

T.C.
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**ANALYSIS OF GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*
NARRATIVE WITHIN THE FRAMEWORK OF LITERARY SEMIOTICS
THEORY**

DOCTORAL DISSERTATION

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I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis. (22/ 02/ 2018).

Murat KALELİOĞLU







*Dedicated to
my beloved parents
Muazzez and Münir KALELİOĞLU*



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ABBREVIATIONS

NP	: Narrative programme
BNP	: Basic narrative programme
SNP	: Sub-narrative programme
S1/2/3	: Segment one/ two/ three
S1/BNP	: Segment one / Basic narrative programme
SSq	: Semiotic square
S	: Subject
O	: Object
vO	: Object of value or value object
aS	: Anti-subject or opponent
S_n	: Sender
R	: Receiver
H	: Helper
^	: Junction
∨	: Disjunction
S ^ vO ∨ aS	: Subject has the object; whereas, opponent does not have the object
S ∨ vO ^ aS	: Subject does not have the object, but opponent has the object



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GEORGE ORWELL'IN *BİN DOKUZ YÜZ SEKSEN DÖRT* ANLATISININ YAZINSAL GÖSTERGEBİLİM KURAMI ÇERÇEVESİNDE ÇÖZÜMLENMESİ

ÖZET

Göstergebilim, toplumları ve bu toplumların kültürüyle ilgili olgu ve olayları incelemeye ve yorumlamaya yarayan eleştirel bir yaklaşımındır. Bu özelliğinden dolayı, göstergebilimi bir anlamlandırma sanatı olarak tanımlamak doğru olacaktır. Bu sanat, belirli bir dizge içinde yer alan örtük ve soyut kavramlarda dâhil olmak üzere dilsel ve dilsel olmayan olan tüm kavramları çözümleme ve anlamlandırmayı kendisine görev saymaktadır. Sözü edilen dizge, içinde barındırdığı tüm kavram ve sembollerin birbirine eklenmesiyle oluşan belirli bir anlam evrenini temsil etmektedir.

Göstergebilimsel anlamda, dizge, birden fazla alt bölümü temsil eden kapsayıcı bir terimdir. Bilimsel olsun olmasın bu bölümlerin her biri farklı çalışma alanlarını temsil etmektedir. Bu çalışma alanlarından birisi de göstergelerin birbiriyile olan anlamlı etkileşimiyle ortaya çıkan edebiyattır. Günlük hayatı kullanılan sıradanlaşmış bir dil dizgesinden uzakta, başka bir dil dizgesiyle oluşturulan edebiyat eserlerinde yer etmiş dilin doğası, edebi bir metnin karmaşık ve değerli yapısını ortaya koymaktadır. Sanat eserindeki bu değer ve karmaşıklık, metni gizemli bir şekilde üreten yazarın dilsel devriminden kaynaklanmaktadır. Yazarın sistematik çabasıyla, metinde ilk okumada fark edilebilen göstergelerin yanında fark edilemeyen örtük gösterge ve sembollerin de kullanılması, eseri keşfedilmesi gereken gizem dolu anlamlı bir bütün haline dönüştürmektedir.

Bu gizemli anlam evrenini ortaya çıkarma ve bilinmeyeni bilinir, görünmeyeni de görünür hale getirerek açıklama işi ise göstergebilimcilerindir. Göstergebilimciler, çevrelerinde olup biteni kullandıkları bir üstdil vasıtasyyla anlamlandırılabilir yeteneğine sahip sanatkârlardır. Göstergebilimsel analizi gerçekleştirmek (anlamlandırma) yetisine sahip olan bu sanatkârlar kendilerine sunulan anlamlı bütünlerde, anlamın nasıl olduğu sürecini irdeleyen ve açıklayan anlam avcılarıdır.

Bu çalışmanın araştırma nesnesi, derin anlam katmanlarından yüzeysel anlam katmanlarına doğru oluşturulmuş bir yapıyla okuyucunun beğenisine sunulmuş George Orwell'in *Bin Dokuz Yüz Seksen Dört* anlatısıdır. Anlatının değerini belirleyen olgu, Orwell'in kapsamlı hayal gücü ve göstergeleri kendi dizgesi içinde seçme ve birleştirmedeki ustalığı olmuştur. Çalışmanın odak noktası dil ve edebiyat ile ilgili olduğu için, inceleme yazinsal göstergebilim eleştirisi kapsamında gerçekleştirılmıştır. Yazinsal göstergebilim; dil, edebiyat ve göstergebilim alanlarının birbirleriyle olan sıkı etkileşimi sonucu ortaya çıktığı için, bu çalışma disiplinlerarası bir bakış açısıyla yürütülmüştür. Bu bağlamda, Orwell'in anlatısındaki anlam evreninin yapısal düzenlenisi, Greimas'ın yazinsal göstergebilim yaklaşımı çerçevesinde çözümlenmiştir. Bu yaklaşımından

dolayı, çözümleme etkinliği boyunca anlatının yüzeysel yapısından derin yapısına doğru bir çözümleme yöntemi belirlenmiştir.

Bu çalışma beş ana bölümden oluşmaktadır:

İlk bölümde, bu araştırmانın temelini oluşturan göstergibilimsel eleştiri teorisine ilişkin genel bir tartışma başlatılmıştır. Tartışma boyunca, anlamlı bütünü oluşturmamızı sağlayan gösterge, gösteren, gösterilen ve anlamlandırma gibi temel kavramlara ve anlamlama sürecine degenilmiştir. Daha sonra da çalışmanın dayandırıldığı temeller ve çalışmaya yön veren ana ve alt araştırma soruları tanımlanmıştır.

İkinci bölümde, modern göstergibilim çalışmalarına yön vermiş önemli kişilere ve görüşlerine yer verilmiştir. Sonra, bu kişilerin ve göstergeler üzerine yaptıkları çalışmaların genel göstergibilim çalışmalarına nasıl bir katkı sağladığı irdelenmiştir. Son olarak da, çağdaş göstergibilimcilerin çalışmalarına ve bu çalışmaların, disiplinlerarası bir çalışma alanı olarak ortaya çıkan yazınsal göstergibilime nasıl katkı sağladığı tartışılmıştır.

Üçüncü bölümde, disiplinlerarası çalışmalarla öncülük eden yazınsal göstergibilimin tarihsel gelişimi, ilgi alanı ve sınırları ortaya konmuştur. Alana katkı sağlayan göstergibilimciler ve çalışmaları incelenmiştir. Daha sonra da, bu çalışmaya yakın ilişkisinden dolayı Greimas'ın göstergibilimsel yaklaşımı ve metin çözümleme araçları üzerinde durulmuştur.

Dördüncü bölümde, metnin yapısını oluşturan farklı türdeki anlam katmanlarına, bu anlam katmanlarına nüfuz edebilmek için göstergibilimsel inceleme seviyelerine, alan içi temel kavramlar dizinine, çözümleme araçları ve tekniklerine yer verilmiştir. Sonra, çözümleme sürecine geçmeden önce, yazınsal göstergibilim kuramı çerçevesinde bu çalışmanın kuramsal boyutu ve çözümlemeye yön verecek olan yöntem detaylandırılmıştır. Göstergibilimsel okuma edimi boyunca, Orwell'in anlatısındaki anlam evreninin oluşmasına katkıda bulunan yüzeysel ve derin anlam katmanları ve bu katmanların oluşturucu öğeleri ortaya çıkarılmıştır.

Beşinci ve son bölüm de ise, bir önceki bölümde gerçekleştirilen çözümleme sürecinde elde edilen bulgular araştırmانın temel ve alt soruları çerçevesinde tartışılmış ve yorumlanmıştır. Araştırma konusunun, daha sonraki araştırmacılara ışık tutması açısından araştırma boyunca karşılaşılan zorluklar, edinilen tecrübeler aktarılmış ve konu ile ilgili önerilerde bulunulmuştur.

Anahtar Kelimeler: *Göstergibilim, Yazınsal Göstergibilim, George Orwell, Bin Dokuz Yüz Seksen Dört, Göstergibilimsel Analiz, Metin Analizi, Anlamsal Yapı Analizi*

**ANALYSIS OF GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*
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THEORY**

ABSTRACT

Semiotics is a critical approach to analyze and interpret the facts and incidents related to societies and their cultures. Therefore, it is possible to define it as an art of signification of signs produced by people. Semiotic theory enables to analyze both linguistic and non-linguistic signs including implicit and abstract concepts within a system. The system represents a specific semantic universe which is created thanks to the articulation of those concepts and signs with each other.

In a semiotic sense, semiotics is the system which has the characteristics of being an umbrella term divided into many sub-divisions. Whether scientific or non-scientific, each of these divisions stands for different branches. One of those branches is the literature of which semantic universe is created by the intimate interaction of signs with each other. It is the literary language, far from conventional language, that makes the texts precious and complicated. The value and complexity of the work of art stem from the linguistic revolution of its author who generates the text mysteriously. As a result of the usage of implicit signs and symbols, the text turns into a enigmatical meaningful whole which needs to be discovered.

It is the work of semioticians to unfold that arcane semantic universe, which is full of complex and implicit signs, systematically. Semioticians are the experts who can always ascribe a meaning to the goings-on around them with their metalinguistic ability. They are the sign hunters who can investigate the meaning formation process of all kinds of texts to reveal all the implicit and invisible facts to make the work of art understandable.

The research object of this study is George Orwell's *Nineteen Eighty-Four* narrative which is presented with a sophisticated structural organization from the deep to the surface meaning layers. What makes the text worthwhile is, in fact, the world of imagination of Orwell and the mastery of him in selection and combination of signs. Literary semiotics criticism and its analysis procedure are mainly considered through the analysis as the focal point of this study is related to language and literature. Thus, the study has been conducted with an interdisciplinary perspective based on language, literature and semiotic fields. In this respect, the structural organization of the semantic universe of Orwell's narrative has been analyzed within the scope of Greimas's semiotic analysis trajectory. Through the analysis, a systematic procedure from the surface to the deep structures has been strictly followed.

Accordingly, this study consists of five main parts:

In the first part, a general discussion related to the semiotic criticism theory that established the base of the study was initiated. Through the discussion, the significant elements that contributed to the formation of sings as a meaningful whole were addressed within the scope of the terms sign, signifier, signified, and

signification. Then the background and purpose of the study with the main and sub-research questions were explained.

In the second part, the premises of general semiotics with leading figures and the contributions of their studies to the contemporary semiotics were discussed. Later, the relationship of the studies of these figures with the literary semiotics was handled.

In the third part, the historical development of the literary semiotics theory as a transdisciplinary approach, and critical semioticians and their studies were considered. Especially, Greimas's semiotic approach and his analysis instruments were dwelled on.

In the fourth part, different meaning layers of the text, the levels of a systematic semiotic analysis, basic concepts, instruments, and techniques were presented in detail. The theoretical frame of the study and the procedure were elaborated regarding the literary semiotics theory. Throughout the analysis, each of the semantic structure of Orwell's *Nineteen Eighty-Four* narrative with the formative elements of these structures was tried to unfold to be able to reach the semantic organization of the text in both surface and deep structures.

In the fifth part, obtained findings during the analysis process in the previous part were interpreted within the framework of the stated research questions earlier. Finally, the study was completed with important suggestions for the subsequent researchers.

Key Words: *Semiotics, Literary Semiotics, George Orwell, Nineteen Eighty-Four, Semiotic Analysis, Textual Analysis, Semantic Structure Analysis*

1 INTRODUCTION

Since the existence of human being, people have been making vigorous diligence to account for the relationship between the living and non-living beings which present the facts of life. As “homo significants” (Chandler, 2007, p. 13), they also put in effort to explain the connection between themselves and the beings represented by signs that requires a dynamic process called signification. It is the process in which the meaning makers struggle to clarify the relationship between the signs and their reflections in the real world that constitutes the truth which makes life meaningful.

On the one hand, humanity has produced signs. On the other hand, they have tried to transfer the meaning of these signs to others through the communication instruments. It has always been a matter of debate to what extent that the receiver understands the assigned meaning. However, it is possible to come across the traces of the efforts of reaching the truth coming from the past to present is not only in academic disciplines fall under science and art umbrella but also in everyday life spheres of social life.

For many centuries, the leading actors are the exertive thinkers and scientists who struggle to reach the truth by rendering the unknown into the known with reference to the generated signs by the societies. Throughout the signification journey in understanding and explaining the life from the perspective of the perception of truth, they have various ways to handle the matter. So, they assert different theories to reach the truth itself as well as claiming many ways for the sake of perceiving the reality of the phenomena around the world. However, there is one significant point that cannot be ignored is the *language* which helps to bring all efforts and ideas from the past to present. In this context, as of the beginning the twentieth century, science has been classified in itself, and it has been divided into different branches so as to be able to perceive, understand and explain all phenomena of life within their systems. Also, the contribution of the

branching out process associated with language is the emergence of the discipline as *linguistics*.

From the past to present, Ferdinand de Saussure, who is known with his crucial contributions to linguistics and associated with the concepts and theories of linguistics, is the founder of modern linguistics and semiology in Europe. According to Saussure, linguistics that is connected to the study of natural language is a sub-category of semiology. Though there is no scientific room to place semiology, Saussure (1959, p. 16) thinks that it is an umbrella term which contains linguistics as a sub-branch in itself. Moreover, the data and rules acquired by semiology can be implementable to linguistics.

Linguistics examines the *langue* system belongs to natural language, however, the need of studying other signs that take place in different systems rather than the system of language emerges. For this reason, Saussure (p. 16) points out *semiology*- the study of signs- to propose a solution to the essence of a more comprehensive and broad discipline that can analyze the signs belonging to other systems rather than the system of language. Moreover, he makes a distinction between *langue* (language) and *langage* (language competence) while he is classifying signs used by human for communication. Langage is a broad concept that covers all types of communication instruments including language. At this point, it is vitally important to know about that the scientific field of studying langue is *linguistics*, while the science that studies langage is *semiology-semiotics*. By this way, in the sense of eliciting the meaning of signs that belong to the world, humanity, and societies, *semiotics* is a scientific project to analyze all kinds of informative signs and symbols in the communal life.

Umberto Eco asserts that “semiotics is concerned with everything that can be taken as a sign” (1976, p. 7). In a broader sense, semiotics is a scientific discipline which is interested in all kinds of signs. These signs can be from colloquial to literary language, from body language to visual phenomena, from sound to every kind of objects. The discipline is interested in the relationship of the signs with the reality (Chandler, 2007, p. 2). Moreover, even feelings and expressions and other features of all living and non-living things and creatures can also be studied as a sign within the frame of semiotics.

Saussure founded modern semiotics in the early twentieth century. The aim of Saussure, who “saw linguistics as a branch of *semiology*” (Chandler, 2007, p. 7), is to reveal not only the function of linguistic but also non-linguistic systems thanks to semiology. In this context, Saussure makes a clear-cut among the members of the signification process-*signifier*, *signified* and *sign*. According to him, there is no integration of an expressed sign and its object, on the contrary, the sign integrates the *mental concept* (signified) and *sound-image* (signifier) (Saussure, 1959, p. 66).

For instance, the sing *teacher* (word) can be produced by the interaction of two components as the signifier *t-e-a-c-h-e-r* (sound image) and the signified *teacher* (mental concept) within the production process. As a result of the intimate interaction of these components, the sign is produced by the integration of both the signifier and the signified and becomes a meaningful word. The interaction process between the signifier and the signified is called as *signification* which represents the process itself.

The relationship between the signifier and the signified in language is arbitrary as Saussure proposes (p. 67). Due to the arbitrary relationship, it is assumed that there is no physical and logical relation between them although both parts of the sign are the inseparable parts of the signification process. Accordingly, it can be inferred that signs have a close relationship with each other in Saussure’s meaning production process. This *relationship* forms the primary concern of semiology, which focuses on the function and relation of signs with each other, and the contribution of this connection to the signification process.

Since the 1960s, semiotics has been developed theoretically by the works of Saussure’s followers such as Vladimir Propp, Roman Jakobson, Louis Hjelmslev, Algirdas Julien Greimas, Tahsin Yücel, Denis Bertrand, Jacques Fontanille and others. The discipline has gained a new shape and identity as a multidisciplinary approach due to the significant, concrete and consistent studies since then. As a result of its applicable characteristics in different fields, semiotics is divided into sub-branches in many disciplines such as humanities, social sciences, natural sciences, formal sciences, and applied sciences to study the meaning.

The developments in the field help semioticians to extend the scope of semiotic studies. For example, semiotics has become one of the most important aspects of media theories in recent years. It can be applied to cinema, television, and theater. Moreover, it is also applicable to the field of medicine, architecture, veterinary, communication and information-related areas (Parsa & Parsa, 2004, p. 6). As a result, semiotics which is still in the process of development has gained prestige as a transdisciplinary approach.

