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## **PRESERVING ONE'S HUMANITY IN CHALLENGING TIMES: THE VARIOUS FORMS OF RESISTANCE IN GEORGE ORWELL'S 1984**

This paper will aim to analyze George Orwell's novel *Nineteen-Eighty-Four* (1949) in order to uncover the ways in which the characters in the novel resist the influence of an oppressive totalitarian regime and preserve their humanity, that is, the instincts and impulses which characterize a human subject. The modernist point of view will be chosen as the theoretical framework for analysis, due to the fact that modernist literature focuses on the subjective outlook of a character and foregrounds the complex mental processes occurring in his psyche. The concepts evoked in Lionel Trilling's essay, "Freud: Within and Beyond Culture" (1968), will be referred to when describing the means of resistance that are available to a human subject. Special emphasis will be placed on Freud's idea of biological resistance which is grounded in a person's physiology, and on the argument that exposure to different cultures allows an individual to oppose negative cultural influences. Additionally, the view that sexual liberty defies political authority, as is proposed in Martha Nussbaum's essay "The Transfiguration of Everyday Life: Joyce" (2001), will be taken as an example of how erotic love can also function as a means of opposing the dominant regime.

*Key words:* George Orwell, Lionel Trilling, Martha Nussbaum, totalitarianism, resistance

### **1. Introduction**

Modernism is both a literary and cultural movement that emerged in the late nineteenth century and lasted during the first four decades of the twentieth century (POTTER 2012:2). A defining characteristic of the modernist movement is the emphasis it places on the inner psyche of a human being (QUINONES 2004:3; GASIOREK 2015:247). As Randall Stevenson writes in his book, *Modernist Fiction: An Introduction* (1992), the modernist writers were concerned with the "exposition of mental life" (1992:18). Thus, the authors of this time period foregrounded the intricate processes happening in the mind of an individual. However, in order to accurately portray the inner reality of a character, writers such as Henry James, Joseph Conrad, Virginia Woolf, James Joyce, gradually introduced some novelties to the novel form. Namely, the language and style that the writers used had to be modified in order to "encompass ever more minute mental movements" (quoted in STEVENSON 1992:18). Therefore, the modernist employed the subjective method, which allowed a writer to portray the subjective point of view of a character (PATKE 2013:49). Moreover, the omniscient narrator was excluded as a direct consequence of the fact that

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society had lost faith in an omnipresent God who oversees everything. With the decline of religion, a sense of doubt and crisis permeated throughout the general public, erasing any certainties in life and, this was reflected in literature as well. Thus, without the existence of absolute truths, which religion used to offer to the masses, the vision became subjective in order to portray the self as being abstracted from the world. An individual had to discover the truth alone, without any other mediating authority influencing their reasoning. Furthermore, the focus was no longer on contemporary societal problems or world affairs, but on individual experience. Thus, the conventional linear narrative and logical progressive order was brought into question.

One of the chief influences on the modernist movement proved to be Sigmund Freud's theories, which became available to the English-speaking public in the early nineteenth century (ELLMAN 2010:1). As Stevenson suggests, the preoccupation with the human mind stemmed "from the new extent to which psychology had become a topic of deliberate study" (1992:62). It was due to Freud's theories that society gained a new perception of the human character. The unconscious and the dreamworld became subjects of study. Another reoccurring theme in modernistic writing is the revolt against the reoccurring "portrayal of people as things or objects" (STEVENSON 1992:75). The rise and expansion of capitalism contributed to the increased feeling of alienation. The machine age equated human lives to lucrative resources for exploitation. Therefore, man was considered to be an instrument which enabled the factory owners to gain more wealth. In order to oppose this instrumentalization, modernist writers sought to preoccupy themselves with the inner psyche and, as Stevenson insists, "look within" (1992:76). The detrimental effects of capitalism are also visible in Orwell's novel *1984* (1949). In his novel, the controlling government party values its citizens based on their ability to contribute to Big Brother. Each party member is supposed to assume their assigned role in the hierarchical system of labor. However, any meaningful relations between the party members are forbidden. Personal loyalties are frowned upon, as each party member should only be devoted to Big Brother.

