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CAPRA

COACHING

English Booklet:
1984

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Common Module-Text and Human Experience: 1984

“Dictatorship naturally arises out of democracy, and the most aggravated form of tyranny and slavery out of the most extreme liberty.” - Plato

Overview

The new Common Module (Texts and Human Experiences) broadens the scope of textual analysis available to students beyond the more specific past modules. You are now encouraged to take a more philosophical approach to your texts, examining how they strive to represent human experiences and “the role of storytelling throughout time”. The rubric makes broad sweeping statements to this effect and encourages students to consider all the ways in which human experiences and texts are related. There are a few key ideas however worth considering when planning an essay on 1984:

1. How the mode of poetry informs the level of human experience represented, and the ways in which it can be conveyed (poems mainly operate on metaphorical and emotional levels, relying on poetic techniques rather than plot/character).
2. How the poem relates to the reader (is it didactic, how might the poem impact the way we see ourselves and the world)
3. Generally, what element of the human experience does the text explore and how does it do so. This could be universal and relatable, or more abstract and private.

In your essay you must make it obvious that you understand the medium of expression you are working with, and as always bolster all your arguments with techniques.. It is also good to demonstrate some understanding of the writer’s style by relating the each of the tripartite sections together. As you read these novel keep in mind the variety of ways of approaching them as human experiences – we can read *The Conversation* (below) as engaging us in an experience with pathos and relatable simile/metaphor etc, and at the same time alienating us by relating distant and abstract memories of the past with nostalgia that we ourselves don’t own. By approaching each poem from as many angles as possible you will best prepare yourself for the kinds of questions you are likely to get in paper 1, designed specifically to prevent students from using memorised essays.

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Context

Personal Context for George Orwell

Orwell had a very interesting life, he was born in India, went to a private school in England, worked in Burma and lived with coal miners in England. He fought in the Spanish civil war for the Republicans against Franco's fascist regime. The violence of a dissenting Stalinist faction in the war was a major factor in Orwell's hatred of Stalinism. During WWII he worked for the BBC in propaganda. All of these experiences showed him corruption and violence in a very tangible way and led to his being an iconoclast.

As well as his novels, Orwell wrote many essays in his life. He details his reasons for becoming an author in his essay "Why I Write", where he explains his very explicitly political agenda, though he also acknowledges that there is more to his purpose than that. He writes:

"I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose"

This provides insight into the fact that he found writing both a process of exploring the political issues of his age but also as a way to express creativity. These two issues are further emphasised as he writes:

"[A writer's] subject matter will be determined by the age he lives in"

"I could not do the work of writing a book... if it were not also an aesthetic experience"

This essay is very worth reading to better understand the purpose of Orwell's writing. http://orwell.ru/library/essays/wiw/english/e_wiw

His essay, "Politics and the English Language", looks more closely at some of these issues and provides great insight into the importance of language to Orwell. He critiques writing from his time and suggests that:

"Political language... is designed to make lies sound truthful and murder respectable, and to give the appearance of solidity to pure wind"

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This essay highlights many of the issues dealt with in 1984, applied directly to Orwell's context. It is well worth a read for students interested in language in this text or the relationship between context and the text. All of his essays are available online.

https://www.orwell.ru/library/essays/politics/english/e_polit

Historical Context

1984 was written in the wake of WWII and the despair of this period is evident throughout the novel. There are clear references to the fascist and communist governments of the age. Fascist governments had existed in Germany and Italy prior to and during WWII, and the Spanish Civil War which Orwell fought in was actually won by the fascists and Spain remained fascist until 1985, when their dictator, Franco, died. Fascist states were totalitarian and ultranationalist, meaning that the societies were heavily controlled by the government, and opposition, as well as those who didn't fit the ideal of the nation, were oppressed.

1984 borrows many ideas of how to suppress its citizens from Nazi Germany. Hitler believed it was of vital importance that the youth be indoctrinated, which was achieved through the Hitler Youth, who would commonly report on their parents. Nazi propaganda minister, Joseph Goebbels, combined relentless propaganda with the threat of violence in a very effective method to prevent anyone rebelling.