The semiotician Jean-Marie Floch refers to the three significant sources of contemporary semiotics. These are “cultural anthropology, linguistics, and epistemology” (Floch 1985). There are many researchers under the heading of these sources that Floch brings forward within the framework of modern semiotics:

Table 1.1: Floch’s main sources in contemporary semiotics

Cultural Anthropology	Linguistics	Epistemology
<p>Interested in very different ways of thinking and cultures and describe them by the non-verbal language competencies.</p> <p>M. Mauss V. Propp G. Dumezil C. L.-Strauss</p> <p>1967 Paris Semiotic Society</p>	<p>Historically, it is the first scientific study that determines its research object as language.</p> <p>F. de Saussure “Meaning is born dichotomies.” (Structuralism)</p> <p>“Meaning is born oppositions.” R. Jakobson N. Troubetzkoy L. Hjelmslev V. Brondal E. Benveniste R. Barthes A. J. Greimas</p>	<p>Scientific Project of Semiotics requires thinking on being scientific.</p> <p>Logic School of Vienna: (Carnap) School of Poland: (Tarski)</p> <p>Phenomenology E. Husserl M. Merleau-Ponty</p>
Paris School of Semiotics		

Floch’s semiotic perception based on the various scientific domains has the characteristics of being *metascience*. As a metascience, modern semiotics which is based on the ground of *cultural anthropology*, *linguistics*, and *epistemology*, tends to analyze and interpret both intralinguistic and extralinguistic signs and concepts within the systems. For Danesi (2017, p. 61), semiotics is basically a metalanguage which stands for an approach of how signs are used and how they function in all domains of human intellectual and aesthetic production.

Therefore, it is an undeniable fact that semiotics cannot be isolated from other disciplines as it has a close connection with them.

Semiotics as a metatheory is applicable to all other sciences that leads semioticians up to use it in different branches of science. According to Martin and Ringham (2006, p. 2), semiotics claims to investigate the formation of signification including linguistic and non-linguistic structures. Therefore, the theory covers both scientific and non-scientific signifying systems, social practices, and signification procedures. As a result of the interaction between the scientific domains of the literature and language, the field of *literary semiotics* comes into existence that represents one of the interdisciplinary branches of modern semiotics today. In this context, as the primary purpose of this study is closely related to language and literature, we mainly take account of the scientific data based on Algirdas Julien Greimas's analysis theory grounded Saussure's general semiology.

Greimas, the leading figure of modern semiotics, contributes much to the semiotic studies. Greimas's semiotics tends to be both a general thought on signification and a whole analysis method in the way of the analysis of meaningful objects (Yücel, 2015, p. 127). Greimas, who places a great emphasis on developing a systematic and consistent analysis method of signification, endeavors to turn semiotics into a scientific branch. "Paris school is concerned primarily with the relationship between signs, and with the manner in which they produce meaning within a given text or discourse. [...] It takes a more wide-reaching approach and, is of greater practical use" (Martin and Ringham, 2006, p. 2). Consequently, Greimas improves the study of semiotics as a metascience with its systematic, concrete, and consistent analysis methods. Because of the reliability, systematicity, and consistency of the approach that Greimas enhanced, we tend to analyze George Orwell's *Nineteen Eighty-Four* narrative within the scope of Greimas's semiotic approach.

Accordingly, this study consists of five main sections in total:

In the first section, a general discussion related to the semiotic theory, which forms the base of this study, will be initiated. Through the discussion, an introduction to sign and the signification process of the sign will be touched on.

In this process, the fields covered by semiotics, and the relationship between the semiotics and the fields will be addressed. Afterwards, the aim of the study regarding its significance for the field and the country will be referred. Thereafter, the leading research question will be stated within the scope of the primary purpose of the study which is intimately related to the field of literary semiotics criticism.

In the second section, the premises of the general semiotics as a theory will be discussed. In this framework, first, the study of sign in the Medieval Age with its leading figures such as Plato, Aristotle, Augustine, Roger Bacon, John Poinsot, and John Locke, and their contributions to the field will be tackled. After that, the development of the contemporary semiotic theory with the leading scientists such as Ferdinand de Saussure and Charles Sanders Peirce and their contributions to the field are going to be discussed. Through the discussion, the leading figures, their masterpieces, and the contributions of them to the modern semiotics will be mentioned. Then the work of Saussure that underpins the improvement of the literary semiotics as a transdisciplinary approach will be given particular importance. Finally, the contributions of those leading figures' studies in the stated periods to the modern semiotic theory are going to be discussed within the scope of the literary semiotics.

In the third section, the historical process in the development of the literary semiotics theory will be considered. Through the discussion, the relationship between literature and semiotics, and the place of semiotics as a theory in literary studies is going to be handled. Afterwards, detailed information will be provided about the leading researchers such as Roman Jakobson, Louis Hjelmslev, Vladimir Propp, Tzvetan Todorov, Roland Barthes, Algirdas Julien Greimas, and Tahsin Yücel who contributed to the development of literary semiotics criticism. Meantime, Greimas's semiotic approach and analysis tools will be paid particular attention through the discussion due to the close relationship between his study and our study.

In the fourth section, the levels of semiotic analysis, concepts, techniques, and tools related to the analysis process are going to be discussed in detail. Thereafter, the theoretical frame of our study, which covers a specific and consistent theoretical application within the context of the literary semiotics

theory, will be explained. Then Orwell's *Nineteen Eighty-Four* narrative is going to be analyzed within the scope of the determined theoretical frame. In this context, first, how the text will be determined for a semiotic analysis and then what kind of procedure will be needed to follow to reveal the semantic structure of the text will be discussed.

In the fifth section, a detailed evaluation of the results of our research based on the obtained findings during the analysis process is going to be carried out. Also, the stated study questions will be responded within the scope of the obtained data of the research, and significant suggestions for the subsequent researchers will be given in this section.

1.1 Background of The Study

The core point of semiotics is the study of meaning within a particular system which represents the semantic universe of a meaningful whole. It is the primary duty of semioticians to analyze the universe of meaning by the help of the methods and tools of semiotics. Semiotics aims to sort out the process of meaning formation, generation, and systematization within the semantic universe through the signification process (Günay, 2002, p. 11). The situation is also valid for the literary world.

Analyzing and interpreting the meaning universe of the literary texts are always challenging acts since it is formed by the articulation of abstract, implicit, and complex signs. Hence, different analysis theories and methods are developed to overcome such arduousness. One of them is the literary semiotics theory. Reading and interpreting the literary texts with the methods and tools of the theory requires a careful reading performance from the surface to the deep structures of the text. In this case, the act of reading in a semiotic sense cannot be considered equal with the sense of ordinary reading act since the previous one requires a challenging and systematic reading performance; whereas, the other does not. So, the semiotic reading act requires much attention and sensitivity because the analysis needs a systematic effort for both deconstruction and reconstruction processes. As a result of the effort, researchers also constitute their theoretical model which is applied during the analysis of the text (Rifat, 2011, p. 36).

In the course of the exclusive reading act, the semantic universe of the narrative is reinterpreted and explained within the frame of semiotics. At every turn, different semiotic discovery carries the researcher to the height of pleasure of reading. In such a case, there are two authors of a text: The person who writes and the one who reads the text. It is the reader who tastes the feeling of pleasure as a meaning producer and can utilize the privilege (Kıran & Kıran, 2011, p. 17). It can be concluded that the reader is as active as the author within the signification process of the text.

The significance of this study is to unfold the meaning formation process in the semantic universe of the narrative with the help of methods and tools of literary semiotics. Through the reading process, it is also vital to emerge the relationship of the meaningful entities with each other to observe the ways of articulation of the systems that constitute the meaning of the text. However, it becomes more of an issue and necessary to insist on staying within the borders of the text through the analysis process.

Namely, the author, period, incidents, and the other external factors such as feelings of the author, life experience and the like are not considered in a semiotic study. Semiotics views the text, any text as an autonomous unit, that is, one that is internally coherent (Martin & Ringham, 2006, p. 10). In this respect, a critic who tries to analyze and explains a masterpiece with the things around it such as its writer's epoch and life confronts with the danger of grasping just one side of the text as well as staying distant to the masterpiece itself (Yücel, 1983, p. 55). Therefore, while implementing the tools and methods of semiotics to the text, it becomes more of an issue not to cross the borders of the masterpiece to get explicit and reliable results related to the meaning formation process of the text.

It is a must to have a comprehensive knowledge of the subject related to Greimas's semiotic analysis steps and requirements while investigating the formation and articulation processes of meaning. Moreover, it should be well known what can be put forward in each of these steps during the analysis process. In this respect, Greimas proposed a three-stage analysis levels such as discursive, narrative, and thematic (Günay, 2002, p. 187) that take place in the “*surface* narrative structures and *deep* narrative structures” (Greimas 1971):

Table 1.2: Greimas's semiotic theory: The process of meaning formation

Meaning Production Process			
Narrative Structures ↓ Thematic Level ↓ Narrative Level	Syntactic Components		Semantic Components
	Deep Level	Basic Syntax: Semiotic Square	Basic Meaning Value Judgments
	Surface Level	Narrative Syntax: Actantial Schema and Function	Narrative Sense
Discursive Structures ↓ Discursive Level	Discursive Components Discursivity ↓ Actors- Space- Time		Discursive Sense Thematization Descriptiveness

Semiotic analysis tries to emerge the process of meaning production and the articulation of meaning to form the text. There is a particular path that should be followed to implement the theory properly. The procedure should start from the surface toward the deep structures. In each structure, there are remarkable stations should be taken into consideration. It is necessary to stop and focus on the different meaning layers such as discursive, narrative, and thematic at each stop for a reliable analysis process. So, it can be said that semiotic analysis requires a particular reading journey to explain how the formation of meaning occurs in the text. In addition, semiotics is the theory which needs to have a right and careful reading act that directs us to figure out the formation of the meaning layers (Günay, 2002, p. 186). In this context, such an analysis is to tackle considering the three-stage analysis including discursive, narrative and thematic levels located at the surface and deep structures of the text.

The first level of meaning is *discursive* level which is also called as descriptive level situated in the surface structure of the narrative. The discursive level represents one of the components of the surface structure of meaning including formative elements such as *actor*, *space*, and *time* by which the level connects itself to the real world. The *actors*, their formation with their qualifications, and states are some of the necessary points that can be analyzed in the surface structure. Besides, the perceived physical condition, the state of mind of the

actors, and the relationships of them with each other also can be analyzed. The stated visible qualities of the actors can be observed at the first reading attempt through the analysis process. Also the *space*, which stands for the occupied zones, locations, and borders by the characters or objects, is analyzed. As for the *time*, it is the analysis of the timeframes in which the actors, spaces, and the incidents take place. In brief, the logical organization of the formative elements at the first level of meaning is handled to emerge how a literary project turns into a discourse.

The second level of meaning is called as the *narrative level* which takes place in the surface structure. However, though it occurs in the same structural zone with the discursive level, narrative level is more general and abstract than the previous level. At this point, the grammar of the narrative (narrative syntax) comes into prominence (Martin & Ringham, 2006, p. 12). In this stage, actants of the narrative, their actions, and relationships with each other taking place in Greimas's *actantial narrative schema* are studied. Besides, the process of gaining different modalities of the actants, and the plot in the narrative are examined within the scope of Greimas's *narrative programme*.

The actants, their acts, and functions can be observed due to the actantial narrative schema developed by Greimas. The actants taking place in the narrative are explained according to their narrative functions-actantial roles. An actant can be a *sender* or a *receiver*, a *subject* or an *object*, a *helper* or an *opponent* regarding its functions in the narrative program (Günay, 2013a, p. 199). Accordingly, the roles of the actants can change according to their functions as they are on the move throughout the narration.

The last level of meaning is the *thematic level* that is located in the deep structure of the narrative. "This is the level of abstract or conceptual syntax where the fundamental values which generate a text are articulated" (Martin & Browen, 2006, p. 15). Moreover, the values which are exposed at this level can be systematized and presented via Greimas's *semiotic square*. The thematic level requires more than one careful reading act to reveal the abstract and implicit situations that represent the central theme in the text. In this context, we focus on not visible but invisible and abstract formations and structures in

the text (Günay, 2013a, p. 207). That is, we should not insist on staying at one level as we need to go beyond to achieve the goal of this study.

In this study, we will carry out a semiotic reading act with George Orwell's *Nineteen Eighty-Four* narrative. During the reading, we will take advantage of the methods and tools of the literary semiotics theory mentioned above briefly. The steps and requirements of each step related to the concepts and processes for a semiotic reading act will be discussed in great detail in the following chapter (also see: Ch. 4).

1.2 Purpose of The Study

The subject of semiotics is not to answer the questions such as what the text says, who says the text, or what are possible external societal, individual and historical effects on the text. Instead, it is mainly interested in *how* signs are created, *how* they are articulated with each other to create the meaning in the text, and *in what ways* the meaning is created in different semantic layers within its system. Therefore, in this study, our primary research questions will focus on visualizing the ways of the production of meaning, and the processes of such attempts to reveal the articulation procedure of the produced meaning which makes the text as a meaningful whole. Answering such questions requires handling the text *synchronously*, instead of diachronically which creates the primary point of departure for this study.

The subject matter of the study is not to reveal the historical development of the text. Throughout the analysis, we do not become interested in the evolutionary process of the narrative. Of course, such studies can be done for analyzing the text historically with the concentration of the evolutionary process diachronically which requires focussing on the relations of the text with others, the development process of the text historically, social and individual effects on the text and the like. However, it is not the primary goal of this study as we want to analyze the systematic structure of the text we handle. The study necessitates focussing on the relations of the formative elements in the text which leads us to reach the narrative grammar that makes it possible to observe the underlying structures in different semantic layers of the text. Moreover, the approach also helps us to analyze the meaning production process, as well as the

ways of the articulation of meaningful items with each other to create the whole text. So, the synchronic approach becomes more of an issue to attain the primary goal of the study within the scope of literary semiotics.

In this context, throughout the research we will try to answer the following questions that lead us to reach the primary goal of the study stated in this section:

"How is the signification process of Orwell's Nineteen Eighty-Four constituted? In what ways is the semantic universe of the narrative organized to become a meaningful whole throughout the signification process?"

Before initiating a systematic analysis, the value of Orwell's narrative in terms of literature, the effect of it in its period, and its place in the history of literature will be discussed. The discussion will be left out of the analysis process because it aims to provide a prior knowledge to the reader before the semiotic reading act. Then a detailed analysis process will be initiated for each of the following purposes which will support the main objective of this study. The aim in the first stage is to analyze the discursive structure of the novel. In this frame, the following questions will be asked during the analysis process in the first stage:

1. What are the *formative elements* of meaning that take place at the discursive level of the narrative?
- 2a. How is the *actor* organized as one of the formative elements in the narrative?
- 2b. How is the *space* organized as one of the formative elements in the narrative?
- 2c. How is the *time* organized as one of the formative elements in the narrative?
3. How does the *relationship* of the formative elements (actor-space-time) with each other make a contribution to the formation of the semantic structure at the discursive level of the narrative?

Thanks to the questions above, the process of transforming the author's literary design into discourse at the discursive level will be examined.

The purpose of the second stage is to analyze the narrative-semiotical structure of the novel. To be able to reveal the narrative-semiotical structure, it is significant to take the three critical profiles such as *narrative*, *actantial*, and

modal profiles into consideration at this level. Through the analysis, it is possible to observe the transformation process of an actor into an actant, the relationship of actants with each other, and as a result of their relationship and acts the modal roles that these actants gain in the plot which represent critical constitutive elements in the narrative-semiotical structure of the novel. In this context, the following questions will be asked to exhibit the semantic structure in the second stage:

1. How many *basic segments* are there in the narrative? Which conditions are taken into consideration while these basic segments are determined? What are the corresponding values of the segments, and the basic themes in each segment in Greimas's narrative programme schema?
2. What are the basic narrative programmes identified in each segment? Are there any anti-narrative programmes against the basic narrative programmes? If so, what are the main causes of conflict between the subjects that constitute these narrative programmes?
3. Under what conditions are the sub-narrative programmes, which support the basic narrative programmes of each segment, encountered? Are there any anti-narrative programmes against the sub-narrative programmes encountered? If so, what are the main causes of conflict between the subjects that constitute these narrative programmes?
4. How is the junctive/disjunctive condition between the subject and the object arranged in each schema? What kind of contributions do these junctive/disjunctive conditions make to the narrative?
5. Based on the identified narrative programmes and schemata, which *modalities* are more dominant than the others in the narrative? What kind of contributions do these modalities make to the narrative?
6. What kind of contributions does the narrative-semiotical level analysis make to the meaning universe of the novel?

In the light of the stated questions above, both basic and sub-narrative programmes, the actants and their actions, the relations of actants with each other, the modalities that the actants gain due to their actions, and the added value of all stated formative elements at the narrative-semiotical level will be examined.

The final goal in the third stage is to analyze the deep structure of the novel. It is the thematic level of meaning which is for revealing the abstract concepts and ideas that cannot be seen in the first level of semantic structure. It is also the

level to turn the implicit aims, fundamental values, and underlying logic into concrete and visible entities within the system. The underlying logic of the narrative will be exposed through the Greimas's semiotic square. In doing so, answers to the following questions will be sought:

1. How are the *oppositions* determined on each axis so that the implicit or abstract meanings, which have been created in the deep structure of the narrative by the author, can be analyzed in the semiotic square?
2. What kind of contributions does the analysis carry out in the deep structure of the narrative make to the meaning universe of the novel?

The deep structure analysis of the novel will enable us to see the abstract and implicit meanings which are not explicitly stated and cannot be noticed at the first reading attempt in the narrative. The answers that will be obtained for the stated questions above will help us to reach the answer to the central research questions stated previously.