In his essay, "Freud: Within and Beyond Culture" (1968), Lionel Trilling connects Freud to literature because he suggests that both the modernist authors and Freud were curious to examine how the self was treated in the social sphere. He states that "both for literature, as for Freud, the self is the first object of attention and solicitude" (TRILLING 1968:103). Thus, it can be concluded that literature strives to explore the psyche of an individual human being in order to offer an accurate interpretation of the self, similarly to how Freud seeks to describe the role of the self in culture. Trilling uses Freud's life as an example of how a person can resist the influence of a repressive society. He explains that Freud lived in Vienna when the circumstances were very antisemitic, therefore, there were a lot of cultural impediments which marginalized anyone of Jewish origin. Nevertheless, Trilling argues that the unfavorable circumstances which marked Freud's upbringing did not "impair the function of his ego or his super ego" (1968:112), meaning that Freud managed to resist all the negative cultural influences which could have impeded his intellect and contributed to an attitude of intolerance. Freud's ability to oppose the dominant narrative of hatred and tyranny, was, as Trilling argues, grounded in his access to alternative cultures. Namely, apart from being reared in a Jewish family, Freud also studied Greek in

order to get acquainted with the classical period which produced the finest works of art of the ancient world. Additionally, Freud's love for England and the English language also aided him in evading the influence of a restrictive society. Thus, it was due to his access to different traditions and styles of life that Freud succeeded in transferring himself to "a point beyond the reach of the dominant culture" (quoted in TRILLING 1968:112). Namely, by being aware of the existence of other cultures, Freud managed to use the insights he gained in order to juxtapose them to his surroundings. This procedure allowed him to discover all the inadequacies and deficiencies of his own culture.

Another form of cultural resistance, which Trilling attributes to Freud, is what Trilling labels "the sense of oneself as a biological fact" (1968:112). This 'sense' is grounded in our physiological circumstances, that is, in the unique nature of our bodies which differentiates us from other species. Freud was interested in the biological being because he believed that it represented an integral aspect of ourselves which could resist the influence of culture. This revolutionary idea was considered dangerous, as it would threaten to destabilize the widely upheld notion of culture being an omnipotent and indistinguishable construct. Namely, if there exists a part of ourselves that cannot be manipulated by culture, for it is inaccessible to cultural control, then this biological inclination can diminish the high-value society ascribes to culture. Nevertheless, Freud's liberating idea is empowering because it suggests that even if a person's mind is subdued by the dominant ideology, which prevents it from actively revolting against the oppressive regime, their body will still be able to resist the influence of culture. Thus, this biological core will eventually become activated and reject any attempt at subjugation imposed on an individual.

The third type of resistance, which will be foregrounded in this paper, is the resistance through sexual love, which is described in Martha Nussbaum's book, *Upheavals of Thought: The Intelligence of Emotions* (2001). Specifically, in the chapter labeled, "The Transfiguration of Everyday Life: Joyce", which focuses on the motif of bodily love that appears through James Joyce's writings. Nussbaum argues that sexual liberty and erotic love represent a means of opposing the dominant ideology. She postulates that saying yes to sexuality is "saying yes to all in life that defies control" (NUSSBAUM 2001:717). This viewpoint can be explained by arguing that love is, in its essence, the opposite of the hatred and violence that one encounters in the real world. Namely, if a person accepts and cherishes their own body without refusing to answer its needs and desires, then he or she will become more tolerant and accepting of themselves and of others. An individual who accepts their body with all of its imperfections and faults will learn to accept the bodies of other human beings, regardless of whether they stem from different ethnic and cultural backgrounds. Therefore, the tendencies for revenge and aggression will become subdued if erotic neediness remains unrestrained. However, this defense of sexual liberty defies society's norms and standards, which aim to suppress and limit one's sexual freedom through the introduction of prohibitions and restrictions. By advocating that the sexual act is disgraceful and shameful, the governing authorities succeed in distancing and alienating human beings from one another, which invariably leads to solipsism and intolerance of the other. In order to prevent the rise of any excessive and aggressive patriotic tendencies in human beings, a person needs to say yes to sexual love.

