through their control of the best books. The oligarchs limit the ability of the lower classes to

expand their knowledge and challenge the status quo .Also , He adds : “ The proles... are allowed to live in a state of perpetual infancy , kept as pets because of their usefulness” ( 71). He depicts the economic division in his fictional work by portraying the ruling class’ s view of the proles as helpless infants to be kept as pets. By keeping the proles in a state of ignorance and dependence , The Inner Party maintains their power and control over society .

## **2-2-Abistan’s Socio-political Setting**

Abistan is a huge land named after the prophet Abi, Yölah's delegate on Earth. It is a confined universe and a supposedly infinite world with sixty provinces, and Sansal claims that Abistan continued to grow and reach the planet’s outermost regions in all directions (56). This empire was established following the “Great Holy War”, or “ Char” a nuclear conflict that caused severe environmental harm and millions of deaths. A date that everyone can recall is 2084. Nevertheless, nobody is certain , “ 2084 was simply the year of Abi’s birth or of his illumination by divine light [...] 2084 was the founding date for the country, even if no one knew what it referred to” (Sansal 6). Thus, people’s memories of history and time have vanished, the system controls their past, present, and possibly future, in which they can’t count the passing days and eventually have the sensation of reliving the same day.

Totalitarian and highly hierarchical, the state has no regard for individual freedom. An oppressed mass and a ruling class make up society. The majority adheres to daily rituals that call for “obedience and submission” (Sansal 8). It starts with the city’s division into hermetic quarters, with no displacement allowed except for work assignments or pilgrimages. It spatially mirrors Abistan’s isolation while maintaining the illusion that they are the only people alive. There is also no proof of modern technology in people’s lives; the narrator reports that Electricity was restricted and so costly that it could only be afforded by affluent

merchants and senior authorities (71). This keeps its followers on track and loyal to Yolah and his instructions.

Furthermore, other languages are forbidden since “Abilangue” is a unique language. All citizens are required to speak Abilang, the sacred language taught to Abi by Yölah, in order to bring believers together as one country (Sansal 21). There are also the “burni” and “burniqabs” the mandatory national clothing of the believer, whereby the author asserts that the burni was the symbol of a believer in Abistan rather than merely an item of apparel (59). This has resulted in a lack of cultural and artistic creativity as well as a loss of vibrant social life. In 2084, religious tyranny is violently imposed and effectively fuels social unrest among Abistan’s citizens through arrests, inspections, and even executions, until neighbours start denouncing one another. Ati’s friend observed such actions, “the guards are searching everywhere and people are bending over backwards to denounce each other” (67).

On the other hand, the supreme political authority is a set of carefully complex hierarchical and centralized political forces in the hands of the “Just Brotherhood” and “The Apparatus”, the first is the brain, and the second is the mighty hand of power. Sansal adds that “life was limpid, order was sublime, communion had been achieved within the Just Brotherhood, beneath the gaze of Abi and the benevolent surveillance of the Apparatus” (12). These entities are the nation’s top institution and its nucleus of power, while other structures are merely its branches. Members of their assembly are the elite and true deciders of the people’s fate.

Moreover, acts of submission and total surveillance are carried out by an array of civil and governmental bodies and officials, such as the Vs, the army patrols, the Anti Regs, the Volunteer Law-enforcing Militia, and various Apparatus spies. Bureaucratic structures also play an important role. Located in Abigov are the massive complex housing ministries and administrations like the Ministry of Sacrifices and Pilgrimages, the Ministry of Archives

Sacred Books and Holy Memories, and the Ministry of Virtue and Sin, which set laws and limits on individuals and regulate their life.

Finally, the city of god, Kiiba's structural architecture and pyramidal design represent Abistan's political power and the seat of the Just Brotherhood in the heart of Abigov. Similar to Orwell, Abi eye is called, "Bigaye" and is situated at the centre of the pyramid, which further instills fear in the hearts of the Abistani people, as Sansal exotically describe it. And in the middle of it all the Kiiba had pride of place – a majestic, hieratic pyramid at least one hundred and twenty siccas high, spreading over a base of ten hectares, bedecked in sparkling green granite with red stripes, and on all four sides of its pyramidion was Abi's eye, watching over the city, continuously probing everything it saw with its telepathic rays. (47) Additionally, Abistan's leaders will advocate Big Brother slogans as the foundation of its political system. The slogans will be supplemented by three others, "Death is life"; "Lying is truth"; and "Logic is absurdity" (Sansal 93). These catchphrases are not explanations, rather, they are commands and a constant reminder of the Apparatus' principles.