Later, we will bring the stated questions below up for discussion based on our findings and gained experience throughout the semiotic reading act:

1. Is the surface (ordinary) reading act sufficient to understand the fictional structures?
2. Are there any particular aspects that privilege semiotics in the signification of the text? If so, what kind of conveniences do these privileges provide to the researchers?
3. What is the role of the researcher in the signification process of the literary text within the framework of semiotic approach?

2 GENERAL SEMIOTICS

The significance of semiotics which has been ever growing as a scientific project since the beginning of the twentieth century has come to an uncontroversial state. Semiotics started to make noticeable progress on its way as a scientific discipline thanks to the studies of the logician and mathematician Charles Sanders Peirce and the linguist Ferdinand de Saussure in the first half of the 1900s.

Semiotics has become an indispensable theoretical project which focuses on the analysis of the production of meaning in both linguistic and non-linguistic systems as a result of the groundbreaking studies of Saussure as of the second half of the twentieth century. It is an undeniable fact that Saussure puts forward the *language* as a model discipline among the other human sciences due to the methods of the epistemology he constituted and the methods of linguistics and semiology as metascience in parallel with his epistemological advancements. He develops linguistic and semiotic methodological tools which support the language to be a scholarly field among other human sciences. “The idea of semiology is a science of signs” (Cobley, 2005, p. 4). With this respect, semiology becomes a metascience in comparison with linguistics. Saussure did not give importance to publish his studies. However, some of his students collected his lecture notes and published them under the name of the *Course in General Linguistics* which becomes an essential source for subsequent researchers in the field after his death.

Humanity used a variety of linguistic and non-linguistic methods such as smoke, sound, picture, and writing to express and share their ideas and feelings with others in the community throughout the centuries. The ways of methods have changed in each epoch with respect to the advancements of science and technology in time. Thus, there are many other expression ways provided from mobile and internet to writing and picture, from music and cinema to sound and body language so that human being can express themselves in many ways. It is

semiology which has become an essential theoretical design in the analysis of these linguistic or non-linguistic expressions as a result of the effect of the studies of Saussure in the field since the second half of the twentieth century.

Throughout the history, explaining the signs created by people, studying the formation process of those signs, and describing their relationships with other signs within the same system to convey the meaning are among the significant functions of the theoretical design. Since the semiotic project has been pointed out by Saussure as a science, it has always been characterized as *metatheory* (metalanguage) on a logical plane. According to Yücel (2012, p. 4), metalanguage is the language with the purpose of describing and analyzing a particular language more clearly and consistently. The development of this scientific project is the result of the studies done for many years. Thanks to the studies, new researchers who are interested in the field of semiotics tend to use the methods and tools today.

2.1 Sign Studies In The Medieval Age

Semiotic studies go back much further than the twentieth century. Semiotics is the theory which tries to describe meaningful systems, determines the relations of signs with each other in the same system since then. “Semiotic consciousness found its original thematic statement and systematic formulation in the Latin world as it developed indigenously between Augustine thematically (c.397AD) and Poinsot systematically (1632)” (Deely, 1990, pp. 108-109). In this case, people have struggled to interpret their ideas, emotions, and cultural systems that they have transferred one another via linguistic and non-linguistic communication instruments for centuries. During the process, many thinkers and scientists, first, generated ideas related to the concept of the sign by examining the linguistic signs, then they have disseminated these ideas to many areas of human sciences including theology, medical, and other sciences.

Although *semiotics* has come to the fore as a theoretical proposal thanks to the studies of Saussure and Peirce in the twentieth century, referring to the concept of *sign*, and the effort to make it systematic was carried out much earlier. Semiotics in the Medieval epoch is interested in the the concept of signs and their reflections in the real world, rather than a scientific discipline (Meier-

Oeser 2011). At that time, the concept of sign was handled conceptually by the thinkers such as Plato, Aristotle, Augustine, and Bacon. Later, John Poinsot tried to systematize the study. Thanks to the efforts of the philosophers, many outstanding resources were produced related to the ways of understanding and interpretation of signs during the period. For example, Plato *The 'Cratylus' of Plato-* B.C. 360, Aristotle's *On Interpretation-* B.C. 350, Augustine *De Magistro-* 389, *De Doctrina Christiana-* 397, and *Principia Dialecticae-* 384, Bacon *De Signis-* 1260, Poinsot *Tractatus de Signis-* 1632.

From the past to present, many different ideas related to signs have been put forward by the representatives of different movements. Since ancient times, the relationships between realism, idealism, and the names given to these concepts have been studied by many thinkers. It has always been the subject to discuss whether the reality is limited to the world that we perceive with our five senses, or beyond it that we are trying to conceptualize in our mind. Moreover, it has also been the point at issue that the relationship between the concepts itself and the given names to these concepts. In this case, the main reason for the discussion is based on the following issues: Humankind has always benefited from the signs in the course of communication. However, he has always been skeptical about the reality of the connection between the signifier and the signified. The most fabulous reason for it is the fact that the anxiety of confusing with the sign and the representation of the reality of the sign. That is, the danger of assuming the sign itself as the real representation of reality has always existed.

For instance, stoics, who see man's happiness in man himself, believe that human beings must first integrate themselves with the nature to reach real happiness, and think of logic as an upper virtue that holds all the goodness of man overthink about the notion of sign. As Nöth (1995, p. 15) stated, a sign becomes a meaningful entity by the interaction of the *signifier*, the *signified*, and the *object* within the signification process according to the Stoic perceptions. The sign gains its meaning with the existence of its object in reality. At the end of the efforts, they present a proposal which separates the material object, material symbol, and the meaning from each other. Subsequently, the prominent philosophers such as Plato, Aristotle, and

Augustine, who are the advocates of the scholastic philosophy come out of the signs and put forward essential ideas about the notion of signs, their meanings, and interpretations.

It is possible to see the ideas of the thinkers regarding how the communication process actualizes thanks to signs. They believe that the opinions in human thought system can be transferred to others through the signs. In that sense, we need to focus on the perspective of Plato (B.C. 427-347) based on his philosophy of *semiotic realism* which means “the correlates of the sign are assumed to be nonmental entities” (Nöth, 1995, p.84). According to Plato’s realist model of sign, “both sense and reference exist in themselves and would exist even if there were no minds to be aware of them” (p. 84). Accordingly, there is always a predefined notion of everything that exists for Plato. According to Plato, the concepts and words that are created before the object cannot represent the truth itself because they are the copy of our unreliable perceptions (*Cited by* Nöth, 1995, p. 15). The exact reliability of the notions is not in human mind, but it is in the first creation of the signs which represents the truth. It is the predefined existence of the concepts just before the existence of its object.

Plato’s understanding of sign starts from a profound and truthful reality that is impossible to reach by words. For Smith (1998, p. 303), the first created examples (the first and unique beings and objects) made by God are the form of genuine truth. Names (signs) that are the representations of beings and objects must conform to the essence of beings, but it is impossible. In this sense, the names (signs) representing the beings themselves do not substitute for its real entity in real terms because these signs are only the representations of the duplication of the copy.

Aristotle (B.C. 384-322) focuses on the significance of linguistic signs as a tool and his interpretation of the signs as follows:

“(1) Written marks are symbols of spoken sounds. (2) Spoken sounds are (in the first place) signs and symbols of mental impressions. (3) Mental impressions are likenesses of actual things. (4) While mental events and things are the same for all mankind, speech is not. This definition of the sign contains the roots of a theory both of meaning (in [2]) and of reference (in [3]), but unlike modern semioticians, Aristotle believes that the difference in the structures of sign systems is only a matter of the expression plane, not of the content plane (since the mental events are the same)” (Nöth, 1995, p. 15).

According to Aristotle, people do not act upon with the preconceived concepts provided themselves earlier because first they perceive the world, and then they try to give a shared name to that perception by reconciling among them. Aristotle also argues on the arbitrariness and conventionality of the produced sign. Nöth (p. 15) states that, according to Aristotle, names are the spoken sounds determined by the social contract.

It seems that there is a conflict between Plato’s and Aristotle’s principles because signs are always produced by the agreement of the society for Aristotle, then they are used as the representatives of objects in the world; whereas, the situation is opposite for Plato. Aristotle believes that signs are not specified before its entities or objects. First, it is perceived, then named as a socially common sign (concept). The process reflects the social contract among people regarding the signification process of entities as they first perceive, then name them symbolically which makes it easier to perceive everything in the society. In addition, Aristotle thinks that all people perceive the world in the same way because every time the world always offers itself the same everywhere (Erkman, 2005, p. 54). In such a case, signs and mental concepts symbolized by common senses have symbolically common features although they are different in speech.

In conceptualist model of the sign, the dimension of sign is supposed to be mind-dependent because there is a close relationship between meaning and mind. Nöth (1995, p. 84) asserts that if there is no mind, then there is no meaning for the conceptualists. The idea of semiotic conceptualism constitutes the background of mentalist theories of meaning. Accordingly, the meaning is a concept in the sense of mental activity. In this respect, John Locke gives the following conceptualist or mentalist definition of meaning; “the use, then, of words, is to be sensible marks of ideas; and the ideas they stand for are their

proper and immediate signification” (Nöth, 1995, p. 99). At this point, Saussure’s definition of meaning as the signified (concept) is similar to the definitions of Aristotle and Locke.

It is vital to focus on Augustine (B.C. 354- 430) who is favoring a reifying concept of sign. Augustine makes a clear distinction between his and other previous explanations of signs by offering two different dimensions. The previous one is *natural signs*, and the latter one is *conventional signs*. “Natural signs are those which, apart from any intention or desire of using them as signs, do yet lead to the knowledge of something else” (Meier-Oeser 2011). For instance, smoke when it indicates fire or heavy clouds that indicates rain. “Conventional signs, on the other hand, are those which living beings mutually exchange in order to show, as well as they can, the feelings of their minds, or their perceptions, or their thought” (Meier-Oeser 2011). However, though Augustine defines the state of the sign in two various dimensions as natural and conventional signs, “his main focus in these matters was dictated by his religious convictions and problems involving interpretation of the sacraments and the scriptures rather than by anything else” (Cobley, 2005, p. 155). In brief, Augustine also argues that signs and things are not various dimensions of objects since every material existence can function as a sign for another object.

Roger Bacon (1214-1293), the writer of *De Signis* (1267), is the most dominant medieval theorist of sign. His masterpiece is crucial as it combines the concept of signification and the theory of linguistic signs that shows the integration of semantics into a broader theory of sign. In his sign theory, the concept of sign pertains to the category of relation. That is, “a sign, as it was pointed out already in Augustine’s definition, is a triadic relation, such that it is - in principle - a sign *of something to someone*” (Meier-Oeser 2011). For Bacon, the relation based on the pragmatic relation of the sign. According to him, “if no one could perceive something through the sign it would make no sense in the interpreter’s mind, then it would not be a sign” (Hackett 2015). Also, “Bacon creates his own classification of signs as natural and intentional signs that reflect the similarities of the classifications of Aristotle and Augustine” (Hackett 2015). This triadic signification model of Bacon is accepted as a primary view in subsequent semiotic studies.

John Poinsot (1589-1644), who examined Bacon's triadic signification model in detail wrote the *Tractatus de Signis* (1632), which was accepted to be the first systematic work on signs. "Poinsot was the first to demonstrate systematically that the being proper to signs, as a relation irreducibly triadic, also transcends the distinction between being produced by the workings of nature and being produced by the workings of mind" (Cobley, 2005, pp. 238-270). In his groundbreaking study, Poinsot interprets signs according to his own point of view and argues that the sign represents an existing object in the external world or the sign that has the qualification of representation in the internal world. In this case, Poinsot's sense of sign reveals a triple relationship in which the sign does not represent the truth; on the contrary, it is only a secondary phenomenon that points to the truth.

Although the sign study goes back a long way, John Locke (1632-1704) was the first philosopher who gave a specific name for the study. As it can be understood from his masterpiece *An Essay Concerning Human Understanding* (1690), he stated that sign studies should be one of the three main branches of science. According to Ashworth (2015, p. 95), Locke named it as *semeiotike* or the *doctrine of signs*. According to Locke, signs which represent knowledge are again the means of knowledge because people can transfer their knowledge representing by signs through the communication. In this context, people's ideas are the signs of things, and the words are the signs of ideas of people. Accordingly, Locke points out two different signs such as ideas and words (Nöth, 1995, p. 24). So, for Locke, signs serve as a means of expression of thought and knowledge in human being.

The concept of sign and the relationship between the concept and the object have already been studied by the stated philosophers and others who started to systematize the study centuries ago. All the struggles have the characteristics of underpinning the further studies in the semiotic field. Moreover, the contribution of their effort to the signification and understanding the history of humanity has also great importance. In the next section, the contributions of the subsequent researchers to semiotics will be examined in the light of the stated studies here.

2.2 Semiotics In The Contemporary Age

So far, it is understood that the place of the concept of sign has an indispensable significance within the studies of language and culture which represent the accumulation of knowledge and life experience of societies. These knowledge and experiences are conveyed to the next generations (Kıran & Kıran, 2013, p. 61). In this regard, the close relation of signs, language, and culture with each other has always been since the history of mankind, and will continue to exist. As Günay (2016, p. 19) asserts, an object, idea, concept or a thing in the real world is represented by symbols in language. Everything in language is the sign itself, and these signs are the representations of objects in the real world. Beyond the representation of each of the words in language, the language itself is a social or cultural representation as well. At this point, there is an intimate relationship between language and culture. If language is the flesh, culture is the blood (p. 23). That is, if there is no culture, then language dies, and culture cannot be formed without language. There is a close relationship between language and culture which cannot separate from each other just as signs that are firmly related to both language and culture, and they feed one another.

The representation of both linguistic and cultural values belonging to the civilizations is entirely the work of signs. For this reason, Roland Barthes (2014, p. 19) explains the field of the study of signs which is closely associated with language and culture as symbolic and semantic systems of civilizations. Culture is a symbolic phenomenon such as language that we can convey it to others through the signs and symbols which can be questioned. This questioning has always been within the scope of the relationship between the signifier and the signified. Moreover, the way of questioning the relationship between them is handled in different ways by thinkers and researchers.

The contributions of the two great masters in the semiotic field are indisputable as it has had a great chance to make progress in becoming a systematic and scientific branch of science by their efforts. “Although its origins can be traced back as far as Plato and Augustine, semiotics as a self-conscious theory emerged only at the beginning of this century, in the writings of Charles Sanders Peirce and Ferdinand de Saussure” (Silverman, 1983, p. 3). In this

context, one of the pioneering work in the formation of modern semiotics is the work of Charles Sanders Peirce in America. Peirce (1839-1914) was early recognized as one of the significant figures in the history of semiotic and as the founder of the modern theory of sign (Nöth, 1995, p. 39). In addition, Ferdinand de Saussure's work is also the groundbreaking work for the development of semiotic as a science. As Culler (2005, p. xiii) stated, it is Saussure who points out semiotics as a more comprehensive branch which is able to study meaning production processes within different systems such as culture and society. While Saussurean semiotics (semiology) is concentrated on studies with respect to the social qualities and formations belong to human beings and society, Peircean semiotics (semiotics) is focused on logical and mathematical formations.

Although, these two masters have different viewpoints in the signification process of signs and the relation between the signifier and the signified, the similarity of them is that they both look for the meaning itself within the structural relations (Fiske, 2003, p. 68). Thus, these fundamental perceptions which provide a base for the contemporary semiotic studies developed independently from each other. The collected data of these leading figures are applied to the semiotic studies made by the subsequent researchers in the field. For this reason, before the introduction of the literary semiotics, it is vitally important to handle the development of general semiotics within the framework of Peirce's and Saussure's studies.

2.2.1 Charles Sanders Peirce's Semiotic Concept

Logician and mathematician Charles Sanders Peirce considers semiotics as a logic science and carried out his research within the scope of the ways of interpretation of signs. He points out the necessity of a third item (object) within the signification process, and he concentrates on a *triadic model* for his signifying practices. Peirce calls his signification process as *semiosis*. “The interaction between the representamen, the object and the interpretant is referred to by Peirce as semiosis” (Chandler, 2007, p. 30). In fact, it is the ability and capacity of the brain to comprehend signs to produce others is called semiosis. According to Houser (2009, p. 91), Peirce's semiosis process takes place in three different stages. The first is the *representamen* and the *object* that we

perceive with our senses perceptibly. There is a close relationship between the representer and what is represented here is the second stage. According to Peirce, this relationship between the representer and what is represented takes part in his second stage of the semiosis process. The final stage is highlighted as there is a need for an *interpretant* to interpret the connection between the representer and what is represented to reveal the meaning. Each step of Peirce's triadic semiosis model is essential to reach the meaning itself.

Peirce defines the sign as *representamen* (sense), the object of the sign as *object* (referent) and the interpreter as *interpretant* (sign vehicle). For example, for Peirce “the traffic light sign for ‘stop’ would consist of: a red light facing traffic at an intersection (the representamen): vehicles halting (the object) and the idea that a red light indicates that vehicles must stop (the interpretant)” (Chandler, 2004, p. 33). That is, the object replaces the place of the sign which takes place in the outer world. The interpretant is the mental act of bringing out the relationship between the sign and its object in the semiosis process.