## 2. Cultural Resistance

Although George Orwell's style of writing is considered to be far less involuted when compared to those of modernist writers in terms of directness and urgency, the main themes of Orwell's novel *1984* (1949) correspond to those present in modernism. Orwell writes about life in a totalitarian superstate called Oceania. The year is 1984, and The Party, a governing body that is designed to instill obedience into individuals, has taken control of the lives of every citizen in Oceania. The Party's leader, an ominous vague entity called Big Brother, is described as the ideal figure who embodies goodness and love. The novel depicts the life of a thirty-nine-year-old man named Winston Smith. Winston is a member of the Outer Party and he works in the records department in the Ministry of Truth, where he falsifies and alters historical facts and records that conflict with the Party's interests. By describing Winston's position within the Party, Orwell strives to suggest that the "narrative of history has no grounding in reality" and that it can be altered by those in power. (WANNER 2007:54). Moreover, the readers learn that apart from falsifying historical documents, the Party relies on other illiberal measures to ensure the uniformity of its citizens. Namely, in order to create a militant and subservient society, basic human rights are postponed until the imaginary war with two other superstates (Eurasian and Eastasia) is won. Additionally, all the citizens of Oceania are placed under continual surveillance, which aims to uncover any instances of disobedience or unverballed rebellious thoughts. Moreover, the secret law-enforcing body named the Thought Police is employed to locate and eliminate any individuals who are capable of independent and creative thinking, otherwise known as 'thoughtcrime'. Apart from persecuting dangerous individuals who threaten to undermine national unity, the Party is also actively striving to implement a new language called Newspeak, which is supposed to prevent political rebellion by eliminating all words associated with insurrection. However, Winston Smith wants to oppose this unjust system which aims to destroy one's individuality and create a society based on sameness.

In his essay, "Freud: Within and Beyond Culture" (1968), Lionel Trilling proposes that one of the methods of resisting the influence of a repressive culture is for an individual to get acquainted with the existence of different and foreign lifestyles which are not akin to the one they are familiar with. In Orwell's novel *1984* (1949), Winston Smith does just that. He seeks to learn more about the culture and way of life that preceded the totalitarian regime in which he is currently living. Firstly, Winston is interested in the proles and their primitive lifestyle. The proles are described as a "swarming disregarded mass" of people (ORWELL 1949:89), who comprise the overwhelming majority of the population of Oceania. They are deemed to be naturally inferior beings who ought to be kept in a state of subjugation, similar to animals. In the novel, proles are shown to be living in the poorest quarters of the town, where they work, breed, and die without leaving any significant mark on history. Their whole life consists of a set of trivialities, menial distractions, heavy physical labor, and household chores. In other words, the proles are described as an apolitical class of people who behave in accordance with their own biological clock. Additionally, Winston says that the proles are not indoctrinated, for it is believed that they bear no strong patriotic feelings. Due to their primitive rearing and lack of education,

the proles will never begin to contemplate the state of affairs in the world, for any larger injustices are beyond their level of comprehension. Moreover, instances of prostitution, drug peddling, and theft that occur in their communities remain unpunished because the leading authorities do not have a habit of interfering in any prole-related matters. Instead, the proles are allowed to adhere to their own code of morals when confronted with minor transgressions. Thus, in a sense, the proles are allowed to remain human and follow a natural biorhythm which dictates when they will toil, sleep and mate. Their primordial way of life fascinates Winston, who seeks to understand the laws and principles that guide their behavior. One of the reasons why he is engrossed by the proles is the fact that Winston believes they could succeed in overgrowing the government: "If there was hope, it must lie in the proles" (ORWELL 1949:89). Winston's admiration of the working class and his "fantastic and wholly unconvincing hope that the proles might offer salvation" is grounded in the fact that the proles make up eighty-five percent of the population (BLOOM 2007:4). Therefore, due to their large numbers, he believes that the proles could easily rise up and dismantle the current political system if it were not for their passivity and lack of political interest.