### **3-Loss of Individuality.**

#### **3-1-Winston : De-territorializing the Self.**

According to Deleuze , the concept of " deterritorialization" consists of altering , mutating , or destroying a social relation in a certain territory . it is to undo what has been done , it involves the dismantling or erosion of existing social and cultural structures and can lead to the creation of new forms of identity and community . Also, Deterritorialization can refer to any process that removes the context and boundaries of a set of relationships , making them virtual and available for further actualizations . On the other hand "Reterritorialization" , is a process or a concept that is intertwined and follows deterritorialization and involves creating new social and cultural structures and boundaries in response to the destabilization



caused by deterritorialization, This can involve the establishment of new territories and reassertion of power and control over them . Moreover , the function of Deleuze's notion deterritorialization is characterized as "the movement by which one leaves a territory". An example of deterritorialization and subsequent reterritorialisation can be seen in Hitler's propaganda campaign leading up to the second world war. Hitler initiated a process of deterritorialization by banning and burning books that contradicted his values , thereby, destabilizing the existing cultural and social structures. This was followed by a process of reterritorialisation , whereby Hitler replaced these books with propaganda that reflected his own values and ideas , establishing new cultural and social structures that reinforced his own power and control . This process of deterritorialization was intended to create a new sense of national identity and strengthen Hitler's authority over the German people , but it also served to limit free expression and perpetuate oppressive power structures.

In George Orwell's *1984*, deterritorialization and reterritorialisation are evident in the actions of the totalitarian government . The ruling party has successfully deterritorialized political power by using a variety of methods to maintain control over the population . These methods include the use of propaganda , censorship , surveillance , and thought control , by breaking down traditional boundaries between public and private life . In George Orwell's dystopian novel *1984* , Winston smith serves as the protagonist and embodies the concept of deterritorialization of the self. Deterritorialization refers to the process of losing one's sense of individuality , autonomy , and personal identity due to external control and manipulation.

Throughout the novel , Winston Smith resides within a totalitarian regime governed by the party , which exerts complete control over its citizens . The party's ideology , known as INGSOC ( English Socialism) , aims to eliminate any form of independent thought , emotion , and personal expression . This constant surveillance and manipulation of every aspect citizens' lives results in a profound sense of deterritorialization .

Winston Smith , as a character , experiences a gradual awakening to the oppressive nature of his society. He starts questioning the party's doctrines, doubting the accuracy of historical records , and harbouring rebellious thoughts. These thoughts , however, are considered thought crimes , punishable by severe consequences. As Winston seeks to reclaim his individuality and assert his sense of self , he engages in acts of rebellion . He begins a forbidden love affair with Julia , an act that defies the party's control over personal relationships . Together , they pursue acts of dissent , such as reading forbidden literature and engaging in secret meetings. These actions represent Winston's resistance against the party's attempts to deterritorialize his identity.

However, despite his attempts , Winston ultimately falls victim to the party's relentless control. He is captured , tortured , and subjugated to a process of “ re-education” , or “ re-programming” and manipulation , as stated by Orwell,

How can I help seeing what is in front of my eyes? Two and Two are four  
Sometimes , Winston . Sometimes they are five. Sometimes they are three.  
Sometimes they are all of them at once. You must try harder . It is not easy to become  
sane” ( 220).

The selected quote from *1984* depicts the psychological repercussions of the party's brainwashing methods and the deliberate erosion of Winston's individuality and capacity for critical thinking. It serves as a poignant illustration of the novel's overarching theme, which delves into the perils of totalitarianism and the systematic suppression of personal autonomy through the manipulation of information and perception.

The dialogue between Winston and O'Brien demonstrates the party's relentless efforts to distort reality and control the minds of its citizens. By challenging Winston's belief in the objective truth of two plus two equalling four, O'Brien exemplifies the party's ability to

mould reality to its will. The demand for Winston to “try harder” to accept the party’s version of reality signifies the extent of the brainwashing process and the party’s determination to obliterate individuality. Under the watchful eye of the party, his sense of self is shattered, and he ultimately succumbs to conformity and assimilation.

Winston Smith in *1984* embodies the deterritorialization of the self as he struggles against a totalitarian regime that seeks to strip him of his individuality and subjugate his identity. Through his resistance and subsequent transformation, Orwell highlights the devastating consequences of oppressive control on personal autonomy and the fragility of the human spirit in the face of such forces.

The concept of deterritorialization is exemplified in the novel through utilizing “The Room 101”, which is a torture chamber in the Ministry of Love where citizens are forced to confront their worst fears and phobias. This adequately deterritorializes the boundaries between physical and psychological pain, making it difficult for citizens to maintain their mental and emotional well-being. As Orwell illustrates in his novel:

“The thing that is in Room 101 is the worst thing in the world... The worst thing varies from individual to individual. It may be burial alive, or death by fire, or by drowning, or by impalement, or fifty other deaths. There are cases where it is some quite trivial thing, not even fatal” (267).

It highlights how Room 101 serves as a tool for the party to deterritorialize the boundaries between physical and psychological pain, ultimately breaking the mental and emotional defences of citizens, in order to maintain complete control over their thoughts and actions. The room is a manifestation of the party’s power to manipulate and terrorize its citizens, using their deepest fears and vulnerabilities as a means of control.