Later, Peirce takes a step forward his signs study by classifying them regarding their types. Günay (2002, p. 182) asserts that Peirce categorizes all types of signs, which have been produced by human with the intention of communication, regarding itself, its object and interpretant. He forms the whole signs that people use in the form of triplets and determines that they use sixty-six different signs: The most significant types of signs among his categorization are *iconic*, *indexical*, and *symbolic* signs.

Accordingly, visual (iconic) signs which are represented by a film frame or a photograph are directly related to its object in terms of resemblance. Within the context of iconic signs, the signifier is interrelated with the signified through the principle of resemblance. In visual signs, there should be a strong connection between the signifier and the signified. The relation between them “is not arbitrary but directly connected in some way (physically or causally)” (Chandler, 2004, p. 37). As for the indexical signs, the situations reflecting cause and effect relation are important. For example, smoke as a signifier preoccupies the presence of fire as a signified. Alternatively, in emotional situations, tears as a signifier preoccupies the presence of sadness as a signified. So, there is a physical or causal link between the signifier and the signified in

both cases. In symbolic signs, the situation is different because while visual and indexical signs are connected to their social objects, symbolic signs are more abstract and causeless.

The types of symbolic sign are more dependent on the consensus within the community in which they maintain their existence. “Symbol, as Peirce reminds us, originally meant something ‘thrown together’ making a contract or convention” (Lechte, 2008, p. 172). The signifier is connected to the signified just by arbitrary man-made conventions. For example, the word ‘k-i-t-a-p’ in Turkish used for the ‘book’ in English, and the sign does not have any natural or physical resemblance to the book itself. The use of different words for the same object is a good example to observe the relationship between the signifier and the signified. Another example for abstract entities emerged by the social consensus can be the Turkish flag as a symbolic sign which has the ability to represent many aspects belonging to the Turks such as unity and solidarity, national borders, social values, and beliefs. All in all, Peirce’s studies related to the classification of signs enable further semiotic studies within the framework of his triadic semiosis model in different fields.

2.2.2 Ferdinand de Saussure’s Semiotic Concept

Ferdinand de Saussure (1857-1913) is also another prominent figure in the semiotic field. Saussure (1959, p. 16) evaluates the language as a meaningful system of signs. Accordingly, he asserts that communication is realized through the meaningful system of signs such as written or non-written symbols (p. 16). The founder of contemporary linguistics points out that the sign study is a scientific project that will examine transcendental systems of signs; it is more concerned with the relationship between signs and language. Therefore, Saussure takes the linguistic sign and linguistics as his semiological model (Innis, 1985, p. 24).

Saussure identifies the frame of his study and remains within the border of language. However, he never asserts that there is no sign system except language (Erkman, 2005, p. 94). For him, the place of semiotics will have a privileged space as a scientific discipline which will examine both linguistic and non-linguistic signs in societies. In this context, while Saussure regards the

meaningful systems of natural languages as the subject of examination of linguistics, he also points out another field of research, *semiology*, which examine the signs beyond the natural language.

It is crucial to know about Saussure's concepts and principles to be able to understand his viewpoints about semiology. Here are Saussure's important principles and basic concepts pioneering the subsequent studies in semiotics:

- Sign; signifier / signified
- Arbitrariness / linearity
- System
- Form / substance
- Langage; language / parole
- Synchrony / diachrony
- Paradigm / syntagm
- Linguistics / semiology

The first principle that Saussure puts forward is the relationship between the notion (concept) and the notation (word) that take place in his *dyadic* signification process. The *concept* is in the *signified* section; whereas, the *word* is in the *signifier* section in Saussure's dyadic model. Saussure suggests a dyadic signification model in which both the signifier and the signified do not separate from each other within the signification process.

Saussure (1959, p. 66) considers the sign as a mental process which is vitally significant in his study. The sign in language is not associated with objects and names, but concepts and sounds. Sign formation process is realized with the interaction of both the *signifier* and the *signified*. Accordingly, the sign has three parts; the sign (term), the signifier (sound), and the signified (concept) (Nöth, 1995, p. 59). In Saussure's dyadic signification model, everything begins in mind; concepts are mentally formed and have no relation to the external world (object).

In this case, there is no integration between an expressed sign and its object; on the contrary, the sign integrates the concept and sound-image. For instance, the *sign*: 'instructor' (word), the *signifier*: 'i-n-s-t-r-u-c-t-o-r' (sound image), and the *signified*: 'instructor' (concept). Saussure named the process of this

interaction of the signifier and the signified to form meaning is the *signification*. He also asserts that both the signifier and the signified in the meaning-making process (signification) are the inseparable parts. However, in some cases, these sections which constitute the sign itself can be separable temporarily regarding semiotic analysis. As in Saussure's dyadic model of sign (meaning) production process, it can be inferred that signs have a strong relationship with each other which forms the primary concern of semiology.

The second principle of Saussure is *arbitrariness* and *linearity*. These concepts show the close relationship between the signifier and the signified and the stated principles here. There is no connection between a word (signifier) the sender uttered and a concept (signified) inspired by a receiver. Saussure (1959, pp. 67-68) proposes an arbitrary relationship between the signifier and the signified in languages and their sound systems. It is assumed that there is no logical relationship between the signifier and the signified because it is arbitrary. For example, there is no specific reason for using 'kalem' in Turkish; whereas, the same object is called as 'pencil' in English, or as 'schreibstift' in German with different articulation (sound symbols). Hence, the concept (signified) of the same thing such as 'kalem' differs from its sound image (signifier) 'k-a-l-e-m', and they attach to each other arbitrarily to create the sign itself. In this case, as each linguistic form of the sign pertains to the culture, the interpretation of a pencil pertains to the same culture as well (Fiske, 2003, p. 68). The principle of the arbitrary nature of sign also suits for natural onomatopoeic sounds in some ways. So, it is possible to observe the arbitrariness of language in onomatopoeic sounds made by animals. According to Danesi, for instance, "the word used to refer to the sounds made by a rooster is cock-a-doodle-do in English, but *chicchivichi* (pronounced 'keekkeereekee') in Italian" (2004, p. 25).

For Barthes, who comments on Saussure's theory of arbitrariness, the signs in language are arbitrary, there is no relation between the signifier and the signified, and it is necessary to iron out this arbitrariness with a balancing force. Because the sign cannot stand naturally, it has to depend on those around it to exist (2014, p. 181). So, the relationship between the signifier and the signified in the formation of signs is arbitrary, but the connection of the signs occurred by the interaction of the signifier and the signified is crucial in a specific system.

Moreover, Yücel asserts that meaning arises from the interaction between the signifier and the signified based on the principle of arbitrariness. Another fact that should be emphasized is that the signs are arbitrary and conventional (2015, p. 32). In this case, the linguistic signs do not have a logical value for Saussure. However, when language is used according to the agreement within the society, Saussure limits his principle of arbitrariness and mentions relative arbitrariness. “But to say that language is a product of social forces does not suffice to show clearly that it is unfree; remembering that it is always the heritage of the preceding period, we must add that these social forces are linked with time” (Saussure, 1959, p. 74). Language is a cumulative and powerful means of communication coming from the past with its society. According to Günay (2016, p. 12), both language and culture are the aspects which are intrinsic to communities. It is impossible to mention a language without its community. When the relationship between language and culture is examined, each society identifies the language that they use as a means of communication within the communal area. Through the cumulative and conventional features of language, all kinds of characteristics in the community such as rules, symbols, customs and beliefs, which determine social identity, are inherited from generation to generation.

It should never be forgotten about the interpretation of the world that the signified is also the products of a specific culture as well as the signifier (Fiske, 2003, p. 68). The signifieds are created by people who are integrated with the culture of the community they live. Therefore, the generated signifieds, which are used as a means of communication and understood by the members of the society, are the parts of linguistic and semiotic systems that belong to the culture of the community.

Signs which are the products of societies require a systematic effort to be learned since they are not unconditioned. They are the cultural products that have been produced to facilitate communication among people. Barthes (2014, p. 56) states that the sound of the sign of Saussure and the mental concept or the signifier of the sign of Benveniste, and its object are both the products of training. For example, the effort of learning a foreign language. This combination which reflects the process of signification is not an arbitrary

combination as any French does not have the freedom to change it, but contrary compulsory. Because of this feature, in linguistics, it is said that the signification is arbitrary; this part is arbitrariness. At this point, languages, signs, symbols, and rules of social order developed by the communities as a means of communication are not entirely arbitrary signs because they are based on a specific social contract integrated the community itself. Any person who lives in a society cannot have a chance of choosing, creating or changing the language to be used by himself. The main reason for this is that it is not possible for individuals to change the relationship between the signifier and the signified arbitrarily. “The Saussurean legacy of the arbitrariness of signs leads semioticians to stress that the relationship between the signifier and the signified is conventional- dependent on social and cultural conventions which have to be learned” (Chandler, 2004, p. 31). In the circumstances, the relationship between the signifier and the signified has already identified by social and cultural consensus. The one from the society cannot change the agreement of the signifier and the signified alone in an instant.

Saussure suggests the *linearity* of the signs on the signifier plane. “The signifier, being auditory, is unfolded solely in time from which it gets the following characteristics: (a) it represents a span, and (b) the span is measurable in a single dimension; it is a line” (Saussure, 1959, p. 70). In this regard, the linearity of the sign is acoustic and formed within the meaning creation process. Kiran and Kiran (2013, p. 157) state that orthography forms a linear sequence just like the signs in speech. Therefore, it is necessary to read them in the same order and one after another. The feature of linearity, either in verbal or in written communication, is originated by the characteristic of the signs are chained together in a specific order. That is, all signs in verbal or written narrative system follow each other in a particular order. Therefore, the signs are used in chained sequence one after another when writing or speaking.

Another important concept for Saussure is the *system*. The system is one of the significant concepts of his studies which reveals the intimate relationship between his studies and the language. Yücel (2015, p. 30) asserts that today, the basis of Saussure approach to language phenomenon is the concept of a system that has left its place to the concept of structure. Researchers have changed the

concept of the system after Saussure. Instead, the foundations of structuralist criticism are based on the concept of structure. That is, the concept (system) of Saussure has been replaced by the concept of structure by the time. According to Saussure (1959, p. 16), language is a system of signs that indicate concepts which is comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, and military signals. Although Saussure mentiones different systems of signs, he remains within the boundaries of the language in his studies, and he leaves the examination of the non-linguistic systems to the field of semiology.

One of the essential points of Saussure is that the signs must take part in a specific system so that they can be meaningful. Otherwise, they have no value and meaning by themselves. Therefore, according to Kırın and Kırın (2013, p. 121), the value of a system as a whole is always more than the value of individual items. For instance, a grammar book written in a particular language systematically is more functional and valuable than a dictionary written the whole words in that language one under another. So, it is possible to say that a sign gains its real meaning and value with the relationship of other signs within the same systems which demonstrates the importance of language quality. Otherwise, as Berger (2010, p. 6) states, “no sign, then, has meaning by itself, and its meaning is always a function of its relationship with other signs”. Then the language cannot go beyond being a heap of meaningless and worthless signs.

Another critical aspect of Saussure’s *system* is the internal relationship of signs with each other that raises the value of them within the same system. That is, Saussure does not take care of the external factors and relations of signs, but internal. For example, Saussure likens the language to the chess game. According to him (1959, p. 22), the substance of stones (external effect) is not essential, but the relationships among these stones (internal effect) are important as they give meaning to the game. The external effect can be the substance or material of the stones have been made, and it cannot affect the system of the game itself; whereas, the internal effect can influence the system of the game itself. This internal feature is called as “the grammar of the game” (Saussure, 1959, p. 23). Players who play the game by changing the place of

the stones within the framework of the grammar (rules) of the game either win (check) or lose (checkmate). In other words, it is possible to compare the chess game which is identified with its rules to the institutional part of the language (language), and the players who play the game according to their individual preferences can be compared to the personal use of language (substance).

As in the example of the chess game, language is a set of oppositions, correlations and is a system interdependent of these correlations (Kıran & Kıran, 2013, p. 120). Each linguistic sign is linked to a system, and each sign assumes a specific system. There are no differences between the grammar of chess and the grammar of language. In both cases, the gamers or the speakers should follow the rules to be able to be successful. In this case, individuals should need to use the system correctly and meaningfully when the point in question is the conventional systems which can be realized with learning. According to Berger (2004, p. 14), Saussure makes a clear cut between language as an institution and speaking as a usage. Language is a social institution based on systematic rules and conventions; whereas, speaking is the application of language. Not only a heap of systems which are unlearned or inexperienced do not make sense but also cause them to be lost in this mass.

The situation resembles the struggle of a native English speaker who does not understand Turkish and insists on reading a novel written in Turkish, or it is like trying to communicate with others in a non-English speaking societies. A language (Turkish) which consists of a variety of systems and functions that is different from English puts English native speakers into trouble when they encounter the language the system of which they do not know, and this will cause them to get lost in it. Therefore, being unfamiliar with the linguistic and cultural systems can cause many troubles for individuals in linguistic and cultural transmission.

Another vital opposition of Saussure is *form/substance* opposition. According to Saussure, “language is a form and not a substance” (1959, p. 122). That is, every meaningful system formed by language results from the given *form* to it. In contrast to the form, the *substance* is something other than linguistic phenomena which represent the things except the language aspects that Saussure examines. Yücel states that (2015, p. 51) the data which Saussure calls as substance are the

things left out of the linguistic plane. At this point, the functionality of language does not occur with the elements outside the language, and the language takes its functional property from the given form to it.

As for Saussure's chess game analogy, it does not matter which piece of stone is made from which substance; the physical properties of the stones have no significance in terms of chess play and its rules (Kıran & Kıran, 2013, p. 17). So, what is essential in the chess game is the relationship of the stones with each other (form) within the framework of the system of the game itself. The external aspects of the stones such as the production process of them, under what conditions and by whom they are produced (substance) does not matter. For Saussure, there is no importance of everything (substance) on the external plane. For this reason, he deals with signs synchronically, and he is never interested in the elements outside the language.

Later, Louis Hjelmslev examines and develops Saussure's form/substance binary opposition at different levels as *content form/content substance*, and expression form/expression substance. Hjelmslev's research on the subject and the impact of his studies on the studies of semiotics will be discussed in detail in the next section (also see Ch. 3.2).

It is possible to tackle the form/substance opposition within the scope of nature/culture opposition. Saussure accepts the language as a form that is not affected by the individual impositions in its nature. Then we can see the natural asset and pureness in the form far from individual arbitrariness since nature is not affected by culture. On the contrary, culture is influenced by the unchanging conditions of nature and by the rules specific to nature. For this reason, culture experiences the transformation under the influence of nature. That is, nature is not shaped according to culture, but culture is shaped according to the conditions of nature. This situation is similar to the situation between form and substance because the form is the nature itself which is not affected by the substance; whereas, substance is the culture itself and influenced by individual choices. The form is the one which represents nature as it is the nature itself far from artificial aspects of culture. Neither substance nor culture influence both form and nature as they have the same features. Hence, the system of nature is similar to the system of form, and the position of culture that changes from

society to society or from person to person is similar to the position of substance within the system.

Considering the subject from a different angle, the language and the elements of language are necessary for interpersonal communication. The form presents these elements to people with its institutional and social structure, and people use this presented phenomenon according to their needs and personal features as they wish. The unchanging aspects presented by form can be equal with nature, and the functional differences resulting from usage can be equivalent to culture. As stated by Günay (2016, p. 169), hunger is caused by nature, but confirmation of hunger, appeasing and steering it cognitively are the ways of behavior that change from society to society. These changes are the practical ways representing cultural values. As a result, form represents the nature; whereas, substance represents the culture.

Another essential principle of Saussure is *langage* (language ability) that he examines it in two different plains as *language* (*langue*)/*parole*. People benefit from their existing language ability so that they can use the language to communicate. The ability provides a systematic use of language which is closely linked to the language/parole opposition. Saussure distinguishes the language, which forms the social side of langage, from parole that constitutes the individual side of language.

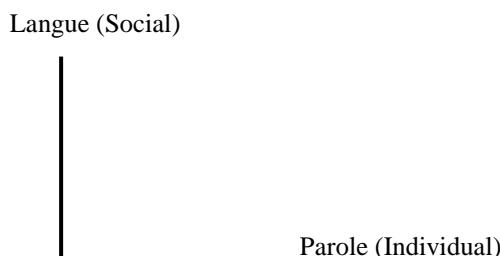


Figure 2.1: Saussure's language- language/parole

Language and speaking are two separate phenomena. According to Saussure (1959, p. 14), the separation of these two facts means the separation of social and individual dimensions. So, because of the institutional character of language, it is not affected by the individual usage variance. It is the individual differences which can affect the way of transferring meaning via language, but not the function and structure of language. Contrary to the language, parole is a

phenomenon for individual use within the society. For Saussure (1998, p. 44), parole is an individual act, and it is willful and intellectual. As language is the product of social institutions, it cannot be changed by people instantly. However, individuals are free to choose the language signs based on the social agreement when transferring a message one another. Günay (2013b, p. 37) asserts that it is impossible to change or re-establish the language, which is socially multifaceted and has many hidden aspects and secrets, by individuals' effort arbitrarily. This situation reveals both social and institutional sides of language. The systematic institutionalism and arbitrary invariance in language have led it to be concrete and an objective field of study. Because of this objectivity Saussure, who proposed that language is an array of concepts (1998, p. 45), focuses on language itself as the field of study.