Furthermore, in his quest for knowledge, Winston visits the slums in order to learn more about the 'prole culture' and get a better understanding of what life was like before the revolution. An elderly man sitting in a pub catches Winston's attention, and he develops a strong desire to question him: "If there was anyone still alive who could give you a truthful account of conditions in the early part of the century, it would be a prole" (ORWELL 1949:110). Winston's eagerness to learn more about the past and what life was like before the party took control can be interpreted as his yearning to gain access to different traditions and styles of life. Namely, the truths that he would illicit would allow him to contrast the current state of affairs in his country with the knowledge of how life used to be (TRILLING 1968:112). This contrast and comparison would allow him to uncover the inadequacies and deficiencies of his own culture. Additionally, Winston's predilection for foreign and extrinsic artifacts belonging to different cultures is seen in the scene when he comes across a peculiar glass object with an embedded coral inside of it at the small antique show in the prole quarters. He immediately purchases the old object, even though he has no apparent use for it: "What appealed to him about it was not so much its beauty as the air it seemed to possess of belonging to an age quite different from the present one" (ORWELL 1949:121). The true value of the glass object is inherited in its antiquity and prominent aura of a bygone era. Due to the fact that the Party prohibited its members from owning any aesthetically pleasing, or for that matter outdated items, the mere fact of obtaining the glass figure is an act of rebellion. Any intertwining of cultures is strictly forbidden because it could inspire needless questions among the masses and give rise to public discontent. Namely, if the citizens of Oceania become aware of the existence of other, alternative ways of life, which are different from the one they are used to, it could lead to a public revolt. Winston manages to preserve his humanity due to his inquisitive nature and open-mindedness with which he approaches any unknown concept. For example, when Mr. Charrington, the owner of the second-hand shop, leads him to a room on the second floor of the shop, Winston becomes aware of a feeling of nostalgia and longing when viewing the contents of the dusty room. Instead of feeling disgusted or repulsed at

the sight of the tattered and broken furniture, and the smell of mold that filled the small space, Winston exhibits genuine happiness at finding himself in a place that remained untouched by the modern hand.

### 3. Biological Resistance

Trilling explains that every human being possesses an “indestructible core of biological urgency” (1968: 115). This biological aspect of one’s being operates in such a way as to preserve a person’s interests and is not susceptible to external societal pressure. Thus, this biological core allows an individual to assume autonomy from culture because it enables one to elude pernicious cultural influences (TRILLING 1968: 116). For example, if a person’s agency is constrained to a greater degree due to certain sociopolitical circumstances, the physical body will naturally be inclined to rebel against these imposed limitations, even if the mind remains compliant with the status quo. Thrilling’s theory which describes the portion of ourselves that opposes the culture’s quest for the subordination of the self, will be used in order to exemplify the various instances of biological resistance present in Orwell’s novel *1984*.

Winston’s first act of rebellion was to purchase a diary, in which he would “transfer to paper the interminable restless monologue that had been running inside his head” (ORWELL 1949:12). Even though Winston was aware of the fact that writing his private thoughts in a diary was considered a crime punishable by death, due to the fact that any expression of individualism encouraged thoughtcrime, he still proceeded to relay his thoughts onto the paper before himself in a bout of panic. Therefore, it can be concluded that even if Winston knew that this act of transgression would result in his imminent death, the urge to write and to express his innermost ideas and feeling overpowered his reasoning and logic. The body’s need to resist the culture’s dominion manifested itself through the act of writing. As Winston was forbidden to voice his thoughts in public, his body compelled him to release the tension building inside of himself by pouring out his emotions on paper. Even though the mind can be “corrupted or contaminated by societal constraints, the body can still function as a motivational force for action against totalitarian control” (JACOBS 2007:4). Therefore, Winston’s madness becomes “a strategy of resistance”, for it is only when he is free from the influence of reason that he can truly be himself (WANNER 2007:54). His impulse to write is understood as his reaction against the “controlled insanity of the totalitarian society” in which he lives (BLOOM 2007:57). Moreover, each time Winston sat down to write in his diary, his hand seemed to operate on its own accord, as though it was severed from the rest of his body. It was only when Winston came out of his trans-like states of writing that he would become aware of the letters he had jotted down while sitting before the open diary. Another instance where Winston’s body is shown to have dictated his action was when he had accidentally, after a purposeless walk around the prole’s district in London, emerged before Mr. Charrington’s shop:

“The instant he allowed his thoughts to wander, his feet had brought him back here on their own accord. It was precisely against suicidal impulses of this kind that he had hoped to guard himself by opening the diary” (ORWELL 1949:84).