Deterritorialization in culture in *1984* pertains to the party's exertion of control over culture , by suppressing cultural elements that may oppose or contradict their ideology , erasing historical records ; and cultural artefacts that could challenge the party's authority. They also establish a new culture that aligns with the party's doctrine and maintain complete control over all aspects of culture , including literature, music, language , and the arts to produce a unified and compliant population.

Through the party's control of history , the arts , and language Orwell's *1984* portrays a society in which all cultural practices are effectively deterritorialized serving to subvert individuality and maintain complete control over citizens. It can be seen in the party's manipulation of history serves as a means of exerting control and maintaining power over the population by blurring the lines between fact and fiction . Winston's role at The Ministry of Truth engages in the act of modifying and revising historical documentation to conform to the ideological principles upheld by the party . The party's control of history deterritorializes the past by blurring the lines between facts and fiction , thus enabling them to manipulate the present and future . As Winston observes: “ Who controls the past controls the future, who controls the present controls the past” ( 32) . This illustrates the party's control and the manipulation of both the present and future.

### **3-2- Ati: Deterritorializing the Self.**

Deterritorialization refers to the process through which social, cultural, or political entities break from their traditional geographic, ideological, or conceptual boundaries (Nebioğlu 5). This term may thus be properly understood and connected within the framework of the protagonist's experience and the larger themes addressed in Sansal's *2084*. Ati, a young guy, lives in totalitarian regime that inhibits free speech and individuality while imposing severe religious discipline. Deterritorialization happens when Ati grows

increasingly aware of the system's faults and contradictions. To expand his mind, he begins to question the regime's predetermined ideologies and storylines. Even the most fundamental notions seemed to feel foreign to Ati, giving them a fresh meaning (Sansal 17). As a result, Ati departs from the existing order in an effort to achieve personal autonomy and intellectual freedom.

Ati's change progresses when he interacts with others who have also undergone deterritorialization, like Koa, who exposes Ati to new ideas, viewpoints, and ways of thinking that contradict the prevailing regime's narrative. They want to unlock the secret because, as Sansal stated, they believe it holds the key to a radical new perspective on life (32). This exposure further distances Ati from Abistan's territorializing powers. Deterritorialization is also not without difficulties and risks. According to Ghabul's teachings, Ati risks being captured, disciplined, or even killed for breaching established rules, "Yolah is all powerful, he will punish the arrogant severely" (Sansal 15). In which the regime aims to keep people under control and reterritorialize those who have deviated from the norm. Ati's deterritorialization reflects a liberation process in which he breaks free from his society's set boundaries and participates in critical thinking and self-exploration.

The novel further looks into the deterritorialization of religious tactics in a dystopian society. It was done through a variety of means, including the tampering of the Holy Scriptures, which ruined their souls via creation and deception (Sansal 21). The enactment of prescribed rituals involves the use of a complex web of prohibitions, propaganda, preaching, and required worship (7). The suppression of opposition is also crucial in Abistan since "there are no competing opinions" (14). Therefore, the regime effectively deterritorializes individual religion and redirects it towards the state's authority, cementing its control over the populace.

All things considered, the system suggests that, “submission engenders rebellion and rebellion resolves itself in submission” (Sansal 16). However, the deterritorialization in the dystopian culture in *2084* includes acts of resistance: questioning, the preservation of historical memory, the reclaiming of human agency, and cultural identity through characters like Ati and members of the resistance. It highlights the need for deterritorialization in challenging the hegemonic power systems and ideologies that rule Abistan’s society, enabling the creation of other narratives, manifestations, and communities. For instance, the ghetto network’s name alone might make a sensitive believer dizzy and send officials into spasms of frenzy (35). It rejects territorialized cultural norms and promotes those attempting to destabilise existing structures of authority.

#### **4-The Dystopian Protagonist.**

##### **4-1-Winston and the question of “The Big Brother”.**

Navleen Multani in her article *Technology in George Orwell's Nineteen Eighty-Four* (2020) , writes : Winston Smith , an employee of The Ministry of Truth, embodies the dehumanizing effects of technology and politics on individuals in Oceania. His use of “speakwrite” to produce propaganda for BIG BROTHER underscores his mechanical and subservient nature. Despite this , Smith serves as a symbol of resistance , seeking truth , individuality , and privacy in a totalitarian society that seeks to suppress such qualities. His struggle to preserve his memory, selfhood, and knowledge of the past is complicated by his work at The Ministry of Truth , where he is tasked with altering records to support the party’s agenda. Through his character Orwell highlights the resilience of the individual in the face of oppressive technological control , even as Smith ultimately succumbs to it, becoming as a mindless follower who embraces Party dogma. Nevertheless, Smith discerns the inherent

potential for societal change and advancement residing within the proles, providing a glimpse of hope for a brighter future. ( 1).