Language is a system formed by the combination of signs which indicates the concepts. Saussure (1959, p. 17) explains the problem of language as the problem of sign. In this respect, he defends the necessity of analyzing other sources of signs including rituals, ceremonies, customs and traditions as he thinks that the linguistic signs are inadequate to examine these paralinguistic and conventional facts. Saussure's claim also supports his proposal related to the establishment of a new science as semiology that incorporates in linguistics in the near future.

Whether linguistic or non-linguistic, no matter which significative system it is, each system has its own code system to make communication meaningful. As Fiske (2003, p. 112) stated, codes and negotiations constitute the shared center of any cultural experience. These enable us to understand our social existence and position in culture. We can feel and express our cultural membership only through the common codes. These codes which make the relationship between the signifier and the signified meaningful are the ones that should be known by those who use the system in the same community. In this case, it can be said that codes have the ability to organize produced signs (Chandler, 2007, p. 147). Otherwise, it is impossible to use the codes meaningfully for those who do not know or learn them. Saussure's description above is related to the codes (signs) produced by societies. Semiology is a branch which can analyze these codes within its system.

Saussure is interested in the theoretical and functional aspects of language instead of focusing on its historical facts. He needs to explain the difference between *synchronic* and *diachronic* approaches to distinguish historical and functional aspects of language.

According to Saussure, languages can be analyzed in different planes. Martin and Ringham (2000, p. 128) assert that Saussure's synchrony/diachrony opposition is used for the definition of language within the framework of both contemporary and a historical perspective by Saussure. The way of him in language analysis is the synchronic approach to unfold the working system of language. Accordingly, it is possible to examine language in two ways. The first way is to analyze it synchronically. The linguistic elements can be revealed synchronically by which it is possible to observe the inner process of language; whereas, diachronic approach is for examining the developmental stages of language.

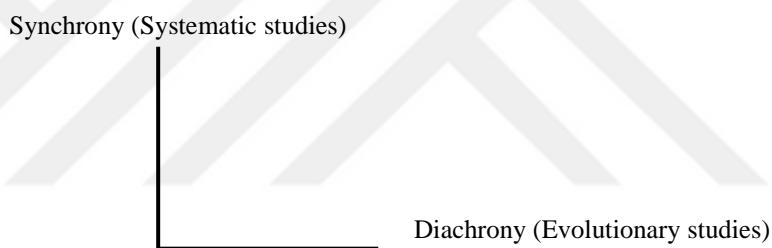


Figure 2.2: Saussure's synchronic/diachronic approaches

Language can be analyzed synchronically as an object of the study, and the analysis process includes the examination of the language itself in a particular frame, rather than the analysis of the historical development of it diachronically. Synchronic approach concerns with the “logical and psychological relations that bind together coexisting terms and form a system in the collective mind of speakers” (Silverman, 1983, p. 12). Saussure thinks that language studies in a particular period in society will be worth for that community. This idea, which is unaffected by historical changes and developments, is the primary focus of Saussure’s studies because Saussure has also headed for examining the systematic linguistic elements in a specific system in his studies. According to Saussure (1959, p. 101), synchronic analysis of language means the analysis of its general structure (grammar) by which various grammatical relationships can be analyzed. For this reason, Saussure suggests synchronic approach by which

linguistic systems can be examined as a whole at a specific period, and he distinguishes it from the evolutionary process.

On the other hand, diachronic approach as the second field of study far from the structural analysis of language. “What diachronic linguistics studies is not relations between co-existing terms of a language state but relations between successive terms that are substituted for each other in time” (p. 140). Saussure shows the diachronic approach as a study field where the historical development of language and its evolutionary process can be examined. Thanks to the approach, it is possible to analyze the periodical changes and evolution of languages.

There are many researchers who carry out critical studies within the framework of Saussure’s synchrony/diachrony principles. The most important ones among them are; the social scientist Claude Levi Strauss in synchronic approach and the folklorist Vladimir Propp in diachronic approach. They both benefit from Saussure’s approach in their studies which can be illustrated as follows (Berger, 2004, p. 19):

Table 2.1: Comparision of synchronic and diachronic analysis

Synchronic Analysis	Diachronic Analysis
Simultaneity	Succession
Static	Evolutionary
Instant in time	Historical perspective
Relations in a system	Relations in time
Focus on Analysis	Focus on development
Paradigmatic	Syntagmatic
C. Levi-Strauss	V. Propp

Levi Strauss, who examines the cultural structure of societies, follows Saussure’s studies and actualizes his surveys within the borders of synchronic approach. Unlike Strauss, Propp carries out his studies on the Russian folk tales and its heroes with the diachronic approach. The work of Propp and other prominent followers of Saussure whose studies support semiotics as a scientific discipline will be discussed in the third part.

There is another opposition of Saussure as *paradigmatic/syntagmatic* approaches, which have a specific and strong relationship with the synchronic/diachronic approaches. Accordingly, paradigmatic approach takes

place on the synchronic plane; whereas, syntagmatic approach is located on the diachronic plane.

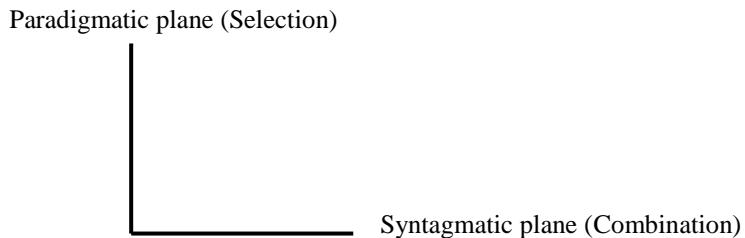


Figure 2.3: Saussure's syntagmatic/paradigmatic axes

The function of the *paradigmatic* axis is for *selection*, and the function of the *syntagmatic* axis is for *combination*. Saussure (1959, pp. 122-134) asserts the correlations which combine the linguistic items with each other. Accordingly, each of them can exist on two planes producing unique values; the first plane is the paradigmatic plane and the second plane is the associative (syntagmatic) plane. For example, when using the language, first, necessary signs (words)- which are formed and whose functions are the same in the paradigmatic plane- are selected from the different group of clusters of the word. Then these selected signs are brought together by a specific rule to create a meaningful whole (sentence). The joints of these meaningful wholes to one another create paragraphs, and the articulations of paragraphs with each other forms an infinite text on the syntagmatic plane. That is, both writing and speaking acts mean choosing and combining the signs. The writer or the speaker has to make a double choice (selection and combination) to create meaning. The process reveals the interaction of the paradigmatic and syntagmatic axes to produce meaningful sentences. The compulsory interaction between these axes makes producer, who wants to create written or verbal sentences, use both planes. That is, the combination does not occur without selection, and sentence creation does not actualize without the combination.

Saussure proposes that the dichotomies, which are interdependent, can generate each other semantically. Barthes (1979, p. 29) also stated the words of the conceptual domain gain their meanings only from their oppositional relations, and it is not encountered with ambiguity as long as the oppositions are preserved. Although a concept is the opposite of another, the existence of both (binary opposition) is compulsory for the formation of meaning. For instance, if

there is no white, black will be meaningless without white. Hence, the binary oppositions and their relations with each other are extremely important in the study of semiotics.

In the context of Saussure's proposal, it is possible to carry out both synchronic and diachronic studies according to the purpose. For example, the systematic formation process of any phenomena can be analyzed on the synchronic plane; whereas, evolutionay process of any subjects can be tackled on the diachronic plane. This situation discloses the relationship between synchrony/diachrony, syntagmatic/paradigmatic, and langue/parole dichotomies. In this respect, Saussure's principles for the interpretation of signs can be used not only for the analysis of intralinguistic features (structural and theoretical) but also for the extralinguistic phenomenon (implementation).

According to Hodge and Kress (1988, p. 17), "Saussure relegated the study of the material sign to a discipline outside the linguistics". Saussure carried out his research by focusing on the research object (language) on the vertical plane (axis of selection) to examine it. Such a method requires a systematic approach to reach consistent and reliable results. For this reason, Saussure is never interested in any external facts. Instead, he prefers to focus on the internal plane of signs so that he can examine the sign itself within its closed system to identify the formation of signs.

The other significant opposition of Saussure is *linguistics/semiology*. Semiology, which is proposed as a scientific discipline for the future, enables to sort out meaningful extralinguistic systems. Moreover, the discipline is the source of inspiration for the subsequent researchers. At first, the theory has been perceived as a scientific project that intertwined with linguistics and as a field for analyzing the language system. However, after Saussure's explanation as follows, the misperception about the function of semiotics has changed. Then, semiology is identified as a *metascience* which is able to analyze not only linguistic but also non-linguistic transcendental structures. Linguistics is just a part of semiology (1959, p. 16). Saussure's approach gives inspiration to the subsequent researchers. Therefore, it is possible to analyze various meaningful systems thanks to semiotics.

As the subject is Saussure's *linguistic/semiology* opposition, it is possible to evaluate it together with the *langue/parole* opposition. The common interest of the dichotomies is the *sign*. On the one hand, Saussure refers to linguistics as a sub-discipline which deals with the study of linguistic structures, on the other hand, he refers to semiology as a metadiscipline which is intimately interested in the analysis of metalinguistic social and cultural structures. So, the work of linguistic structures has become the branch of linguistics. At this point, there is a similarity between the concepts of linguistics and language since the study object of linguistics is the natural language. However, the research object of semiology has metalinguistic features in which linguistics is inadequate to analyze them. In this context, semiotic studies deal with the cultural and individual phenomena. So, it is inevitable to keep semiology equivalent with parole that represents the personal side of language. In short, linguistics is in the opposition of parole which is one of the distinctions of langage; whereas, semiology is in the opposition of language which is one of the distinctions of langage.

So far, the addressed topics in this chapter are the findings of general semiotics that reveal the gradual development of the discipline starting from the concept of sign to the semiology. This part of the study emphasizes the studies of leading thinkers who have investigated signs and contributed to the field to make the sign study as a scientific discipline. As a result of the research, it can be understood that the semiotic studies have a remarkable background. At first, it has been handled and studied only as a concept; then the conceptual study has turned into a scientific study area by the efforts of thinkers in time. Today, semiotics is associated with many fields and becomes a inter/trans/multidisciplinary science depending on academic and technological developments through its evolutionary process.



3 LITERARY SEMIOTICS

The subject of semiotics is the problem of signification of the facts belong to the world (Yücel, 2015, p. 127). No matter who we are, as human beings we are always interested in the explanation of problems and conflicts created by signs. Since the main subject of semiotics is related to the analysis and interpretation of the unlimited signs generated by humanity, then it is possible to relate the field of interest of semiotics to eternity. According to Rifat (2001, p. 7), the world is both *a finite text* and *a sum of the texts* in relation to each other that can be opened forever. For a consistent semiotic analysis, it is a must to evaluate the meaningful wholes in their own systems such as painting, music, cinema, and literature as they have different semantic universe and system. So, analyzing each of the systems in its borders leads researchers to have consistent results far from complications. For that purpose, it is inevitable to discuss the essential characteristics of the field of semiotics and the features of its system within the field of literature which constitutes the primary focus of this study.

Signs are accepted as units which contribute the creation of the meaningful systems, and they have the ability to represent all the concrete and abstract phenomena within that system. For Yücel (1983, p. 58), the only way to reach the real meaning of those units produced by men is to apply semiotics to interpret and explain them. However, they have no meaning by themselves. So, the analysis should be based on the connections of these meaningful units with each other because an absolute meaning of a sign can only be determined by the evaluation of the links of it with other signs within the same system. Semiotics is the study which is able to answer how semiotical units form the semantic universe of any types of texts throughout the signification process. It is also the study of literary semiotics which makes the stated process possible for the literary texts.

The primary focus of the literary semiotics is the work of literature. According to Culler (2000, pp. 30-31), the work of fiction is a linguistic act that reflects a

semantic universe which includes the formative elements of fiction such as actors, incidents, time, and space. The work refers imaginary situations rather than historical facts. It has been stated that each sign gains its meaning within their own system, and the meaning can only be exposed with the relations of signs with each other in the same system. It means that the literary field also has a distinctive system which should be taken into consideration within the semiotic analysis process. Literature is a systematic language (Todorov, 2015, p. 15). It is the product of language. Therefore, some of the vital principles based on the analysis of the language system that Saussure proposed have affected the literary semiotics study dramatically. So, literary semiotics is accepted as a transdisciplinary approach focusing on the analysis of the meaning formation process of the texts.

Throughout the human history, it is an undeniable fact that literature has an essential role in the transition of many aspects of human and natural experiences through language. The most crucial factor that enables the literary transition is the fiction itself. Todorov (p. 12) stated that literature is fiction. Although the definition of literature has pointed out as a dream or a fantastic experiment, it consists of real facts based on social and individual experiences which can be supported by Heidegger's perspective on art. Heidegger, who examines the link between reality and art with a further thought, describes it as the art is "only one of the ways in which truth happens" (Young, 2001, p. 16). In this case, although each of literary genres is formed with imaginary characters and events, it is clear that the author produces the text based on the factual observations that support Heidegger's assertion on art and reality.

The world of fiction contains encoded messages, feelings, and ideological reflections regarding aesthetics. For this reason, there are many facts needed to be understood and solved in this mysterious world. In this respect, the methods and analysis tools of literary semiotics become a significant part of the activity to be able to unfold those facts in the texts. For this reason, first, the relationship between semiotics and literature, then the significant studies that contribute to the development of literary semiotics will be discussed. Later, the significance of different meaning levels in the text, and the importance of these meaning levels within the framework of literary semiotics will be underlined to

make the basics of the theory clearer for an efficient analysis process in this section.

3.1 Semiotics and Literature

Barthes (2014, p. 101) asserts that *narrative* is in myth, fable, fairy tale, long tale, epic, story, tragedy, comedy, pantomime, painting. The narrative is at all times, in all places, and in all societies. Narrative is always in existence. The description of the narrative underpins the significance and universality of it in human history. Literary or not, the narrative is based on language and signs although the description of it varies from genre to genre. The narrative mentioned above is closely related to the literary world, and since the subject is the relationship between literature and semiotics, it is necessary to give importance to reveal the intimate relationship between them.

Literature that Todorov describes as fiction is, in fact, a complete deception for Barthes, who explains it as the non-governing language, the deceptive savior, and unique trickery as *literature* which allows hearing the language in the permanent splendor revolution (2015, p. 48). There is an eternity, limitlessness and eccentricity that literature involves. The most effective means of this unlimitedness is the language, and the eccentricity is the game played with the language. This deceptive game can be considered as the reference of the description of literature which is interested in an extraordinary language (signs) that proclaims its power far from the daily usage of language in social life.

It is necessary to perceive the concept of governing here as the usage of language with its conventional structure and meaning in daily life. The language under the protection of the power of governing is based on repetition. This repetitive language confronts in public enterprises. The same meanings are produced with the same words (İnal 2003). So, the institutional language consists of limited words and meanings; whereas, the situation is entirely different in literary language. Concordantly, it is possible to claim that the language used in literature should be the language which destroys all the conventional structures of language imposed by the institutions. In this respect, the literary work should present a world of signs with full of mysteries to be resolved. This presentation stems from a mastery of using signs, and this

mastery is the product of the nature of literature and the talent of writing. For Todorov (2015, p. 17), the nature of literature has the quality of deploying the sources of daily language, and it has the ability to reorganize the signs in its system. Although the source of language used in the literary system is everyday language, it should not be mistaken here as the language used in literature is the one that forms aesthetic and mystery by pushing the limits of the ordinary language in the artwork.

This situation wipes the power of the institutional language out. That is, there is a matter of subversion here. Indeed, although literature is closely related to history, culture, society, and geography, the language inhold increases in values as long as it moves away from ordinary usage. Insisting on this distance liberates literature from a conventional and stereotyped language system that is imposed by the power of social forces. Therefore, it is rational to insist on rescuing the literary language from the ordinary usage of language to keep it over the top.

In fact, the work of rescuing the language from its ordinary usage in literature is the work of both the *author* and the *reader* because the literary phenomenon is faced with two kinds of actions realized by the stated actants. The first one is the writing act, and the other one is the reading act. The literary world is intimately connected to the act of the writer who needs to overcome the boundaries of the language by selecting and organizing the signs that he uses masterfully since the form of literary language is different from the form of institutional language. This is the practical case of writing when it is evaluated from the viewpoint of the author. Therefore, the distance between literary language that the author uses and the institutional language used by the society has great importance as it specifies the quality of language of the literary work.

Each detail in the literary work is created by its author's imagination and experience. This constructed mysterious universe of meaning in the text channels the reader toward the secretive universe of meaning. According to Rifat (2011, p. 4), the text in critical approach is everything because it is both the product completed its linguistic production and the final form that bears the terraces of the production process. The source of production, which gives charge to its reader, is ready to be interpreted, and the quality of the

interpretation is strictly related to the perception of the reader. Thereby, the signification process that takes place in such a universe is a sort of enlightenment journey from known to unknown.