The fact that Winston admits that one of the reasons why he began writing in his

diary was to ward off any self-destructive urges, exemplifies the fact that he was aware that his biological makeup influences his decision-making and reasoning. Despite the fact that Winston promised himself that he would never return to the small secondhand shop in the prole's quarters, as soon as his mind drifted away from the present moment, his feet led him in the direction of the shop. Again, special emphasis is placed on the agency of the physical body. In this instance, Winston's feet play a decisive role in influencing his course of actions. The moment when the mind's authority over the body subsides, the body begins to behave in a self-preservative manner that may not be compliant with the person's current situation. In this case, Winston's body strives to satisfy his secret urge for cultural fulfillment and enlightenment, even though this urge is incongruous with the laws and regulations in his country. Nevertheless, the body operates in such a way as to fulfill the interests of the individual self and not the interests of the public (TRILLING 1968:114). Therefore, it rejects the norms and standards proposed by society, even if such an imprudent course of action will directly endanger the individual in the long haul. As Orwell quotes: "In moments of crisis one is never fighting against an eternal enemy, but always against one's own body" (ORWELL 1949:91). The individual self's interest is always to break free from culture and to preserve its autonomy. A third and most revealing instance of biological resistance is encountered in the scene where Winston was performing the Physical Jerks, a morning exercise routine that is broadcast for the members of the Outer Party. At one point, the instructor demanded that everyone ought to try and touch their toes. Winston reluctantly bent down before the telescreen and reached his fingers out towards his feet. However, as his thoughts had drifted away to other topics, his ungoverned body refused to comply with the loathsome physical task that brought discomfort to his legs and knees. It is clear that his instincts appeared to be "more powerful than intention" (JACOBS 2007:7). The small lapse of concentration resulted in Winston receiving a scolding from the telescreen: "'Smith!' Steamed the shrewish voice from the telescreen. '6079 Smith W! Yes, you! Bend lower, please!'" (ORWELL 1949:36). In a world where a single eye twitch or involuntary movement of the lips could give away a person's thoughts and intentions, an individual was compelled to remain enigmatic for their own safety. Therefore, Winston's failure to mask his intentions exposed him to the leading authorities. The incongruity between his actions and intentions, that is, between the bodily act of partially reaching for his toes and his intent on actually touching them, exemplifies the body's revolt against the mind's acceptance of the norms and standards which invariably harm the individual.

#### 4. Sexual Resistance

In the chapter, "The Transfiguration of Everyday Life: Joyce" (2001), Martha Nussbaum postulates that erotic love allows people to liberate themselves and others from the oppressive and violent tendencies present in society. She recognizes that societies' failure to acknowledge the needs of the body fosters a culture of intolerance and hatred. Therefore, Nussbaum argues that it is only by advocating sexual liberty that humans can renounce the narrative of hatred and become more accepting of other individuals belonging to different ethnic backgrounds (NUSSBAUM 2001:716). Moreover, Nussbaum links sexual repression and violence. She states that in a society where sexual frustration can

easily be harnessed into destructive impulses, indulging in one's erotic desires would extinguish ethnocentrism and antipathy towards other races. Nussbaum's arguments will be taken as a framework for understanding how erotic love functions as a means of countering political orthodoxy in Orwell's *1984* (1949).