In George Orwell's *1984*, the world of Oceania is characterized by a pervasive sense of surveillance and control that renders its citizens passive and subjugated to the ruling party . Winston smith is the central character in *1984*, he is initially depicted as physical and emotionally frail , with a “bony and fragile” appearance (Orwell 6). This reflects his weakened state as a result of living in the oppressive and all-encompassing society of Oceania. Despite his outward compliance with the regime, Winston's inner turmoil is evident through his secret diary entries, He writes: “ Down with big brother” ( 8), revealing his desire to rebel against the ruling party.

Mohammed Nusr Al-Subaihi and Hanita Hanim Ismail in their article entitled *Orwell's 1984 and the Concept of Powerlessness* (2020), delve into the theme of social-psychological alienation in George Orwell's *1984*, with a primary focus on Winston as a central character. It explores how Winston's experiences within the totalitarian society exemplify the sense of disconnection and estrangement he undergoes at both social and psychological levels. They contend that Winston's attempts at rebellion are ineffective because of his lack of power , sense of alienation and the party's overwhelming control . Al-Subaihi and Ismail declare that Winston represents the archetype of a powerless individual who is subjugated to the extreme control and manipulation of a totalitarian government and advanced technology (290).

Besides , In the novel *1984* by George Orwell, the theme of alienation is intricately woven through the experiences of the protagonist, Winston Smith, living under the totalitarian regime known as the Party. The author's portrayal of this regime, which significantly impacts Winston's life, leads to his profound sense of alienation on multiple levels: within his own

self, in his interpersonal relationships with others, and in the broader societal context (289).

Furthermore, The influence of advanced technology on Winston in *1984* is profound, as it immerses him in a state of complete spiritual isolation from the world around him, even though he remains an integral part of it. This technologically-driven environment forces characters to live in constant alienation, compelling them to suppress their true emotions and feign unwavering loyalty to the Party. The Party strategically exploits technology to reinforce its control over individuals, leading Winston to feel increasingly disconnected from his own sense of self. Moreover, the pervasive role of technology amplifies the scope of the totalitarian perspective, intensifying its dominance and surveillance over the entire society depicted in the novel (291). In addition, Winston's experience of alienation in *1984* stems from four primary factors: totalitarianism, fear, the Party's monopolization of power, and its manipulation of information. These elements collectively contribute to his growing sense of disconnection and isolation within the dystopian society depicted in the novel ( 289).

In *1984*, Winston's character serves as a powerful cautionary tale about totalitarianism and the inherent powerlessness of individuals within oppressive systems. Despite his defiance and longing for freedom, the Party's all-encompassing control renders him incapable of effecting meaningful change in society. Winston's struggle represents a universal human desire for resistance, but he ultimately succumbs to the Party's brainwashing and re-education, leading to a tragic ending where he declares, I LOVE BIG BROTHER (Orwell 298), signifying his complete surrender to the despised regime.

Moreover, in his book entitled, *Discipline and Punish* (1965) , Foucault delves into the concept of “Panoptic control” by examining the dynamics of visibility and power. He argues that, when individuals find themselves subjected to a pervasive state of surveillance and



scrutiny, they gradually become cognizant of this condition and subsequently internalize the limitations imposed by the prevailing power dynamics.. They willingly allow the power relations to operate upon themselves and actively participate in the roles of both the subject and enforcer of power. By doing so , they inscribe themselves within the power structure and assume responsibility for its functioning . Foucault's analysis sheds light on the intricate interplay between surveillance, self-regulation, and the mechanisms of power within disciplinary societies. ( 202-201).

In this regard, According to Jaber, Winston, as a member of Oceania's society is subjected to a power dynamics that operates through panoptic control. In this system, there is no need for external observers to correct his behaviour since he already conforms to the expectations set by BIG BROTHER and the party. This panoptic control extends beyond adults and also encompasses the children of Oceania. Even the younger generation, rather than rebelling against the party , displays admiration towards it. The children's readiness to condemn others for supposed crimes surpasses that of the adults (Orwell 31). Thus, the panoptical control not only affects adults but also shapes the behaviour of children who internalize the mechanisms of control without explicit instruction ( 10).

Jaber adds that ,The panoptic control and mass surveillance in *1984* demonstrate the immense power wielded by the party and BIG BROTHER over the citizens of Oceania. It highlights the significance of individual freedom and the right to privacy, which are infringed upon by constant monitoring . The panoptical influence extends to both adults and children, shaping their behaviour and enforcing conformity. However, Winston's rebellion against this control emphasizes the harmful effects of surveillance , emphasizing the importance of personal autonomy and fundamental values. (10).