In this journey, sorting out the semantic universe surrounded by the cryptical signs in each meaning stratum requires another mastery. This is the mastery of transferring the data of semiotics to the reading process of the text. At this point, the analytical and significative impact of the method of semiotics on literary works emerge. Therefore, semiotic studies have a prominent place in the analysis of the literary texts. The analysis can be done in two different ways. The first one is from the point of the author of the text (meaning production process); the other is from the viewpoint of the reader (consumption process). In this case, it is seen that semiotics has a double functional and methodological way technically. The first way is related to the fiction of the text, generation process, and the other one is related to the way of reading the text, analysis process.

The reader that can fulfill the duty is the one who can decipher the signs and symbols by penetrating to the different meaning structures produced by the author because what the writer entrusts to the reader is the literary work played with its signs ingeniously. In this game with the text, the author constructs a world of signs in which he managed to tackle with the oppression of the language imposed by the authorities that makes the text unique. Then it becomes a masterpiece which is waiting to be read by the reader.

Actualizing such a reading act requires a semiotic depth associated with knowing and using the methods and analysis tools correctly because, as Rifat (2014, p. 22) states, semiotics is a scientific projection that investigates how meaning is articulated in the text. To do that it also develops a theoretical device (model of thinking) that can reveal out the process of production and articulation in the text. In a sense, the reader, as an analyzer in a semiotic reading practice, is the one who knows how to deconstruct and reconstruct the text by following a different way from the writer of the text throughout the analysis process. The overall activities presented above within the semiotic perspective display the close relationship between semiotics and literature.

The primary aim of this study is to reread and analyze a literary work by using the narrative analysis strategies provided by the literary semiotics approach. For this purpose, the selected research object is *Nineteen Eighty-Four* narrative, a significant work of George Orwell in English literature. However, to understand the subject of the analysis of literary semiotics, it is crucially important to examine the leading works in the field before moving on to the analysis of the novel. This examination which will be carried out in the next section will provide more explicit information related to the literary semiotics and the research study.

3.2 Background of Literary Semiotics

In this part, the contributions of general semiotics to literary studies and how semiotics and literature have become a multidisciplinary approach will be discussed. In this respect, the studies of specific researchers who have contributed to the literary semiotics and whose works are intimately interested in this research, will be discussed. In the fourth section, the application of semiotic approach and its analysis tools will be handled in the light of the critical studies mentioned in this part.

The development of the semiotic theory and its analysis instruments have been accomplished with the stable and consistent works for long years. However, it does not mean that literary semiotics has completed its developmental process to be a science. On the contrary, its developmental process continues by expanding its effectiveness in different fields which shows that the theory has lost nothing from its previous dynamism. Semiotics is still a matter of curiosity because whether literary or non-literary, every text takes part in a different and autonomous semantic universe created by the writer, and it is this difference which stimulates the curiosity of the semioticians in the field.

The meaning universe (fiction) of each literary work is created by an extraordinary language. The distinctive quality of literary communication is its aesthetic function. That is, the narrative takes shape as a result of the author's preference in determining signs freely from the general language system and putting them together. The texts become different that prompts the semioticians to examine each literary work within its boundaries due to the freedom of the

author. According to Rifat (2011, p. 36), a semiotic analysis requires an intense, careful, sensitive, and systematic effort. In this context, it is the act of deconstruction and then reconstruction of the structure in the text. As a result of the procedure that the semioticians need to follow, in fact, semiotic analysis is the act of reproduction of the text.

Findings obtained during the process have the characteristics of contribution to the specified field of semiotics. In this case, the field of semiotics which has not completed its developmental process yet requires being active and dynamic intellectually. For a better understanding of the quality, characteristics, and the role in the ongoing developmental process of literary semiotics, it is necessary to discuss the previous studies and their contributions to the field. In this frame, the study of Roman Jakobson, Louis Hjelmslev, Vladimir Propp, Tzvetan Todorov, Roland Barthes, Algirdas Julien Greimas, and Tahsin Yücel will be handled respectively.

The studies carried out by the linguist *Roman Jakobson* (1896-1982) are not only useful in the field of linguistics and poetics, but also in the field of literary semiotics. Jakobson has outstanding contributions to the establishment of Prag Linguistics Environment. He expresses the systematic coherence and comprehensiveness that reflects his constructivist approach. His approach is based on the relations of the signs, instead of the objects by the influence of the works of Saussure. Therefore, Jakobson's studies which have been done in the field of language and poetics have also contribute to the semiotics.

The procedure of the realization of communication is one of the important contributions of Jakobson. Every society has unique communicative codes that carry the traces of its cultural features. What makes the communication codes meaningful is the shared values of the culture. The positive interaction between the codes and cultural values enables communication meaningful among the members of the society who shared the same cultural values via produced codes. It shows the close integration between the produced codes (signs) and the cultural values of the society. Accordingly, the communicative codes necessitate the integrity between the social values and the communication systems since they are mutually complementary. In brief, if there is no integrity between the

cultural values and the produced codes in the communication system, meaning will not find its place.

Jakobson presents a dual model for the actualization of communication. First of all, he states constitutive elements of communication. According to him, there must be six basic elements for the realization of communication properly. Secondly, Jakobson suggests the functions of communication. Accordingly, every constitutive element must fulfill the functions in the communicative act. The interaction between the elements and functions reveals how signs produced by societies and transmitted in the course of communication.

There is an essential link between Jakobson's study of the constitutive elements of communication and semiotics because the codes produced by a social consensus are derived from signs. Conveying the signs to the other side correctly depends on the existence of Jakobson's six factors during the communication process. Wollen (2004, p. 141) asserts that signs are used to communicate with people. A person builds a message in his mind. This is the process of thought about a meaningful whole to be said to another person. People who interact with each other to transfer the produced signs, should have experience and knowledge belong to the same world of signs. So, the experience and knowledge are the prerequisites for signs and codes to gain meaning in communication.

As for the constitutive communication elements developed by Jakobson to make communication meaningful, there is no doubt that the place of each element occupies an essential position in the assessment of Jakobson's quality of linguistic communication. According to Jakobson (1960), the factors of communication such as *addresser*, *message*, *addressee*, *context*, *contact*, *code* are required for linguistic communication because there should always be a message to be communicated between addresser and addressee. It is indispensable to use the same cultural codes for both sides to make the message transferrable and understandable. Thus, the six elements proposed by Jakobson are of great importance in the quality and success of communication.

As the primary subject is semiotics, the most critical matter to be mentioned is the *addresser* in Jakobson's communication theory. As Günay (2012) states,

each of element is significant. However, it can be said that the notion of *referent* and *context* are more important than the others in terms of meaning and interpretation. In this case, to be able to be understood the message given by the addresser, the addressee must have a comprehensive knowledge of the context of the message which represents the existence of identical social and cultural values in both sides.

Jakobson's communication model can be considered not only for the act of verbal communication but also for written communication. For example, it is possible to associate his model of communication to the literary world. In this case, the message takes place between the author and the reader. Both sides must share the standard codes and values so that the text can be understood. The author is considered as the addresser; whereas, the reader is the addressee. The text is a whole of signs, and the language in the text is the context. Accordingly, when all these studies are evaluated within the scope of semiotics, it is understood that Roman Jakobson contributes significantly not only to linguistics and poetics but also to semiotics.

Danish scholar *Louis Hjelmslev*'s (1899-1960) research is based on the definition of the relationships of the signs with each other in the same system. According to Saussure and Hjelmslev's principle of meaning, meaning emerges from the oppositions, and language is a system of relations rather than a system of signs (Kiran & Kiran, 2013, p. 328). In this case, the subject of semiotics is not only the dichotomies but also the relational values determined by signs to create the meaning. Hjelmslev takes a step further by analyzing Saussure's form/substance opposition in two different levels including four sub-components as follows (Taverniers 2007):

Table 3.1: The significance of the form-substance-purport differentiation within the content and expression planes of a linguistic sign

	Form	Substance	Purport
Content plane	Content-form: Aspects of content defined in relation to other elements of content within one language, and in relation to an expression plane	Content-substance: The ‘meaning’ of a sign in a particular context (Semantics)	Content-purport: Amorphous, unformed thought mass
Expression plane	Expression-form: Phonology Phonemes: Sound expressions defined in relation to other sound expressions within one language, and in relation to a content plane	Expression-substance: Phonetics: The pronunciation of a sound sequence by a particular person	Expression-purport: Amorphous, unformed sound sequence

Hjelmslev reveals the formation process of meaning in detail due to the theory he has developed related to linguistic signs. He studies different levels of a sign that forms the meaning and argues that the meaning emerges by the interaction of these four processes. Hjelmslev brings a new perspective to semiotics with his claims. The concepts of Hjelmslev related to signification are stated as *form of expression/substance of expression* and *form of content/substance of content*. “Expression and content [...] necessarily presuppose each other. An expression is an expression only by virtue of being an expression of content, and content is content only by virtue of being a content of an expression” (Garvin 1954). At this point, Hjelmslev asserts that the meaning of signs is created by taking joint action of both expression and content strata.

The impact of these strata (expression and content) in the process of signification can be explained as follows: According to Günay (2002, pp. 189-190), *Form of expression*; includes phonological features. It is the written or verbal representation of linguistic signs. *Substance of expression*; is a stack of sounds which has not any structural features yet. They are the phonemes. There is phonetics. *Form of content* corresponds to the Saussure’s signified concept. It is the concrete form of substance identified by society. It is the embodiment of the substance of content. Literary or scientific, all forms of expression as a concrete form of substance refer to the facts such as location, time, person, love, passion, birth, death, and nature. Poetry, novels, essays or scientific articles can

be examples of the implementation of formal description- presentation of the substance formally. *Substance of content*; they are non-linguistic realities that have not gained any structural features by language. They are the values accepted by the society, the substance of content is the meaning can be defined objectively. Therefore, its analysis and identification depend on the other branches of science. In a sense, the substance of content can not only be revealed by linguistics. It is connected to the fields of sociology, philosophy, psychology, literature, the history of literature, political science, and the like. For semioticians, the substance of content or the explanation of meaning is the plane of decision-making.

Hjelmslev's reformulation of *form* and *content* with reference to Saussure's form/substance dichotomy has an enormous impact on subsequent literary semiotics studies. For Hjelmslev, the *form* has a prominent position in relation to linguistic signs as it can be explained within the framework of content and expression. In this context, it is possible to agree with the effect of Hjelmslev's studies on Greimas's studies in semiotics. The work of Greimas and his contributions to the field of literary semiotics will be evaluated toward the end of this section.

Russian, folklorist and narratologist *Vladimir Propp* (1895-1970) is another researcher who contributes much to the literary semiotics field. Propp is one of the important scientists in the field of folklore and narratology. His most critical work is *Morphology of the Folktale* published in 1928. He becomes a prominent figure in the field and the first leading researcher who analyzed the structure of Russian folktales methodologically. In his studies, he just focuses on the Russian folktales with the reference of Russian Formalists. Propp, who studied the Russian folktales with a structuralist approach, figures out that the structural design of all tales is based on the same structures. He identified that although the contents of these tales are different from each other, they have an identical and shared structural system.

According to Propp, there are only thirty-one functions. A tale always has an initial situation and follows by the other thirty-one following functions that form the semantic universe of tales. Those functions are; initial, absention, interdiction, command, violation, reconnaissance, delivery, trickery, complicity,

villainy, mediation, beginning counteraction, departure, first function of the honor, the hero's reaction, provision of a magical agent, struggle, standing, liquidation of lack, return, pursuit, rescue, unrecognized arrival, unfounded claims, difficult task, solution, recognition, exposure, transfiguration, punishment and wedding (1968, pp. 64-149).

The most significant element of creating tales is the story plot, considering the actants and their functions stated by Propp. For example, a task is given to the hero by a power at the beginning of the tale. Throughout the tale, the hero is faced with challenges and struggles such as villains, difficulties, and so forth to accomplish the given task by the power. The hero struggles much to overcome the difficulties to reach his goal. Meanwhile, there is a helper who gives a hand to the hero to defeat all baleful events, and in the end, the hero gets in return his reward as a result of his successful actions. All of these incidents are the premises that form the plot in the tale.

The plot, in all tales in the corpus and many varieties of other tales, belongs to different nationalities, develops within the boundaries of these functions. If we read these functions in succession, we can see how each function emerges with a logical and aesthetic necessity from its previous function. Indeed, no function does not exclude the other one (Propp, 1985, p. 56). Propp has identified the thirty-one functions through the analysis of Russian folktales. Though these folktales are different from one another, the functions in the plot appear the same. By this way, Propp enables to draw attention to the grammar of narrative which also has a vital role in the literary semiotics field. Although Propp pointed out thirty-one functions that constitute the plot in tales, these functions are distributed in seven different areas as *narrative actants* regarding the characters' actions in tales. These areas are the appropriate areas of action for the characters who perform the functions (p. 70):

Table 3.2: Propp's narrative actants

Propp's actants
The villain
The donor= Provider
The helper
The princess (or 'sought-for-person' and her father)
The dispatcher
The hero (seeker or victim)
The false hero

Propp considers actions of heroes in tales instead of evaluating them personally. For this reason, he tries to define the actants and their tasks in tales. In other words, the value of actants that Propp stated is determined by the actions of them in the narrative. According to Propp, though the heroes of the tales change, the actions that they act remain the same. The actants may seem to have an insufficient room to move. However, they have enough space to move because even a unique character in the tale may perform more than one actant, and one character can have the roles of other actants according to their actions. Accordingly, the work of Propp on the analysis of Russian folktales is a stepping stone for the development of literary semiotics. The reason for it is that Propp reaches a theory of structural analysis at the end of his research.

One of the other researchers contributed to the literary semiotics is the French essayist, critic, and semiotician *Roland Barthes* (1915-1980). Barthes's semiotic adventure from structuralism to poststructuralism has contributed to the study of literary semiotics. He develops a unique style that has a considerable impact on the development of contemporary semiotic studies as he is interested in the analysis of different kinds of phenomena. The situation can easily be understood from the multifaceted works of him.

Barthes has an impact upon many scholars with his colorful personality, extraordinary way of thinking, writing, and criticism. He adds value to the field of semiotics with his masterpieces from fashion, urbanism, myth, to literature, cinema, music and theatre: *The Fashion System* (1967), *Eiffel Tower* (1964), *Mythologies* (1957), *S/Z* (1970), *Writing Degree Zero* (1972), *The Pleasure of the Text* (1973), *Elements of Semiology* (1964), *The Empire of Signs* (1970), *The Semiotic Challenge* (1985).

When Barthes describes the literature, he asserts that the term literature is a sophisticated “writing practice”. Moreover, he is interested in the actual text, that is, the texture of the signifiers that forms the original text itself, because the text is the unfolding part of the language, and language must be opposed and seduced within language (2015, p. 48). The language matches up to the ordinary and repetitive language imposed by the society. It is the language of literature that can be regarded as rebellion on the language based on social convention.

As long as the literature is the texture of the signifiers constituted with a rebellious, sharp, and unordinary tongue, then the analysis of such texture is the work of semioticians. In this case, it is impossible to be able to desist from asking the following question here: Why not an ordinary reader, but a semiotician? Barthes (p. 54) argues the subject within the framework of semiotic competency while he is talking about the strength of literature. That is, instead of using the traditional repetitive language system used by the society, the violated and reconstituted language used by the author within the production process of the text should be understood and analyzed by the readers that grants privilege for the semioticians. In this respect, it is not the duty of an ordinary reader, who is unaware of the procedure of semiotics, to penetrate the texture of the signifiers of the text. Therefore, for Barthes, the one who is able to perform and realize the semiotic analysis process is the real semiotician “artist” (p. 61), and, of course, performing the art of semiotics is only possible by utilizing the data of semiotics.

Barthes asserts that there is no longer an author who can rule the text since the text is produced and presented to its reader. He mentions the condition of authors in one of his groundbreaking essays *The Death of the Author* (1967). Accordingly, the reader should not intermingle the text with the background knowledge of its author such as identity, political views, historical links, ethnicity, psychology and with other external features through the semiotic analysis process. For this reason, there is no longer a writer who can dominate the text just after the completion of the it. “The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination” (Barthes, 1977, p. 148). In a semiotic criticism, any of external or non-textual factors should not be included in the analysis process.

What Barthes states about the non-textual factors does not mean to reject the historical facts of a text. As Yücel (2011, p. 94) states *work of art* and *life*, *literary fact* and *historical fact* have various connections. Therefore, it is a methodological inconsistency to explain with one another on the same plane as if they were homogeneous, and this can mislead us towards wrong results. The diachronic approach should be left aside as it prevents semioticians to reach

consistent results. According to Moran (2001, p. 192), the system, independent of reality, is a whole which functions on its own. In the synchronic approach to literature, it is not necessary to establish a bond between the world of the text and the real world outside of the text because the text is a self-sufficient whole with its fictional realities, independent rules, and laws. As a result of the qualifications of the theory, it is necessary to study the research object synchronically within its boundaries so as to reach systematic and consistent results.

Another researcher, who contributes to the field of literary semiotics, is Bulgarian literary theorist *Tzvetan Todorov* (1939-2017). Todorov gives importance to poetics in his research and realizes his studies in this frame. According to Todorov (1969), textual studies should be far from subjectivity; instead, it must be as objective as possible. In doing so, the text should be kept away from sociological and psychological variables based on interpersonal interpretations. The distance is a necessity to reveal the internal arrangement of the text consistently.