It was not just the fascist regimes of the age that Orwell was concerned with. The communism of the Soviet Union also used brutal tactics, mirrored in 1984. The Great Purge in Russia saw 600,000 'counter revolutionaries' murdered by the state. The NKVD were the secret police and their operations are clearly mirrored by the Thought Police. Both Nazi Germany and the Soviet Union had a cult of personality for the dictator. Religion in both states was discouraged and a 'religion' of worship for Hitler and Stalin grew in its place, reflected in Big Brother.

There is also a clear influence of war-time England, especially with the text set in London. During the war London faced unprecedented bombing, called the Blitz. This, along with the general effects of total war, led to strict rationing. During the war, Orwell worked for the BBC

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and he was instructed to lie and essentially rewrite history. Propaganda and distortions of fact were prevalent in the fascist and communist countries, but also in Britain.

Owing to all of this wide-spread death and despair, questions were being raised at this time about the worth of human life. World War I saw men sent ‘over the top’ to their death in waves, years after it had proved an inefficient tactic. The mass death of two world wars, especially with the horrors of the Holocaust and the atrocities committed by many, especially Japan, shook society immensely. The ability for a weapon as devastating as the nuclear bomb to exist further emphasised this. Did life have any meaning? As Joseph Stalin said, *“The death of one man is a tragedy. The death of millions is a statistic.”* This is the climate in which 1984 was written.

Plot

The novel is broken up into a three-part (tripartite) structure. The first part establishes the world of Oceania. In the second part, Winston begins to develop as an individual and a sense of hope is created. In the third part, any hope is crushed as Winston and all of his humanity are destroyed.

<p>Part 1</p>	<p>Winston, a member of Oceania’s Outer Party, works for the history-altering Ministry of Truth. Winston hates the oppressive and invasive Party and much of the opening scene is spent describing the drab and depressing life. Winston begins to write a diary, an illegal act, in a place where the telescreens in his apartment cannot see. He particularly fixates on a brief interaction with O’Brien, suspecting the high ranking Inner Party member may be some sort of rebel. He also noted a girl with dark hair, who he feared suspected his hatred of the Party. He rediscovers Mr Charrington’s junk shop where he had found the diary.</p> <p>Much of this part is focused on depicting the world of Oceania and on Winston writing in his diary.</p>
<p>Part 2</p>	<p>The girl with dark hair sends Winston a note which reads, “I love you”. It is revealed that her name is Julia and they begin a secret and passionate affair. They see sex as an act of rebellion. Winston’s hatred for the party only increases until one day O’Brien invites him to his apartment. O’Brien recruits Julia and Winston into the Brotherhood, a rebellion group headed</p>

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	<p>by Emmanuel Goldstein, the greatest enemy of the Party. He receives the <i>Theory and Practice of Oligarchical Collectivism</i>, written by Goldstein. This book explains the way the Party works using its three tenants, "WAR IS PEACE, IGNORANCE IS STRENGTH, FREEDOM IS SLAVERY". After reading some of this, Winston says to Julia, "We are the dead", which is then repeated from behind a picture. They are captured by the Party, with Mr Charrington having been a spy the whole time.</p>
<p>Part 3</p>	<p>Winston and Julia are taken to the Ministry of Love to be tortured. Winston is determined not to be broken and in particular not to betray Julia. O'Brien is his key torturer. He is kept for an unknown amount of time, as they strip him of his humanity and his understanding of truth, though he holds onto the fact he has not betrayed Julia. That is, until he is taken to Room 101, where they threaten to let rats eat his face, his greatest fear. He exclaims "Do it to Julia! Not me! Julia! I don't care what you do to her!" The party has officially won and the novel ends on a deeply nihilistic note, "He loved Big Brother".</p>

Module connections

1984 connects to our modern world in a lot of interesting ways that are well worth thinking about yourself. Some key examples are the growing distrust of mainstream media with the prevalence of alternative facts, fake news and clickbait. 1984 also sheds light on totalitarian governments and this has yet to cease being relevant since its publication, especially since Trump's inauguration, as sales have gone up 9,500 percent. 1984 gives us a timeless insight into what it is like to be an individual in a totalitarian government, as well as a complex rendering of the 'how' and 'why' these regimes exist.

Storytelling throughout time: 1984 is almost a classic example of a hero's journey but it is very deliberately distorted/subverted. Winston is an individual against the world, a common trope, though he is completely and utterly defeated in the end, showing the capacity of these totalitarian governments to fully strip individuality. 1984 also connects to wider ideas of storytelling, particularly through the intertextual reference to Shakespeare: "*Winston woke up with the word 'Shakespeare' on his lips*". This engages 1984 in a dialogue with other modes of storytelling, and relates the self and the concept of individuality to a wider world of storytelling.