Throughout the novel, one of the key objectives of the Party is to suppress any erotic urges in its citizens due to the fact that sexual desire is thought to be incompatible with loyalty to Big Brother. Namely, the energy which is kindled by lustful desires and bodily prohibitions is supposed to be redirected to worshipping Big Brother. The party aims to leave its citizens in a tense state where they are desperately in need of sexual release, so as to channel their intense feelings of hatred and adoration into political zeal. Thus, the sexual act is shown to be stripped of its pleasure value as marriage is reduced to a loveless union between two Party members which would hopefully result in the creation of offspring. Any personal loyalties or tender feelings between the spouses are considered to be subversive to the Party's interests because every individual has a first and foremost duty towards their homeland. After having been reared in such a community where sex is viewed as a despicable and shameful act that is devoid of any passion, Julia's voluptuous appearance immediately aroused feelings of aggression and hatred in Winston when he first sees her. As Julia emblemizes the "the nature of the bodies under the rule of Big Brother" Winston initially detests her existence (JACOBS 2007:8). The crimson sash of the Junior Anti-Sex League and her gray Party attire led him to believe she was just another mindless puppet of the system: "I hated the sight of you...I wanted to rape you and then murder you afterward" (ORWELL 1949:108). Winston's sadistic fantasy of Julia can be explained by evoking Nussbaum's statement, where she claims that the root of hatred is the "refusal to accept erotic neediness" (NUSSBAUM 2001:717). Winston despised Julia because he could not engage in a sexual relationship with her. It is only after Winston learned that he could possess her physically, that his feelings of anger and resentment dissipated. This occurrence testifies to the fact that sexual privation fuels an attitude of intolerance and hostility among people. As soon as Winston and Julie had slept with each other, all of Winston's negative emotions became substituted by a positive feeling of bliss and peacefulness. Moreover, Orwell describes their act of sexual transgression as "a blow against the Party" (ORWELL 1949:112). The fact that sex is equated with a political act of rebellion emphasized the fact that erotic love is a clear anti-thesis to everything that the Party stands for. Sexual puritanism is advocated by the Party due to the fact that the ability to indulge in erotic desires can allow an individual to experience personal freedom and enjoyment within a system that thrives off of people's repressed emotions. Order and obedience will ensure as long as the people of Oceania are kept in a constant state of yearning. Any excess negative emotions in the form of hatred will be directed towards traitors such as Goldstein, and any positive emotions, in the form of adoration, towards Big Brother. Thus, if Winston and Julia exhaust energy while they are making love, they will afterward feel drained and unmotivated to engage in any political activities. The Party does not want its subjects to feel content and appeased, instead, they want to always keep them alert and energetic. "By denying a satisfying bodily existence to its members, the Party intensifies the importance and effectiveness of the Party-designed experience" (JACOBS 2007:6). This repressive lifestyle invariably leads to the destruction of the self, as life is viewed as a monotonous sum



of events where the only available venting points are the cathartic political rituals of hatred and adoration. Nevertheless, once Winston and Julia start to periodically see each other, Winston's physical state improves. He stops drinking gin and even gains a healthy amount of weight. Additionally, Winston's varicose ulcer subsides and his coughing fits reduce: "The process of life had ceased to be intolerable, he had no longer any impulse to make faces at the telescreen or shout curses at the top of his voice" (ORWELL 1949:133).

Before meeting Julia, Winston's job was described as his greatest pleasure in life, implying that he had no other interest or pastime to which he could devote himself. He was alienated from other people, both in the workplace and the personal sphere, so he sought cheap satisfaction in the form of alcohol and cigarettes. However, as soon as Winston and Julia begin to be involved with each other, their secret love affair introduces some sort of novelty into their lives and makes the "process of life" bearable (ORWELL 1949:186). Namely, for the first time, Winston experiences what it feels like to be in a loving and intimate relationship with someone, so this unfamiliar and unique encounter shifts his focus away from the Party and their politics. Thus, Winston's "psychic and physical wounds of oppression" become healed (JACOBS 2007:8). For the first time, he does not feel the need to partake in the Party's daily Two Minutes Hate, which is designed to allow the citizens of Oceania to express their personal grievances and dislikes towards enemies of the state. Now that Winston is sleeping with Julia, his tendencies for revenge and aggression are subdued because his "impulse for revenge is cut short by arousal" (NUSSBAUM 2001: 717). For the first time Winston feels satisfied and content, therefore, the Party and its policies do not concert him. He has relieved himself of any excess negative feelings and does not feel the need to participate in the ecstatic rituals. Thus, in a sense, Winston has found his personal happiness. However, a happy and satisfied party member is considered dangerous in the eyes of the state power, due to the fact that the Party cannot employ its tactic of physiological manipulation on that individual.