Todorov also concentrates on the systematic formation of fiction in literary works. He studies the texts by focusing on their internal structures and natural formations of them objectively. This situation can be explained by Saussure's language/parole opposition. Within this context, each interpretation made within subjectivity (diachronic) and objectivity (synchronic) will be different from each other. Subjectivity can be likened to the individual use of the language system- parole- in society; whereas, objectivity within the framework of synchronic approach is likened to the language itself.

It does not mean that Todorov underestimates the subjective evaluations related to literary works. On the contrary, he defends that there must be a hierarchy in literary studies. For Todorov (1969), firstly, the foundations of the inner mechanism of the literary work must be emerged. Then the relationship with other disciplines based on subjective interpretations should be studied. So, within the scope of Todorov's objective approach to literary works, it can be propounded that he aims to reveal the structural arrangement (grammar) of narratives thanks to his coherent and consistent tendency.

Todorov displays the grammatical structure of stories of Boccaccio in one of his masterpieces *Grammaire du Décaméron* (1969). In this work, he studies the stories of Boccaccio and is able to emerge the grammatical structure of the stories. The intended meaning of grammar here is not equal to the meaning of linguistic grammar, but the structure of the narratives. “These stories will be used only to display an abstract literary structure, that is plot” (Todorov & Weinstein 1969). In this context, Todorov analyzes the structure of a hundred different stories in his masterpiece. The data related to the grammatical structure of narratives serves as to reveal implicit and hidden meanings placed in the deep structures that cannot be seen on the surface level at first sight.

When Todorov’s effort is evaluated within the context of literary semiotics, the prominent feature of it is the analysis of the fundamental structure of narratives. The studies of him are quite far from subjectivity. Also, in one of his other great works *Poetika* (1968), Todorov (2014, p. 37) asserts that *poetika* aims to reach the knowledge of the general laws governing the analysis of each work individually. It does not aim to make sense of meaning as opposed to the interpretation of individual works. However, contrary to the disciplines of psychology, sociology, and the like, it seeks these laws in itself. Therefore, his approach to the texts also requires an internal (synchronic) approach that is far from external (diachronic) influences.

In this case, the aim of this research has a close relationship with the studies of Todorov and others. Since the aim of the study is to reveal the fictional (internal) arrangement of the research object and emergence of its structure within the formation process, it is inevitable to focus on the inner construction and system of the research object.

Lithuanian semiotician *Algirdas Julien Greimas* (1917-1992) is another significant figure in the field of literary semiotics. Greimas studied the theory of meaning and interpretation in different structural levels in narratives. He managed to create his own theoretical analysis model with reference to Ferdinand de Saussure’s and Louis Hjelmslev’s concepts, and Vladimir Propp’s functions. The departure point of Greimas is Saussure’s linguistic point of view which is later improved by the works of Roman Jakobson and Louis Hjelmslev to constitute the fundamental principles of semantics. Greimas continued his

studies in Turkey between 1961-1962. Within the stated years, he worked with Tahsin Yücel in the Literature Department of Istanbul University and shared his semiotic perspective with Yücel. Greimas's ideas influenced Yücel, and they had the opportunity to work together in the semiotic field for many years.

The difference between Greimas and Propp in terms of methodology; “whereas, Propp’s model is intended to describe ‘spheres of action’ in fairy tales, [...] Greimas’s model claims for itself to be able to deal with anything from a simple love story to philosophical paradigms” (Lesic 2001). Unlike Propp, Greimas’s notion of semiotics is not only based on the interpretation of literary texts, but also political, philosophical, legal, commercial, religious and other types of text since he benefits from various branches of science such as linguistics, anthropology, and logic. Therefore, Greimas’s semiotic studies move beyond the study of tales that Propp does. His methodological approach aims at analyzing both literary and non-literary signs in different disciplines. Though the disciplines are different from each other, the subject of the analysis has the same characteristics because in any case researchers focus on the production of meaning and articulation of the signs which creates the semantic universe of the research object. As a result, subsequent researchers studying in different branches of science take advantage of the data of Greimas’s works in order to extend their studies to different fields with a multidisciplinary perspective.

One of his masterpieces is *Structural Semantics* (1966) which displays the way of the mechanism of the literary texts. Greimas reintroduces Saussure’s semiology by drawing attention both the signifier and the signified. This makes Greimas’s ideas on the subject clearer and prominent because it has been realized that what is essential for Greimas is the signification process. Therefore, he defines semiotics as a science of signification. Regarding literary semiotics, Greimas works with Propp’s *actants*. He focuses on both actions and functions of the narrative persons to categorize them. According to Günay (2002, p. 61), Greimas’s six actants are the re-interpretation of Propp’s seven actants. Greimas reduces the seven actants of Propp to six as follows:

Table 3.3: Propp's and Greimas's narrative actants

Propp's narrative actants	Greimas's narrative actants
The villain	Subject
The donor= Provider	Object
The helper	Sender
The princess (or 'sought-for-person' and her father)	Opponent
The dispatcher	Helper
The hero (seeker or victim)	Receiver
The false hero	-

The chains of events (plot) form each narrative. The story arc intertwined with the actions of the characters in the narrative. These actions are carried out by the actants in Greimas's narrative program. The actantial narrative schema briefly summarizes the situation ideally. According to Rifat (2013, p. 86), the actant represents one of the formative elements that takes place in the narrative syntax. The concept of actant is a functional unit that comprises not only people and animals but also objects and concepts. Actantial analysis requires to the analysis of characters and their relationships with each other to reveal the primary purpose of the existence of them in the narrative.

Another outstanding contribution of Greimas to the narrative analysis is *modalities*. Günay (2002, pp. 90-91) asserts that the functions of actants and the relationships of them with each other can be explained with the help of the modalities. There are four stages such as *contract*, *competence*, *performance*, and *sanction* in Greimas's narrative trajectory. The modalities are /having to do/, /wanting to do/, /knowing to do/, /being able to do/, /doing/, and /being/ in the narrative schema. Accordingly, the subject as an actant in the narrative can gain different modalities depending on the actions and changing situation of it. The changing condition of actants influences the flow of narratives at the same time.

Greimas describes the semantic universe of a narrative in three different levels such as *descriptive*, *narrative*, and *deep* levels of meaning. Accordingly, a text can be evaluated in three levels. At the first level of meaning, the text is evaluated in terms of actor, time, and location. At the second level, actants, actions, actantial relations, narrative programmes, and modalities are analyzed. At the third level of meaning, the most abstract and implicit ideas are evaluated. At this level, how each element in the surface structure emerges in the deep

structure is questioned (Günay 2004). The totality of all the stated levels forms the semantic universe of the narrative.

As it is understood, Greimas's groundbreaking studies contribute much to the modern literary semiotics. Thanks to his efforts, it is possible to analyze all types of meaningful texts systematically. As the primary aim of this study is the analysis of narrative based on the Greimas's approach, his method and analysis instruments will be scrutinized in the fourth chapter.

The last name needed to be mentioned is the Turkish literary master and semiotician Tahsin Yücel (1933-2016). As Günay (2000) states, Yücel contributes to the development of literary semiotics theoretically. So far, researchers who have great importance in the field of literary semiotics has been discussed. In their studies, some of them have focused on Russian poetry and folktales while others have been interested in French and Italian stories. However, Yücel, who is one of the most important figures in literature in Turkey, mainly interested in Turkish and French texts within the framework of literary semiotics. According to Uçan (2015, p. 38), Greimas and Yücel, who contribute semiotics to be a systematic analysis method, explain the methodological tools and give examples of the process of semiotic analysis explicitly. Tahsin Yücel, a professor of language and literature, is a master of semiotics who has a profound impact with his works written in Turkish and French languages in the field.

In his works, he tends to stay within the boundaries of literary semiotics criticism while producing his texts. Öztokat (2015, p. 11) states that the scientist Yücel, who led the recognition of structuralism, linguistics, and semiotics in Turkey, has also contributed to our country's literary and cultural world with his significant stories, novels, and essays. In his studies, Yücel has examined the works of great authors of the twentieth century within the scope of literary semiotics, and he has given many great masterpieces to the field. He is especially interested in the characteristics of fiction, constitutive features of the semantic universe, the actions and appearance of the characters in the story.

Yücel worked with Greimas at İstanbul University between 1961-1962. During the period, he had the chance to learn the subject of Greimassian semiotics and

studied with Greimas in the field. He never abstains from using Greimas's semiotic data and Saussure's structural linguistics in his works (Aktulum 2013). In this frame, some of his great masterpieces are; *Bernanos'un İmge Evreni* (1967), *Anlatı Yerlemleri* (1979), *Yazının Sınırları* (1982), *Yapısalcılık* (1982), and *Söylemlerin İçinden* (1998) which have a tremendous effect on semiotics in Turkey.

One of the earliest and best-known works is *Anlatı Yerlemleri* which contributes to the development of literary semiotics. In that great masterpiece, Günay (2000) claims that Yücel emerges the possibility of the analysis of the meaning within the context of the *person*, *time*, and *location* in detail. He gives particular importance to location. In this context, Yücel states there are three significant fictional elements such as person, location, and time that contribute to the formation of narratives. He associates *person* with the characters in the narrative, the *time* with the temporal features, and *location* with the spatial facts. Yücel (1979, p. 13) indicates the importance of person, time, and place as the formative elements of narratives; in a narrative, the existence of actor at a specific time and place is a must to move from one level of meaning (discursive) to another level (narrative). He also tries to reach the deep level of meaning of Stendhal, Balzac, Flaubert, Proust, Bernasos and Camus's masterpieces within the framework of the literary semiotics theory.

Yücel, who started his literary semiotics journey with Greimas, gives a deep insight into the field with his masterpieces produced under the light of the previous studies in the field of semiotics and structuralism. He argues that the work of literary criticism must be attached to an absolute method of criticism. Therefore, Yücel (2012, p. 9) states that the criticism is the product of a methodological approach as well as a thought. He is the master who is able to criticize literary works in itself and for itself synchronically.

Hjelmslev examines Saussure's form/substance dichotomy on two planes with two different subsequent dimensions as *content plane* including content form/content substance (form of content/substance of content), and *expression plane* involving expression form/expression substance (form of expression/substance of expression). As a semiotician, since Yücel's primary interest is to take care of the work itself, it is inevitable to focus on the *form of*

content in his semiotic studies. Form of content analysis approach leads researchers to gain correct and consistent data through the process because form of content has a secure connection with Saussure's signified which is the concrete and systematic representation of the substance of content identified by the society. Moreover, the semantic universe analysis within the frame of semiotics is only possible by focusing on the form of content of the research object.

In this chapter, the topics discussed within the framework of literary semiotics reveal the purpose of this research. As it is understood, the theoretical frame of this study is based on Greimas's analysis method. For this reason, the method, analysis instruments, and concepts will be discussed in detail in the following chapter before initiating the analysis process.



4 SEMIOTIC ANALYSIS

Semiotics is a discipline which examines the process of creating meaningful structures in many fields. It is intensively interested in the course of meaning formation within a specific system through the implementation process. The areal variations of the systems in which the structures located may affect the analysis process procedurally. However, whichever the field is, semiotics aims to reveal the formation of meaning as a result of a systematic effort. In this case, it is possible to say that as the primary interest of semiotics is the *meaning* of any kinds of material, no matter the field of application since it has a universal feature to be implemented to all sorts of studies. Therefore, in the course of time, semiotic studies have spread to different academic fields such as painting, music, theater, cinema, literature, and the like and began to be applied in the analysis of various systems in which meaning is produced. When the subject evaluated regarding the literary analysis of meaningful systems, the impact of the Paris School of Semiotics has an indisputable quality with the studies of Algirdas Julien Greimas and his followers. Semiotic study has found its place in the literary field thanks to the systematic studies of Greimas.

The fundamental aim of Greimas is to reveal the semantic formations and the ways of articulations of these formations in fictions. In other words, literary semiotics focuses on analyzing the meaning production process in the texts. According to Rifat (2011, pp. 91-92) semiotics, which regards sign systems as a mechanism by which rules and relations are constructed, has formed an analytical model of meaning production to approach this mechanism. The state of being, which refers to the mechanism in a particular system, is necessary to examine various meaning layers that are consciously produced in the meaningful structures. The situation is similar in the literary world as the sign systems of the field comprised of different meaning layers just like in any other sign systems in various spheres. Each layer has its unique characteristics that can be or cannot be noticed at first sight which requires a careful and systematic

approach to the semantic universe of the text so as to demystify the mysterious world of the meaning layers.

4.1 George Orwell and Nineteen Eighty-Four

One of the foremost leading writers of the twentieth century is George Orwell, whose real name is Eric Arthur Blair (1903-1950). Orwell was born in Motihari the city of Bengal (Bihar), India in 1903. His father was Richard Walmesley Blair descending from a wealthy British family worked as a state official in the most extensive colony of the British Empire. His mother was Ida Mabel Blair who was originally French and raised in Burma (Myanmar). Orwell, who saw himself and his family as an upper-middle-class one, had two sisters as Marjorie and Arvil.

According to the social classification mentioned above, Orwell and his family regarded as a family with a rich cultural and social values at all levels of society. For this reason, Orwell has experienced and observed social injustice and inequality in each of these social classes. Therefore, his significant life experience in different castes which has the quality of rebellion against inequity has extremely influenced his writings.

After Orwell returning to England with his family, he completed his education at Eton College. Despite being an intelligent person, his academic achievement was not enough to get scholarships for university education. Therefore, his family wanted him to join the Imperial Police Union in India. For this reason, Orwell served as an Imperial Police for five years between 1922 and 1927 in the city of Burma at the instance of his family.

During five years as an Imperial police officer, Orwell stepped down from his post when he witnessed the cruel oppression and violent practices of the Empire over the people in India. He (1936) stated that the repressive regime and practices he confronted through his duty in Burma caused him to develop deep anger against imperialism. The situation (socio-cultural assimilation and injustice) in Burma arose from the expansionist, and colonist policies of the British government. It is a brutal and destructive process in which the power imposes its language, culture, and beliefs to create themselves commercial lands

and sources. Moreover, the colonist mentality of the British power that vandalizes all natural sources belong to human and nature itself put everything through the relentless enculturation phase which has already been scheduled.

It is an undeniable fact that Orwell's observation in Marrakech in 1939 can also be accepted as a mounting evidence connected to the invasive and inhuman demeanor of Europeans. For Orwell (1946a), in fact, the system of exploitation was the same everywhere, and the example of Marrakech was the same with the example of Burma since the situation of people, who were under constant attack and pressure of Europeans, was the same. Edward Said argues that the Eastern culture of Asia and the Middle East, and the people who live and become integrated with this culture become a threat for Europeans:

“Unless the Orient was seen for what it was, its power-military, material, spiritual-would sooner or later overwhelm Europe. The great colonial empires, great systems of systematic repression, existed to fend off the feared eventuality. Colonial subjects, as George Orwell saw them in Marrakech in 1939, must not be seen except as a kind of continental emanation, African, Asian, Oriental” (Said, 2003, p. 251).

The policies of racism, rape, attempt, derogation, and alienation sustained by the imperialist countries to retain their hegemony were not incompatible with Orwell's beliefs he defended. For this reason, Orwell, who leaves his police work as he does not approve of these overwhelming ideological practices of the Empire, returns to England after years in Burma and decides to become a writer.

In fact, Orwell (1946b) expressed his desire for writing when he was a child. Orwell's life experience triggered his writing desire, and about five years later after his departure from the policing mission of the empire, he managed to publish his first novel *Down and Out in Paris and London* in 1933. Before the publication, Orwell went to Paris to focus on his writings around 1928. Davison (1986, pp. 26-31) asserts that Orwell writes all his experiences both in Paris and London, but mostly in Paris as he struggled a lot with his poor living condition. After returning to London just before the Christmas of 1929, he managed to publish the book *Paris and London*. The book was considered as an autobiographical fiction since it reflects, what Orwell lived and experienced on his journey to France within twenty-one months. Meanwhile, he managed to write some short stories and reviews to live on during his stay in Paris.

After seven years, Orwell published his next novel *Burmese Days* in 1934. He “could not accept that what he saw as Burmese racial weaknesses justified Burma’s relentless exploitation by Britain” (Murphy 1986). The book mainly deals with the British colonialism that Orwell experienced intimately for a while, and reveals Orwell’s anti-colonist attitude.

According to Mariet (1938, p. 128), the most significant feature of Orwell that cannot be ignored is to go to the front to fight for the sake of the values he believes in during the Spanish Civil War. Therefore, it is possible to encounter the deep tracks of the war in the novel that Orwell experienced. At this time, Orwell took part among the ones who supported Marxist ideology and Labourites, and he was in opposition to the fascist, oppressive regime supporters, and the bourgeoisie. Orwell depicts well how the war directed by the great states and how these great powers provoked and set the civil population against themselves.

The other masterpieces of Orwell are *Burmese Days* (1934), *Homage to Catalonia* (1938), *A Clergyman's Daughter* (1935), *Keep the Aspidistra Flying* (1936), *The Road to Wigan Pier* (1937), *Coming up for Air* (1939), *Animal Farm: A Fairy Story* (1945), and *Nineteen Eighty-Four* (1949). Each work of him, which is criticizing colonial and imperialist order, has different importance, but two of them take precedence over others. One of them is *Animal Farm*, and the other is *Nineteen Eighty-Four*. In the previous one, Orwell censures the Stalin’s totalitarian regime.