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Insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations: Much of what Orwell is doing is pointing at the ways that people can allow a regime like this to exist. He gives a name to these paradoxes; doublethink, which is the ability of people to believe something hypocritical, taken to its extreme. The world of 1984 not only exhibits paradoxes, it enforces them, with Winston tortured until finally "*he saw five fingers*", despite knowing that O'Brien was holding up four. Winston is presented as an anomaly within the society, though his behaviors and motivations are far more rational and understandable to the reader than the majority of characters introduced, showing the impact of the society to determine the norm and thus what deviates from it.

Symes as an anomaly. Inconsistency of kids snitching on their parents.

He wants us to consider the role that we have in allowing and preventing this future and it isn't a prediction so much as it is a warning.

Human qualities and emotions: Winston is posed as a relatable person in a world of people brainwashed and he persistently seeks objects and knowledge that 'proves' the existence of human qualities and emotions in himself others.

Collective human experiences: There is a sense of universality in the text, as totalitarian governments, especially at the time, appeared in many different places, and by setting it in England, Orwell was directly connecting it to his audience. This highlights the capacity of this kind of suffering and oppression to be universal. Yet Winston still maintains a sense of yearning for connection to some sort of collective history and society. This is shown especially as Winston thinks "*It was curious to think that the sky was the same for everybody.*" Winston aspires to have a collective experience but the nature of the society strips both individuality and community.

Connections between themselves, the world of the text and their wider world: This is a good point to think about your own experiences and how they relate to 1984 and the world. There is a massive contrast between the way technology has allowed us to become a very individualized society while in Oceania it is used to strip individuality. What is your relationship with technology? Is it the 'typical' one? How does that connect (or disconnect) to 1984? Are we, to an extent, agreeing to be in the position that Winston was forced into through our use of social

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media? Orwell's ideas of technology can seem terrifyingly close to our reality but what, if anything, does this mean for us?

It is interesting to consider that by the end of the novel there is essentially no self and the world. All individuality is effectively decimated, and there is no hope for the future. Does this ending challenge any of your assumptions about what a book should do? Does it cause you to reflect on our world and think about similarities in our society and whether it could potentially look like Oceania?

Philosophical Ideas

Modernism

Modernism was a mode of thinking and creating that was popular in many different forms, mainly from the 1910s to the 1960s. It was a reaction to the changing times, particularly advancements in technology and the globalisation that resulted from WWI, and after WWII it especially dealt with the changing worth of human life. It was a re-examination of every aspect of society that involved a sudden break in traditional ways of viewing the world. Core to modernism was the idea that art could be made that was objectively better in how it represented the world, and as such it rejected realism and other ways of creating that came before. It involved aesthetic introspection, leaving the composer to reflect on how they experience life and how that can be best conveyed. This led to many experimental styles, though Orwell's simplistic style is no less deliberate. He believed that clarity of expression was directly linked to clarity of thought and tried to represent this.

Existentialism

Existentialism is often used quite broadly and there are multiple working definitions of it, but the one which I prefer is thus: For most of human history there was an idea of human *essentialism*. This is the idea that there is something that makes us innately human, be it a soul, a connection to God or something else, and this idea goes back to ancient Greek philosophers such as Plato. We are human because of our *essence*. Existentialism radically questioned this. It questioned the supposed meaning of life and asked whether there was any reason that we were human at all. This new line of thinking was absolutely radical at its conception. Whilst some philosophers approached this new line of thinking with dread and concern, some found it ultimately freeing, the idea that there is no distinct meaning or purpose in life, so we are able to

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construct our own. It grew in popularity after WWII, since the mass tragedy was difficult to reconcile with typical understandings of the world and humanity.

Nihilism

Nihilism is a philosophical stance that is often tied to existentialism. The term stems from the Latin “nihil” meaning nothing, which is essentially what the philosophy believes in: nothing. Nihilists believe that life is without objective meaning and often despair at this. Where some existentialists, such as Albert Camus, find freedom in the meaninglessness of life, nihilists are often disheartened by this. Nihilism suggests that everything, humanity and the universe, is without any purpose or meaning. The newly dispensable nature of human life fueled this idea. Late 19th century philosopher Friedrich Nietzsche famously wrote that “God is dead and we have killed him”. This line of thinking is certainly present in 1984, since before they had even been captured, Julia and Winston said “*We are the dead*” which Winston explains by saying “*So long as human beings stay human, death and life are the same thing*”. The end of the novel is especially nihilistic, as it seems to suggest that there is no use in having hope.