## 5. Conclusion

Although some critics consider Orwell to be a "social realist" due to his ethical and political commitment to social realism (SHERRY 1987:85), the themes which he explores in his novel *1984* (1949) are considered to be characteristic of modernist literature. As a writer, Orwell had managed to capture and portray "the assault upon the human mind and body which characterized the first few decades of the twentieth century" (quoted in MAYERS 2005:93). The novel *1984* (1949) documented the brutality and violence employed against the human subject, which threatened to destroy the spirit of man. It is through the eyes of Winston Smith that the reader experiences the cruel and dystopic state of affairs in the novel. Winston's individual experience and his subjective worldview forge a political and ethical vision of life that the reader follows, just like in a piece of modernist writing. Throughout the novel, Winston's greatest aspiration is to preserve his own humanity in an age of conformity and subordination. In order to achieve this dangerous feat and protect his individuality, he opposes the dominant regime by resorting to cultural, biological, and sexual forms of resistance. Winston's interest in other cultures, that is, his fascination with the lifestyle of the proles, allowed him to maintain an attitude of tolerance and inclusion. Instead of rejecting anyone who was not a party member, Winston

attempted to understand and study the individuals who were deemed to be subhuman in the eyes of the state. Additionally, Winston's interest in artifacts belonging to the previously forgotten era served to further his imaginative capacities and keep the human spirit of curiosity afloat. Secondly, Winston's body strove to preserve its autonomy by rejecting the negative influence of culture. By refusing to comply with the restrictive norms and regulations put forward by the Party, Winston's biological being attempted to revolt against the oppressive system that limited his freedom. Even though Winston is shown to be alarmed by his body's natural instinct to refuse being situated in intolerable situations, he could not control his biological being, which functioned in such a way as to ensure the protection of his personal interests. Finally, giving in to the erotic impulse aided Winston in evading the government's manipulative strategy to control and exploit a person's libido. By adhering to his sexual urge, despite the government's prohibitions, Winston managed to preserve his humanity and oppose the Party's plan to turn him into an instrument of hatred. Thus, his erotic affair with Julia allowed him to clench his thirst for sexual gratification and achieve a blissful state that extinguished any nationalistic tendencies in him.

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## **OČUVANJE LJUDSKOSTI U IZAZOVNIM VREMENIMA: RAZNI OBLICI OTPORA U DŽORDŽ ORVELOVOM ROMANU HILJADU DEVETSTO OSAMDESET ČETVRTA**

Ovaj rad ima za cilj da analizira Džordž Orvelov roman *Hiljadu devetsto osamdeset četvrta* kako bi otkrio načine na koje se likovi u romanu odupiru uticaju represivnog totalitarnog režima i očuvavaju svoju ljudskost, odnosno instinkte i impulse koji karakterišu ljudsko biće. Za teorijski okvir za analizu biće izabrano modernističko gledište, zbog činjenice da modernistička književnost u prvi plan stavlja subjektivni doživljaj lika i fokusira se na složene mentalne procese koji se dešavaju u njegovoj psihi. Koncepti koji se pominju u eseju Lajonela Trilinga, „Frojd: unutar i izvan kulture” (1968), biće upotrebljeni kada se opisuju sredstva otpora koja su dostupna ljudskom subjektu. Poseban akcenat će biti stavljen na Frojdovu ideju o biološkoj otpornosti koja je zasnovana na fiziologiji osobe i na argumentu da izloženost različitim kulturama omogućava pojedincu da se suprotstavi negativnim kulturnim uticajima u svojoj sredini. Pored toga, stav da seksualna sloboda prkosi političkom autoritetu, kao što je predloženo u eseju Marte Nusbaum „Transfiguracija svakodnevnog života: Džojls” (2001), biće uzeto kao primer kako erotska ljubav takođe može da funkcioniše kao sredstvo suprotstavljanja dominantnom režimu.

*Ključne reči:* Džordž Orvel, Lajonel Triling, Marta Nusbaum, totalitarizam, otpor