#### **4-2-Ati questioning the Religious Tyranny.**

The purpose of dystopia is to urge readers to fight for a better society by picturing a parallel reality in which individuals lose their freedom, equality and are submissive in all sectors (Da Silva 62). That being said, Sansal excels at achieving this goal by focusing on the protagonist of his work, Ati. Physically, he has a tall, lean build and is between the ages of thirty-two and thirty-five. Emotionally, the persona looks to be devoid of hopes and ambitions. In fact, Ati is first portrayed as a gullible and obedient citizen of Abistan, a made-up religious authoritarian state where Ati naively embraces the system's teachings without seeing the truth that lies beyond its outer facade. However, as the story develops, Ati's interactions and experiences cause him to doubt the harsh rule and embark on a journey of self-evolution and awakening.

At the beginning of the narrative, Ati's perspective changed since he was less exposed to government propaganda and religious grabs in the sanatorium's hub. Ati then faces intense moments of scepticism and doubt, questioning the inconsistencies and flaws in the system's doctrine as well as the makeup of the society he inhabits. Such major questions include the notion of the border, which represents limitation and seduction for Ati, "What is the border, damm it, what is on the other side?" (Sansal 12). Until he comes upon the illicit word "Freedom", without realising what it exactly means, he even finds himself muttering it in his sleep, fearful that someone else may hear him, "One night, he heard himself murmuring beneath his blanket[...] he stammered each syllable: Free...dom...free...dom...free...dom..." (17). This portends the beginning of Ati's liberation, which will inspire his uprising against the repressive regime as he generates a curious mindset that yearns for the truth.

On his trip back home, Ati encounters other people who share his quest for the truth. First, a link is established between him and Nas, an archaeologist who informs him of the discovery of an ancient village. This finding has the potential to radically alter Abistan's history and raise Ati's concerns. His encounter with Koa and their exchanges led them to

express their thoughts, notably over Abilang. The debates will reinforce their positions and motivate them to act outside the confines of what they are accustomed to. The ghetto will be their first stop, where people have different customs than in Abistan. As Ati's awareness increases, so does his resolve to challenge the status quo and his dedication to the cause of truth and freedom, "he dreamt of rebellion, of freedom, and of a new life beyond the borders" (Sansal 27). This further expresses the protagonist's true aspirations and desires in the face of a dystopian world.

Throughout his illegal journey, Ati faces several hurdles and risks, including the chance of being caught or killed by regime officials. Nevertheless, Ati and his friend head to Abigov's heart to follow Nas's lead concerning the village discovery; whatever the result, he seeks the truth in order to discover Abistan's roots and the past that the Apparatus erased. Finally, Sansal addresses in the book the impact of Ati's rebellious acts and encounters, including his most recent trip to the City of God and his role in the power struggle:

In which Ati discovers one conspiracy can hide another, and that truth, like falsehood, exists insofar as we believe in it. He also discovers that the knowledge of some does not make up for the ignorance of others, and that humanity models itself upon the most ignorant of all its members., Under the reign of the Ghabul, the Great Work has been achieved: ignorance dominates the world, and has reached a stage where it knows everything, can do everything, and wants everything (76).

The quote discusses how the protagonist, Ati, experiences a profound realization about the complex relationships between conspiracies, the perception of truth and lies influenced by personal beliefs, and the dangerous consequences of an ignorant society. It serves as a cautionary tale, warning about the manipulation and exploitation of uninformed people by malicious forces when ignorance prevails.

At the end of the novel, Ati passionately defies the despotic tyranny, becoming a symbol of rebellion and revolution in the process. This phase is marked by a shift from a loyal citizen to a questioning dissident seeking truth and autonomy. However, with greater inquiries on his mind, Ati decides to pursue a new goal he had put aside for a while, which is to locate the border, if it exists, and explore beyond it, "I would like Ram to leave me off somewhere in the Sîn mountains, in the Ouâ range... in a place where the Border has one chance in a million of existing. And if, by miracle, it does exist, I'll find it and cross it" (Sansal 92). It is worth noting that Ati's new goal, from a theoretical aspect, suggests the novel's immense side as the protagonist escapes the system and succeeds in his resistance, and he is eager to go even further to have entire knowledge of the truth and to feel freedom at its finest.

## **5- Dystopian Dualities: Contrasting Boualem Sansal's *2084 The End of the World* and George Orwell's *1984*.**

### **5-1- George Orwell's *1984* as a Classical Transcendent Dystopia.**

As is widely known, many dystopian novelists base their prognostications on previous terrible incidents in their life span. Orwell's *1984*, its profound impact stems from its ability to examine the most heinous atrocities committed during the Stalinist era while simultaneously drawing parallel comparisons to Hitler's regime and the abominations perpetrated by the Nazis., says Booker Keith in *The Dystopian Impulse in Modern Literature* (69). This notion clearly suggests that, upon the events of World War II and the "bipolar power" dystopian fiction and totalitarianism, according to Orwell, look to be heavily influenced by existing dictatorships, movements, and ideologies. Thus, the author's authoritarian society is built on these foundations. *Nineteen Eighty-Four* is regarded as one of the best classical dystopian futuristic mind-disturbing novels in which, instead of using science fiction or hypothetical societies to convey messages, Orwell uses examples from our own history to show a "world gone wrong". As Fredric Warburg wrote in the Publisher's

Report in 1948, “*Nineteen Eighty-Four* is among the most terrifying books I have ever read” (10). This implies Orwell’s unconventional pessimistic elements; after all, “dystopia is science fiction with a lean toward darkness” (Voigts and Boller 1).