Be cautious, however, in assuming that Orwell was strictly a nihilist. He was certainly trying to deal with questions of meaning and 1984 is in many ways nihilistic, but his other works, especially his essays, make it evident that he thinks this fate for humanity can be avoided if a sufficient effort is made. It is important to look at 1984 more as a warning than a prediction.

Dystopia

Dystopia literally means ‘Not-good place’. Where a utopia is a perfect society, a dystopia is the opposite. Dystopias are imagined worlds, most commonly set in the future, which usually have an oppressive post-apocalyptic society. Often these are used to draw attention to real world issues by taking them to their extremes. Examples of dystopias include *The Handmaid’s Tale* and *The Hunger Games*.

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Themes and Analysis

Individuality and Humanity

In 1984, the society functions because people have surrendered their individuality and humanity. The text portrays a dystopian future, one which serves as a cautionary tale for what will happen if we are to surrender our individuality. Winston struggles throughout the novel to retain a sense of humanity. Winston does this through hoarding items, such as the paper weight, a key motif within the novel, detailed with sensory imagery, emphasising his humanness:

"It was a heavy lump of glass, curved on one side, flat on the other, making almost a hemisphere. There was a peculiar softness, as of rain-water, in both the color and the texture of the glass. At the heart of it, magnified by the curved surface, there was a strange, pink, convoluted object that recalled a rose or a sea anemone"

His journaling is an attempt to prove to himself that he is a real and irremovable person, that he cannot so easily be made an "unperson" and to assert his humanity. The journaling can be read as an example of metafiction, as Winston, much like Orwell, sees the only thing to do while faced with these catastrophic conditions is to write:

"To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone- to a time when truth exists and what is done cannot be undone"

Towards the end, as he is being tortured, Winston begins to question his humanity. He uses rhetorical questions and speculative language to do this:

"Was he, then, alone in the possession of a memory?"

"He wondered... whether he himself was a lunatic. Perhaps a lunatic was simply a minority of one."

The three part structure centres around Winston's journey as an individual, though it subverts the usual trope of the individual's journey. In the first part Winston is attempting to retain his identity in a society trying to repress it. The second part sees a liberation for his individuality as

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he rebels with Julia. The third part strips him of any sense of humanity and individuality, despite his struggle to retain it.

Settings reflect individuality, with the bleak descriptions of most of London juxtaposing with that of room above Mr Charrington's shop:

"Winston looked round the shabby little room above Mr Charrington's shop. Beside the window the enormous bed was made up, with ragged blankets and a coverless bolster. The old-fashioned clock with the twelve-hour face was ticking away on the mantelpiece. In the corner, on the gate-leg table, the glass paperweight which he had bought on his last visit gleamed softly out of the half-darkness"

The cumulative and detailed imagery create a picture of a room that is filled with possessions and meaning. The clock is symbolic of the connection it has to how life once was, the life which Winston longs for. The significance of setting to a sense of individuality is also expressed through Julia and Winston's first meeting place:

"Winston picked his way up the lane through dappled light and shade, stepping out into pools of gold wherever the boughs parted. Under the trees to the left of him the ground was misty with bluebells. The air seemed to kiss one's skin"

The imagery here is especially beautiful. Winston clearly values nature and the reprieve it gives him from the bleak and bombed London.

Power

The Party holds absolute power in 1984. It is a power so complete that they are able to control and monitor thoughts, they are able to rewrite history. James Burnham's *The Managerial Revolution* serves as a clear inspiration for much of the power dynamics and organisation of the state. Published in 1941, it warned that managers and bureaucrats would seize power for power's sake and that the world would ultimately comprise of three super states. Orwell wrote about Burnham and the influence of his thinking is very apparent in 1984, it is from his understanding of power that Oceania arises.

