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Filozofski fakultet Osijek

Studij: Dvopredmetni sveučilišni preddiplomski studij engleskoga jezika i
književnosti i povijesti

Zvonimir Prtenjača

**Mehanizmi kontrole u romanima "O za osvetu" Alana Moorea i
"1984." Georgea Orwella**

Završni rad

Mentor: doc. dr. sc. Ljubica Matek

Osijek, 2018.

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J.J. Strossmayer University of Osijek

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and Literature and History

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**Mechanisms of Control in Alan Moore's *V for Vendetta* and
George Orwell's *1984***

Bachelor's Thesis

Supervisor: Ljubica Matek, Ph.D. Assistant Professor

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the construct of "doublethink", media influence via massive "telescreens", and propaganda via enormous public outings with "doublethink" speeches carried out by Chancellor Adam Susan or Big Brother.

The paper's final chapter traces the voice of the individual by peering into the novels' protagonists, V (and Evey Hammond) and Winston Smith, as well as analysing their torture and brainwashing which resulted in the creation or destruction of a particular idea. With the former battling Adam Susan and the Norsefire oppression and the latter brutally forced to adhere to INGSOC's machinations and "to love" Big Brother, this chapter also includes a brief comment about the authors' motivations and why both dystopian novels (content-wise and perception-wise) yield themselves and their endings to be analysed as successful or unsuccessful resolutions of the engaged mechanisms of control.

stability of cooperative living" (Sage 6) and, having transferred this individual right, "we entrust The State to enforce the agreement of peace between individuals" (Sage 6). Moore evokes this Hobbesian construct by allowing the character of Chancellor Susan to become the Sovereign and Leviathan's head, while his dominions, over which he either has control or enforces control, seem to be the agencies and the people as Leviathan's body. According to the previously explicated theoretical framework of totalitarianism, Hobbes' theory of state control initiates a proto-totalitarian understanding of power abuse as it becomes fully-pledged in *V for Vendetta*.

From a historical standpoint, such a political construct tips into the fundamental output of fascism and the very symbol of *fascio* which, in the brevity of its much layered definition, advocates that an individual is fragile, whereas the collective remains untouchable. V's supposed terrorist attack thus erodes the stable position of the Norsefire party and, in lieu of a neo-fascist ideology, the party retaliates and tightens all of its agencies' activities. Moore derived this important sequence from an attempted assassination of Benito Mussolini, after which the fascist secret police and the precursor to the German Gestapo, the OVRA, was structured, belligerently eradicating all political parties, associations and organizations which opposed the fascist regime.

Thus putting its physical mechanisms into practice, the government of the Norsefire regime controls its citizens through fear, intimidation, and conformity and brutalizes the society as it delves into "torturing and disposing of problematic individuals" (Sage 8). The Norsefire regime is no opponent of "roughing up and intimidating citizens" (Sage 8) if it means that such acts will sustain its position and durability; it is, on the contrary, a proponent of acquiring more power as a political construct which not only cements the Party as the dominant power, but also furthers the practical utilization of the ideology it is based upon:

Consequently, citizens are fearful of the government, but the Norsefire regime is fearful of internal corruption and loss of control over society. The basic organizational "agenda" of the Norsefire party is to assert itself as having more and more control over society, while simultaneously appearing to be interested in protecting the stability of society and the safety of its citizens. Thus, the Norsefire regime seeks to maintain control through fear, propaganda, and intimidation. (Sage 9)

and punishes all those who wish to reform the current system or introduce addendums, and this is best summarized by Chancellor Susan's definition of freedom:

Fascism... Strength in unity. I believe in strength. I believe in unity. And if that strength, that unity of purpose, demands a uniformity of thought, word and deed then so be it. I will not hear talk of freedom. I will not hear talk of individual liberty. They are luxuries. I do not believe in luxuries. The war put paid to luxury. The war put paid to freedom. The only freedom left to my people is the freedom to starve. The freedom to die, the freedom to live in a world of chaos. Should I allow them that freedom? I think not. I think not. (Moore and Lloyd 37-38)

It is this supremacist ideology that Susan disseminates via all the mass media available, centred in a focused point of surveillance that is Fate. However, it is also this exact ideology that V aims to usurp, not because it made him into what he is, but because it will produce many more adorned with the word "what", and not "whom". This clash of ideologies initiates an individualized war between Susan's neo-fascism and V's anarchism, a war which spreads onto the masses which are exposed to both mind-sets at a certain point in the novel. V's theory in disrupting this well-entrenched despotic power is a vertical upward one, opposing the vertical downward display of power nurtured by Chancellor Susan. Therefore, "V sees his origins as an inevitable response to the inhuman violence perpetrated against him, a genesis that follows Newton's third law: For every actions there is an equal and opposite reaction" (Keller 40). V initiates an arguably terrorist attack by slowly eradicating the operational staff of the Larkhill institution, only to move onto the most powerful Norsefire agency, the Mouth.

He "breaks into Jordan Tower, holds Dascombe and his crew at detonator point and makes them broadcast his video" (Moore and Lloyd 120), a message meant to reach the entirety of London and Britain in which he openly exposes the Norsefire party as oppressors appointed by the exact same society he is now addressing and urging not to remain passive, while simultaneously illuminating the reality behind the façade of the "benevolent" Chancellor Susan. This gives him momentum and arguments the power of mass media in delivering a message – he carefully disposes of Chancellor Susan's bureaucratic apparatus and then reveals his plan to the masses. With his agenda relayed publicly during the BTN news, V advertises and embodies freedom from the Norsefire regime which is revealed to be "controlling and manufacturing the news, and act no doubt calculated to undermine its credibility with the