George Orwell’s novel *Nineteen Eighty-Four* explores the near future and serves as a warning for society. Oceania is a super state ruled by a totalitarian administration known simply as “The Party” The term “Orwellian” is used to denote an autocratic government that utilizes harsh punishment of its population and sets up oppressive social norms. Roar Hole declares that “*Nineteen Eighty-Four* distinguishes itself through its depiction of a harrowing dystopian realm. Orwell's portrayal of numerous vivid yet disturbing dystopian elements evokes a profound sense of dread in the reader ”(10). In which individuals are seen as slaves who must obey the totalitarian rulers.

*1984*, *Brave New World*, and Zamyatin’s *We* are prime examples of transcendental dystopia within the scope of Deleuzian philosophy. The early dystopian novels appear to have become a totalizing rejection of tyranny. They are referred to as “transcendent Dystopias” (Nebioğlu 30). Nebioğlu’s early dystopias are character-driven, with each of the main characters trying to rebel against the authoritarian nation-state he is living in and searching for an escape. Moreover, Nebioğlu contends that, “dystopian narratives present a paradoxical scenario where individual resistance and aspirations for change become futile within the overarching oppressive systems”(30). Nebioğlu’s analysis focuses on how dystopian novels depict the futility of individual resistance and ambitions for change inside authoritarian regimes. These narratives serve as cautionary tales, shedding light on the difficulties that individuals confront under dictatorial regimes or dystopian societies while accentuating the limitations of human agency.

Besides, the protagonists’ relentless efforts for “transformation” are repeatedly met with failure, highlighting the contradictory nature of their plight. The narrative’s

transcendence lies in its ability to evoke a subconscious struggles. This exploration sheds light on the intricate dynamics between individual agency and the larger socio-political structures depicted in dystopian literature (Nebioğlu30). Each protagonist makes a valiant effort to break free and resist from the despotic order, and the totalitarian nation-state and seeks a revolutionary space for liberation, but his or her every attempt to topple it fails (29). Furthermore, According to Nebioğlu, The protagonists in dystopian novels resemble modern tragic heroes; however, they fall short of attaining true tragic hero status. Although they engage in heroic acts of rebellion against corrupt and oppressive totalitarian states, their ultimate tragic ends are not a result of personal flaws or external circumstances. Instead, it is the manipulation of the dystopian writers that leads them to their disastrous outcomes (29).

This is the case with Winston, who wants to better comprehend the regime in order to devise a plan to overthrow it. He, unfortunately, trusts the wrong people and is apprehended, Winston's harrowing experience of torture and reprogramming by the party, and the experienced torture as he is subjected to physical and psychological torment in the Ministry of love , Winston's transformation from a defiant rebel to a compliant and broken subject demonstrates the overwhelming power and the limitation of individual resistance of the transcendent dystopia , yet, he eventually ends up to resubmission to the authorities. In another sense, Peter Davidson comments on the matter of Orwell's fascinating prediction, saying that "though he did not intend prophecy, Orwell did, in fact, accurately predict so much that has happened" (110). In this context , Peter Davidson recognizes that George Orwell's novel "1984" was not crafted as a prophetic text; nonetheless, it astutely predicted numerous actual societal advancements. Despite its inadvertent prescience, Orwell's literary creation maintains substantial pertinence, serving as a testament to the author's perceptive comprehension of intricate societal dynamics and trajectories.

In fact, Orwell's novel was meant to persuade readers to take precautions against challenges to liberal democracy. Orwell's book illustrates telos-orientation since he appears to advocate for an exemplary socialist political system, and authored his novel to initiate a social transition in the present (Nebioğlu 29).

## **2- Boualem Sansal's *2084* as an Immanent Dystopia.**

As a concept and a philosophical orientation, immanence is significant in dystopian literature and has a long history with the concept of transcendence. Johan Van Rooyen defines them in his article as "misleading, as both are not easy to understand, as they are diverse, plural and dualistic" (4). Given this, the immanent moment particularly stands for contemporary dystopia, it progressively moves from the transcendence trap to the level of immanence (Nebioğlu 8). In this sense, it piques the interest of modern dystopian authors like Suzanne Collins and Veronica Roth. Sansal notably incorporates this idea into his most recent work and uses it as the foundation for his dystopian universe.

To begin with, Sansal's *2084* is a pure immanent dystopia that addresses the present and relevant concerns of dictatorship, religious fanaticism, and opposition to authority, such as the rise of ISIS in the Middle East or the Taliban in Afghanistan. According to Nebioğlu, contemporary dystopian writers work to bring about change on a personal and societal level in order to salvage the present (35). In this context, the use of religious extremism as a weapon of oppression and control in Sansal's novel serves as a warning against the perils of unbridled power as well as the need to safeguard a secular and democratic society in the present.