The *Theory and Practice of Oligarchical Collectivism* offers metafictional exposition about the functioning of Oceania. Once it is revealed that O'Brien is working for the Party, whether or not

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this is an accurate account becomes ambiguous. If presumed to be true, it provides an interesting insight into the dystopian society:

“The primary aim of modern warfare... is to use up the products of the machine without raising the general standard of living”

The statements in this text, such as this one, are hyperbolic and paradoxical, though this corresponds with the laws and governance of Oceania. Orwell uses the issues of his context, in this example that of total war, and extrapolates them to their most catastrophic end.

Once Winston receives the *Theory and Practice of Oligarchical Collectivism*, where the workings of the Oceania are clearly explained, Winston realises that:

“He understood how; but he did not understand why.”

In a monologue of exposition, O'Brien reveals to Winston 'why', it is simply because the Party's aims are power for powers sake:

“The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power.”

This hyperbolic language is further emphasised by the subverted aphorism:

“Power is not a means, it is an end.”

Language

Orwell loves to have sections of exposition, explaining not just what is happening in the text but also as a way to explain the problems he has with the world, such as this one:

“Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten.”

This scene is quite ironic because Syme explains the alleged beauty and brilliance of Newspeak, but for the responder and for Winston it's terrifying.

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A neologism is a newly coined word or expression. These are found all throughout 1984, especially since they are creating a whole language, with words such as “doublethink” and “ungood”. Some of the neologisms have even found their way into our vernacular, like ‘Big Brother’, ‘doublethink’ and ‘thoughtcrime’. Because of this, in 1984 there is this double layer of neologism, where they are new words in the book but in some cases they become new words for us.

Orwell uses a reference to Shakespeare after Winston had a sexual dream, mainly about the rebellious nature of the act. This serves as a symbol for the potential of language, its richness, beauty and depth, everything that Newspeak lacks. Shakespeare actively invented words all throughout his works, while the Party is taking words out.

“Winston woke up with the word ‘Shakespeare’ on his lips”

Rebellion here is shown not through activism or protest, but through expressing sexuality and appreciation for the aesthetic qualities of nature, which are enough to get a person made into an ‘unperson’.

The nursery rhyme, *Oranges and Lemons*, is another motif throughout the text. To Winston, this nursery rhyme is a symbol of humanity and history. He tries to find the whole song, getting it line by line. Owing to the rhyme’s ominous ending, however, it actually foreshadows the tragedy to come. His pursuit of individuality, history and language could only ever one way in Oceania. This is the full song <http://www.wordsforlife.org.uk/oranges-lemons>

Language has gone in the opposite direction than Orwell predicted, we have so many words that it can be difficult to sort through and find meaning. To learn more about this idea, read: <https://www.theatlantic.com/magazine/archive/2019/07/1984-george-orwell/590638/>

Surveillance and Propaganda

The Panopticon is a theoretical design for a prison in which a guard could supervise anywhere without being seen. It was designed by James Bentham in the 18th century. It has become a major theoretical idea since Orwell’s time but the principle of always being watched and never quite knowing how or when is a driving factor in the whole text.

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"There was of course no way of knowing whether you were being watched at any given moment"

Thoughtcrime, is a major theme throughout the novel. The neologism represents the depth and pervasive nature of the surveillance. Thoughtcrime and the Thought Police are often mentioned through exposition using an ominous tone, and the language is high modality.

"The patrols did not matter, however. Only the Thought Police mattered"

"Thoughtcrime does not entail death: thoughtcrime IS death"

"Your worst enemy, he reflected, was your own nervous system."

Censorship is present throughout the novel, especially in the Ministry of Truth, where Winston works. This name is ironic, and so is much of what occurs there. Orwell actually worked at the BBC during WWII and the text is critical and satirical quite explicitly of their methods of rewriting events in the war.

"The lie passed into history became the truth"

Propaganda aids the efforts of the Thought Police. It is modelled on Nazi propagandist Goebbels' idea of bombarding the masses until their senses are exhausted and they believe it/surrender to it. Airstrip One is described as having:

"No colour anywhere, except the posters that were plastered everywhere"

This imagery and juxtaposition creates a sense that the Party and Big Brother are all encompassing and are omnipresent.

Gender

Gender in 1984 is complex and multifaceted. It is quite progressive for the time it was written in, though there is still much sexism embedded within the text. Gender is tied to sexuality throughout the novel vitally.

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Julia is characterised as strong, rebellious and overtly and proudly sexual. She initiates the relationship between her and Winston, glad to rebel against the Party. She and Winston claim to 'love' each other, but for them both, the relationship is almost exclusively sexual. She sends him a letter which reads:

"I love you"

The second part of the novel is defined by the ramifications of this note. She does not know him at all at this point, and this foreshadows the physical nature of their relationship going forward. She has little interest in Winston's passions, and he finds himself often bored by her disinterest.

Winston initially had wanted to sexually assault and murder Julia, in an assessment of her character that is ironically and entirely subverted later:

"He hated her because she was young and pretty and sexless"

Here the rule of three is used to expose his deeply sexist mode of thinking. While his problem with her is primarily that she was representative of the Party, this quote emphasises that it was also her lack of traditional femininity and her sexual unavailability that caused him to detest and feel violently toward her.

Winston and Julia only seem to meet up to have sex and he never really enjoys her company as a person, going so far as to tell her she is:

"only a rebel from the waist downwards"

This is a synecdoche, implying that she was too stupid to want to rebel in any way other than through sex. This is a good example of the complexity of gender in this text because Winston often renders her as only a sexual object but then also resents this.

Oceania does give women an equal role as men, for the most part. This sense of equality is accompanied by a restriction of any expression of femininity. This is symbolised best by the imagery of:

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"A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls"

The mention of colour juxtaposes the bleakness of the world as it is typically described, emphasising it. Here it is shown that women wear the same gender neutral overalls, designed to denote class and repress individuality, as well as femininity. One way that Julia rebels is:

"She had painted her face"

This is an act of simple rebellion, and the diction denotes the extent to which this is unfamiliar to the characters. This depicts the freedom of expression the Party denies and specifically how it represses expressions of femininity.

One way that women and men are distinguished is their roles at "Pornsec":

"All the workers in Pornosec.. except for the head of department, were girls... The theory was that men, whose sex instincts were less controllable than those of women, were in greater danger of being corrupted by the filth they handled"

This exposition shows the inherent sexism that exists within the Party and their conception of female sexuality. This is almost an ironic foreshadowing of the hugely sexual nature of Julia which is later shown. The head position of men despite this also shows that women in Oceania are considered incapable of leadership and thus still secondary to men.

The fat prole woman is metonymic of the complex relationship 1984 has with gender. Winston sees her as "beautiful", though unlike Julia, she is not an object of sex. He sees her as beautiful because he sees her as a symbol of freedom and of fertility, which can be seen as hope for the future. She represents everything he wants to be, free to think and act. He asks:

"Why should all women be idealistic to be beautiful? Look at that wide waisted beautiful old woman, why can't she be considered beautiful?"

This rhetorical question is a very progressive thought, one which is still raised in many modern conversations about gender and beauty standards. What Winston's fascination with this woman tells us about the human experience? How is it challenging beauty standards? What, if anything, can it tell us about beauty and ideas of beauty?

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Resources

- Resources I got through USyd so I'm not sure how they could access them, but they are very interesting
 - Oceania's Totalitarian Technology: Writing in Nineteen Eighty-Four
 - <https://muse-jhu-edu.ezproxy1.library.usyd.edu.au/article/695980>
 - Truth and Freedom in Orwell's Nineteen Eighty-Four
 - <https://muse-jhu-edu.ezproxy1.library.usyd.edu.au/article/395666>

- Great for looking at self and the world
 - Doublethink Is Stronger Than Orwell Imagined
 - <https://www.theatlantic.com/magazine/archive/2019/07/1984-george-orwell/590638/>.
 - Orwell's "Second Thoughts on James Burnham" and 1984
 - https://www-jstor-org.ezproxy1.library.usyd.edu.au/stable/25111575?seq=1#metadata_info_tab_contents
 - Why Orwell's 1984 could be about now
 - <http://www.bbc.com/culture/story/20180507-why-orwells-1984-could-be-about-now>
 - Why Orwell's '1984' matters so much now
 - https://www.washingtonpost.com/entertainment/books/why-orwells-1984-matters-so-much-now/2017/01/25/3cf81964-e313-11e6-a453-19ec4b3d09ba_story.html?noredirect=on&utm_term=.efde097864d6
 - The Themes of George Orwell's "1984" Are Still Relevant In 2017
 - <https://medium.com/@howard24/the-themes-of-george-orwells-1984-are-still-relevant-in-2017-b3febcb8b47>