Moreover, today's dystopian authors no longer prominently emphasize the time reference or feel the need to place dystopian society in a distant future (Nebioğlu 35). On that note, Sansal's book is set in the future, but unlike Orwell's *1984*, there is no sharp difference between today and the dismal future. The author here only presents a recognized portrayal of

Islam gone wrong that may occur in the present if unregulated. Thus, the narrative becomes entirely focused on the possibilities of the present rather than the future. In his work, Sansal also doesn't specify a certain chronological period. Although the year is listed as 2084, the reader is perplexed since Abistan's history is based on fabrications and falsehoods, including the year or even prior to this year.

Finally, another feature of contemporary dystopia is how the protagonist usually succeeds more effectively by developing their ways of resistance and escape inside the dystopian setting itself (Nebioğlu 37). The supposed hero Winston in Orwell's novel meets an unfortunate end, just like any other transcendent dystopian fiction. Whereas Ati, the main character in Sansal's story, became aware of the untruth of his dictatorial regime as a result of his painful experiences and the individuals he met along the way. Hence, Ati starts to doubt his surroundings and decides to risk his life to uphold his beliefs by resisting the system without facing his doom. It becomes even better when compared to Orwell's work, in which Sansal finishes his novel with a "promise of hope and liberation" (38), proving to be an immanent dystopia since it assists those living in the dystopian society in their endeavours.

## **Conclusion**

In dystopian fiction, the notion of a dehumanized, hopeless world that appears to be founded on utopian ideals is used to illustrate the grim possibilities of the human future. Dystopian literature depicts the flaws in human fantasy, which aims to create an ideal society but instead creates one that is chaotic and oppressed. Both Orwell and Sansal's ideas are deserving of their contentious reputation because of their outspokenness. Orwell advocated for equality and a just distribution of power and regarded as transcendent dystopia, Orwell's *1984* is a transcendent dystopia which holds on the idea of progress, whereas Sansal's *2084* is



an immanent dystopia which rejects the idea of progress in favour of transformation, and urged liberalism and revolution in opposition to any radicalism, particularly the fanaticism of Islam.

The analyzed excerpts juxtapose the utilization of dystopia by the two authors as a means of social critique employing the concept of “Deterritorialization”. The novels have been examined through the lens of Deleuze’s concept of estranging familiar social elements, highlighting totalitarian strategies and their impacts on both society and the characters involved. From the research that has been carried out, it is possible that the research reveals that while totalitarian governments share common aspects, they can manifest in diverse forms and be confronted in varying way.

## General Conclusion

Dystopia holds considerable significance as a pressing concern, intricately associated with societal dynamics. Dystopia functions as a powerful tool for critical examination, highlighting the dangers of flawed societies and emphasizing the importance of individual agency, resistance, and human dignity. Through dystopian narratives, valuable insights are gained, spurring a drive to challenge power structures, advocate for change, and work towards a just a

The concept of dystopia gained significance in the post-world II era as a result of the experiences of numerous writers who endured the hardships and witnessed the devastating effects of living under dictatorial regimes. Among these writers, George Orwell stands out as one of the most adept in capturing the essence of dystopia. Orwell's literary contributions, particularly his seminal work *1984*, not only reflect the lived realities of totalitarianism but also offer profound insights into the potential future trajectories for individuals and societies. From a haunting portrayal of a dystopian society, the novel serves as a, potent warning against the perils of oppressive surveillance and the gradual erosion of individual autonomy.

Orwell's narrative highlights the dehumanizing consequences of rigid social stratification, shedding light on the relentless struggle for personal freedom and genuine human connection amidst a bleak and totalitarian world. The protagonist, Winston Smith, becomes the embodiment of the universal quest for self-determination, challenging the oppressive forces that seek to suppress independent thought and subjugate the human spirit. His rebellious actions and inner turmoil serve as a catalyst for resistance, inspiring readers to question authority and defend their individual liberties. Through the perspective of the protagonist Winston, Orwell presents a dystopian society that is heavily oppressed

programmed and subjected to extensive ideological conditioning under the rule of the party. While Boualem Sansal's *2084 The End of the World* examines the situation from an alternative standpoint, Sansal's decision to embrace a religious state can be attributed to concerns regarding the potential re-emergence of Islamist movements on a larger scale, mirroring the troubled era commonly referred to as the Black Decade during the 1990s. It explores themes of religious extremism, oppression and ideological manipulation in a distinct setting, mirroring contemporary concerns and reflecting the author's own experiences. Sansal's work captures the imminent dangers posed by religious fundamentalism, intolerance; and the suppression of dissenting voices within a particular socio-political framework.

Through a meticulous scrutiny of the author's deployment of dystopia, it becomes apparent that their primary aim is to engage in a comprehensive assessment, express profound disapproval and denounce, and effectively caution against particular imperfections prevalent within their respective societies of the time. It is regarded as a transcendent dystopia that upholds the concept of progress, extending its relevance beyond a specific time and place.

In contrast, Boualem Sansal's *2084* presents an immanent dystopia that rejects the idea of progress, prioritizing the transformation of society in the present rather than seeking future development. Orwell's *1984* can be considered a transcendent dystopia, surpassing the limitations of a conventional dystopian narrative, as it presents a vision of a future society that resonates across different historical periods and cultural contexts. The novel's enduring relevance lies in its timeless critique of authoritarianism and its assertion that progress and change are possible even in the face of oppressive regimes.

By intertwining the dystopian elements with a belief in the potential for progress, Orwell highlights the urgent need for vigilance, resistance, and the preservation of democratic values in order to forge a brighter tomorrow. On the other hand, in the context of Boualem

Sansal's work, the term "immanent dystopia" refers to a dystopian vision that is deeply embedded within the existing societal structures and conditions. Instead of projecting a futuristic or externalized dystopia, Sansal's narrative has explored the dystopian elements that are inherent within the present society itself.

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## RÉSUMÉ

Cette dissertation porte sur une étude comparative de deux romans dystopiques, *1984* (1949) de George Orwell et *2084 La fin du monde* (2015) de Boualem Sansal. L'objectif de l'étude est essentiellement d'approfondir la conception de la dystopie dans un cadre théorique spécifique: *Deleuze et la schizoanalyse de la dystopie* de RahimeÇokayNebioğlu(2020) et *Discipline et punition - La naissance de la prison*(1995) de Michael Foucault. Nous visons essentiellement à montrer que *2084La fin du monde* de Sansal dépasse l'argument qui en fait une réécriture de l'œuvre d'Orwell. Pour ce propos, nous introduisons les concepts de dystopie "immanente" et de dystopie "transcendante". En fait, l'accent sera mis sur les différentes perspectives idéologiques qui sont enracinées dans divers contextes sociaux, sur la représentation de l'extrémisme politique et religieux, et sur la suppression de la liberté intellectuelle, l'extrémisme politique et religieux, et la suppression de la liberté intellectuelle, dans les romans dystopiques sélectionnés. L'analyse se concentre sur l'examen de la technologie, de la propagande, de la surveillance, de la soumission et du sabotage linguistique. Elle examine la manière dont Orwell et Sansal utilisent la dystopie comme véhicule de critique sociale, en attirant l'attention sur les dangers d'un pouvoir incontrôlé, de la manipulation idéologique, de l'érosion et de la dissuasion, de l'érosion, et de la déterritorialisation de l'autonomie personnelle.

**Mots clés :** Dystopie, Surveillance, Totalitarisme, Fanatisme, Immanent, Transcendance, Panoptique, Fondamentalisme religieux, Déterritorialisation.

## ملخص

في هذه الأطروحة ، يتم التركيز على دراسة مقارنة بين روايتين استشرافيتين، وهما 1984 لجورج أرويل (1949) و 2084 نهاية العالم لبوعلام صنصال (2015). وتهدف الدراسة في المقام الأول إلى التعمق في فهم مفهوم الرواية الاستشرافية ضمن إطار نظري محدد، وهو إطار نظري يتضمن نظرية رحيمة جوكاي نيبوغلو "ديلوز وتحليل الشيزوفرينيا للديستوبيا" (2020) (*Deleuze and the Schizoanalysis of Dystopia*) ونظرية ميشال فوكو "الرقابة والعقاب- ولادة السجن" (1995) (*Discipline and Punish - The Birth of The Prison*) وتهدف الدراسة أساساً إلى إظهار أن رواية سنسال 2084 تتعدى حجة إعادة كتابة رواية أرويل 1984. ويتم ذلك من خلال إدخال مفاهيم الاستشراف "الجوهرية" و"التفوقية". وفي الواقع، سيكون التركيز على تحليل وجهات النظر الأيديولوجية المتنوعة التي تتجذر في سياقات اجتماعية مختلفة، وعلى تصوير التطرف السياسي والديني وقمع الحرية الفكرية في الروايات المختارة. وسيتم التحليل بشكل خاص للتقنية، والدعاية، والمراقبة، والخضوع، والحقل اللغوي الخاص بمفهوم الاستشراف. وسيتم فحص كيفية استخدام أرويل، صنصال للرواية الاستشرافية كوسيلة للنقد الاجتماعي، مع التركيز على تسليط الضوء على خطورة السلطة غير المقيدة، والتلاعب الأيديولوجي، وتآكل الحكمة الشخصية وتشتتها.

الكلمات المفتاحية: الرواية الاستشرافية، المراقبة، الشمولية، التعصب، التفوقية، البانوبتيكية، الأصولية الدينية، التشتيت.