Orwell criticizes how the undergoing revolution in the Soviet Union corrupted, and the leading causes of the corruption. Connolly (1945, pp. 199-200) states that in *Animal Farm*, Orwell reveals the essential aims of the Russian Revolution in 1917, and then by whom, how, and for what reasons these goals are changed. However, whatever the focus of Orwell is, he is able to put forward the shocking and destructive ravages of the dictatorial regime in Russia.

Orwell applies personification technique in *Animal Farm* by reflecting the deep relationship and conflict between human and animals (Orwell 1947). In this respect, since Orwell’s central theme is to emerge the reasons for the collapse of the Russian Revolution, it is possible to match the animals with the real

characters of the period. “Napoleon-Stalin, Snowball-Trotsky-with the dogs as police, the sheep as yes-men, the two carthorses, Boxer and Clover, as the noble, hard-working proletariat” (Conolly, 1945, p. 200). In this case, according to Fisher (1996, p. 84), the conflict between animals and the men in farms can be linked to the controversy between the working class and the bourgeoisie. In other words, human or animal, it is a matter of extortion of labor and the return of their efforts by the bourgeoisie and the forces that serve for the capitalist system.

Orwell reflects this situation with one of the pig characters—Old Major—he created in the narrative that represents Lenin:

The life of an animal is misery and slavery: that is the plain truth. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word-Man. Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished forever (Orwell, 2008, pp. 3-4).

Old Major, just before he dies, speaks to other animals in the farm to raise the awareness of all animals related to the exploitative manner of human being as he does not desire them to be exploited by man anymore. Moreover, he underlines the importance of a revolution to overcome social injustice and form an equal society so that they can live in a better condition. He also points out the importance of unification of all animals to fight with the harsh and injustice conditions that man created. In fact, the sub-structure of the revolution that foresees a socialist order based on the views of Marx since Old Major’s discourse points out the discourse of Marx and Friedrich Engels in the fourth part of the Communist Manifesto. “The proletarians have nothing to lose but their chains. Working men of all countries, unite!” (Marx and Engels, 2008, p. 84). As a result, while Marx’s proletariat refers to the labor and working-class, the proletariat of Old Major refers to the animals and the workforce of them in the novel.

In this respect, the narrative is strictly linked to the firm desire of a group of animal (proletariat) in a ranch to seize power from human (bourgeoisie) to put an end to humans’ ruthless exploitation. With the revolution, all animals in the ranch will be able to live under the same conditions equally. The starting

principle of animals at first, [all animals are equal] (Orwell, 2008, p. 6) is the essential point that legitimates the revolution in the farm as everything does just for the sake of creating an equal society. However, in time, some of the animals (pigs) among others who are more intelligent and greedy than the others aspire to come into power after taking the entire control of the farm from people with the support of the animals. Then they deviate the revolution from its aim. In other words, they betray their comrades for their benefits. The betrayal gets ahead gathering around the same table with bourgeoisie class (people). In this case, it is possible to exemplify the attitude of Stalin, who was influenced Lenin's revolutionary views, first supported the revolutionist, but then stabbed them in the back just for his political interest.

The social hierarchy that pigs want to establish under their sovereignty has come to the agenda again. In time, the promises and ideas have undergone a change in the interests of pigs. [All animals are equal, but some animals are more equal than others] (p. 90). With this notion, pigs try to form a dictatorship with a more brutal and oppressive regime against other animals in the same community. In this case, pigs do not differ from humans for the other animals in the farm. [The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which] (p. 95). The picture of the situation of animals, especially pigs', reflects the evolving process of the pigs to become a monster for the sake of their benefits just like Stalin.

The Spanish Civil war was the starting point of anti-imperialist socialist narrative Animal Farm. Orwell criticizes the events he observed during the war in this story written after the Second World War. During the war, militia forces that went to Spain to battle against Franco's fascist troops from all over the Europe were obliged to fight against pro-Stalin communists too. There were not only socialists in their fronts but also Stalinists who struggled to destroy the militias that did not weigh in with the view of Stalinism. Orwell deeply disturbed by the treachery attempt of Stalinist communists to their comrades in the same front. The situation made him develop opposing views against Stalin, his dictatorship, and communism. This is the underlying reason why Orwell's

narrative has a function to warn people against the dangers of communism and the dictatorial regime.

One of the most significant concerns of Orwell is the favorable attitude of the imperialist West against the dictatorship of Stalin in Russia and Hitler in Germany. Bounds (2009, pp. 137-138) states that the management style, moderately welcomed and modeled by the Western States during the Cold War, disturbed socialist Orwell. Due to the discomfort, Orwell writes up the autocratic management style and its deadweight to the society. However, when Orwell criticizes the governments, defending the totalitarian regime and its rulers, he does not directly do it. Instead, he makes his criticism via his dystopian fictions-*Animal Farm* and *Nineteen Eighty-Four*-and the characters he created in these narratives.

In fact, Orwell's narratives support his main point of view; "what I have most wanted to do throughout the past ten years is to make political writing into an art" (Orwell 1946b). Orwell's ambition becomes fact prominently in his *Animal Farm* and *Nineteen Eighty-Four* narratives, and he succeeds in transforming political analysis, experience, and opinion into art. His success, in fact, can be seen in his novel *The Last Man in Europe* that he first wrote in 1943, and afterward, he made some arrangements during the period of his illness and changed its name to *Nineteen Eighty-Four*.

The narrative of this study is Orwell's groundbreaking political and dystopian work *Nineteen Eighty-Four*. It is one of the most significant dystopic works of the contemporary literature which can be distinguished by its rebellious characteristic from other works since the Orwellian approach is dominant in the narrative.

The significant work of Orwell is the evidence of his successful literary style today. "To describe writing as 'Orwellian' means that it expresses a pessimistic view of a dull, uniform world where every aspect of life is controlled and organized by the State" (Gwyneth 1983). In his magnificent work, Orwell achieved to display all adverse impacts of the dictatorial ruling power on societies with a dystopic viewpoint. According to Bloom (2004, p. 16), Orwell insists on that *Nineteen Eighty-Four* narrative is a warning against degeneracy

irrespective of the political system which damages it. He emerges the issues such as how such governments interfered in the private life, how they do control and scrutinize people's thoughts, how they force them to obey their ideologies, how individuals in the society are mutated both physically and psychologically, and how the ruling powers transform people mechanized masses.

Orwell has already experienced who Stalin and his supporters are during the Spanish Civil War. Spender (2004, p. 43) states that Orwell is a writer who profoundly interested in socio-economic and political agenda and the future of society through his life. Because of the unwanted experience, Orwell intended to emerge the undesirable pressure of the dictatorial regime over societies, and the cruel practices of such diseased minds to maintain their dictatorship by destroying everything in the society. So, it is possible to say that the rebellious and masterful attitude of Orwell towards the truth of the era in his narrative is the evidence that pushes the reader to think about the facts and devastating results of such dictatorial regimes.

Orwell's dystopian work of art is a challenge to the utopian works which are full of unreal and optimistic facts. With this feature, Orwell's masterpiece is a scream or a reprimand against inequality, hypocrisy, discrimination, and manipulation of socio-economic and political realities made by the superstructures in the societies. According to Fromm (1961, pp. 257-267), the scream of Orwell in *Nineteen Eighty-Four* is a warning for its readers because people may face with the fact that the similar acts of such a governmental pressure in real life. It is such an act that there are all kinds of absonant applications since the primary focus of such governments is to sustain their power. First, a particular model of society is planned, then a suitable human model is described, and later, all these plans are appropriately applied to create the target society they desire. It is a society in which all the suppressions and impositions of the power have to be accepted.

Those who walk on the line determined by the government, and those who adopt the power's falsehoods and hypocrisy are separated as comrades, but the others as the enemy. For the results of the dictatorial regime, Arendt states that "the way to deal with opponents was 'rectification of thought,' an elaborate procedure of continuous molding and remolding of the minds, to which more or

less the whole population seemed subject" (1979, p. xxvi). Consequently, the ones who keep silent and do not criticize the power's unjust implementations can lead their lives among ordinary people in the society. If not, they come up against all tyrannous acts of the government till they are vaporized.

All the facts in the society are manipulated continuously to make the opponents accept the views of the power. An artificial war and turmoil among countries are continuously created. The words and their meanings are masterfully limited to restrict people's thoughts and language. There are ways and applications to transform humans' ideas to make them attach blindly to the imposed ideology of the ruling power. If it is not possible to change the opponents' thoughts, then, regardless of the number of them, the power annihilates such people for the sake of its regime. For instance, the massacre rate in China during the Mao's dictatorship lag behind the rate of the slaughter in Stalin's period. "The number of victims during the first years of dictatorship is plausibly estimated at fifteen million, about three percent of the population in 1949 and, regarding percentage, considerably less than the population losses due to Stalin's second revolution" (Ardenth, 1979, p. xxvi). Finally, those who are against the regime are deadened even if they represent the greater part of the population. These massacres carried out toward the interests of the dictatorial administration that can be named as genocide which stands for the part of the project of the ruling power to be able to make their regime eternal. The overwhelming power is carried out by the mechanisms which represent the absolute ruling powers. In this respect, Orwell criticizes the destructive oppression and injustice of the dictators in the novel. He also illustrates unbelievable physical and mental torture at a fearful rate that shows the transformation process of people in pain.

The language Orwell uses to create his fiction has come to life through his proficiency in selecting and combining signs, and it is this ability which brings his masterpiece to the present day. Even the mastery has reached such a degree that Orwell managed to enrich his language with the manipulated concepts and contrasts of the realities of everyday life that intertwined with the facts of his narrative. Bloom (2007, p. 2) asserts that the expressions such as Newspeak, oldspeak, doublethink, telescreen, Thought Police, Two Minutes Hate, the names of the Ministries and slogans of the Party that Orwell created in his novel

have particular characteristics of Orwell's language. By the extraordinary talent, Orwell is able to put his own vocabulary into practice in his narrative. The privileged discourse has left a deep impression on Orwell's literary style conceptually which demonstrates the success of his political impression in *Nineteen Eighty-Four*:

Newspeak is the official language of Oceania, one of the three superpowers in the narrative. *Newspeak* is formed to overcome ideological needs of the British Socialism represented as Ingsoc. As is known, the thinking capacity of people, their views, and visions related to the world are intimately connected to the vocabulary in their minds. The Party needs that ideological apparatus, *Newspeak*, to control the thought mechanisms of people so that it can impose its ideology easily. The importance of that imposition is to create a new human model within a new totalitarian society.

Newspeak also aims at removing all the previous discourses and habits from the minds of people that represents the destruction of the past. Here is a highly destructive action in question for the societies to loot and abolish the free thought and will of the people.

Times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons rewrite fullwise upsub antefiling. In old speak (or Standard English) this might be rendered: The reporting of Big Brother's Order for the Day in the Times of December 3rd 1983 is extremely unsatisfactory and makes references to non-existent persons. Re-write it in full and submit your draft to higher authority before filing (Orwell, 2013, p. 51).

The Party does not only destroy the truth belongs to the past but also constructs its ideological and artificial realities with the aim of laying the foundations of its ideal community thanks to *Newspeak*. In this respect, according to Orwell's narrative:

The mutability of the past is the central tenet of Ingsoc. And since the Party is in full control of all records, and in equally full control of the minds of its members, it follows that the past is whatever the Party chooses to make it. At all times the Party is in possession of absolute truth (p. 243).

The Party exterminates all the news, information, and documents that are contrary to its dictatorship, and recreates it in a way that will make useful for its ideology, and serve the transmuted information to the society thanks to *Newspeak*. As a result, the power is able to gain the sympathy of people in the society.

Doublethink is also one of the Party's impositions for people. By this way, all Party members and proletariat admit the imposed ideas even if they contradict with each other. The imposition of doublethink can be considered as a way of brainwashing method used by the Party. Doublethink represents a paradox between the real and false meanings. For example, although people are aware of the fact that the Party ignores the importance of equality and democracy among people, they tend to believe all discourses and sanctions that the Party imposes. In this case, the primary purpose of doublethink is to see the positive sides of the facts (even if they are false) by ignoring all the negative aspects (even they are right). [The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command] (Orwell, 2013, p. 92). In short, doublethink consciously pushes people to play three monkeys, even more as the central focus of it requires to see no evil, hear no evil, and speak no evil.

Doublethink is the act of accepting what the authority enforces such as the result of two plus two; [sometimes they are five] (p. 287). One of the main reasons for the imposition is not to leave anything behind that belongs to old language and culture for future generations because the Party desires to train new generations in accordance with its ideology. On the other hand, Orwell defends the importance of liberty and democracy by stating [freedom is the freedom to say that two plus two make four. If that is granted, all else follows] (p. 93). However, it is just a dream. If the Party recognizes the democracy and freedom of thought, it will face the fear of losing its authority and power. For this reason, the dictator ruling powers cannot entitle people to have more space in terms of having different ideas against the power to immortalize its supremacy.

The language also has become a mechanism of thought control that triggers lack of communication instead of its primary function. The Party never wants people to be conscious since consciousness is regarded as the main enemy of the Party. So, Orwell says that for the proletarians who think that they have to submit to all the practices of the Party; [until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious] (Orwell, 2013, p. 81). Accordingly, one of the most significant aims of the Party is the

passivization of thinking ability under the hegemony of the its power to transform people into a machine.

In fact, Orwell hopes that sooner or later the proletariat will become conscious and rise against the oppressive order and regime. However, it is not easy because of the proletariat's situation which can not be ignored by Orwell:

If there was hope, it must lie in the proles, because only there, in those swarming disregarded masses, 85 percent of the population of Oceania, could the force to destroy the Party ever be generated. And yet! Heavy physical work, the care of home and children, petty quarrels with neighbors, films, football, beer and, above all, gambling, filled up the horizon of their minds. To keep them in control was not difficult (pp. 80- 82).

Lower class people (proletariat) is like a herd who do the bad work in the society, and they are useless except childbirth. [True to the principles of doublethink, the Party taught that the proles were natural inferiors who must be kept in subjection, like animals by the application of a few simple rules] (p. 82). The Party convinces the proletariat that they are useless. Therefore, they are subjected to the floccinaucinihilipilification process by the power, and the proletariat is taken under control so that they cannot criticise the ruling power which also shows that the ideology and future of the Party are more important than people in Oceania.

As for the three contradicting slogans of the Party, Orwell puts forward a strong side of Newspeak and Doublethink equipped with oppositions. The slogan *War is Peace* emerged as the principle of imposition that the society does not want to encounter. It is the work of the Party to engage society with constant artificial agendas to terrorize the country and put it in endless chaos and war. Thanks to the practices, the Party plays its role well to destroy the society's sense of security and confidence, and it creates an artificial tension by insisting on the necessity of the Party for the society to overcome all negative aspects of the wars.

“War is peace,’ said Orwell. There are also, two differential poles implode into each other, or recycle one another-a simultaneity of contradictions that is at once the parody and the end of every dialectic. Thus one can completely miss the truth of a war: namely, that it was finished well before it started, that there was an end to the war at the heart of the war itself, and that perhaps it never started” (Baudrillard, 1994, p. 38).

The three super-states gain favor from the artificial warfare because they conspire with each other to intimidate and daunt the people to maintain their

influence on the societies. The aim of such factitious warfare is to keep people together with the Party for having a common idea and attitude to come up against the false enemies. It is the struggle of the Party to gain people's trust in Oceania.

Freedom is Slavery; the slogan which prevents the desire of proletariat from acting independently from the Party.

Slavery is freedom. Alone - free - the human being is always defeated. It must be so because every human being is doomed to die, which is the greatest of all failures. But if he can make complete, utter submission, if he can escape from his identity, if he can merge himself in the Party so that he is the Party, then he is all-powerful and immortal (Orwell, 2013, p. 303).

It is impossible to act without the permission of the Party. The ones who desire to behave improperly are the ones who lose their ways for the power. However, when they internalize the Party's ideology, think and act in accordance with the Party's principles and take on the same stage with the Party can be invincible ones everlasting.

Ignorance is Strength; the Party will be stronger than ever before as long as it keeps the society ignorant by keeping them busy with daily life struggles. By this way, it also manages to prevent people from realizing and criticizing the negative aspects and applications of the Party as they do not have time to think.

The four Ministries have significant duties to look after Party's own interests. For example, the *Ministry of Truth* is responsible for the production of news, magazines, entertainment, education, and art within the frame of Ingsoc principles. [Who controls the past, controls the future: who controls the present controls the past] (p. 40). Accordingly, the Ministry behaves in favor of the Party by making necessary amendments and manipulations in mass media to earn the sympathy of Oceanians. So, the main aim of the Ministry of Truth is to manage perception operations in the society. The *Ministry of Love* interested in the social order, rules, and regulations in the society. [The Ministry of Love was the really frightening one. There were no Windows in it at all] (p. 7). The Ministry charged with torturing people who are in conflict with the benefits of the Party, and as a result of unbelievable punishment and torments, the Ministry makes the criminals obey the Party and its ideology. The *Ministry of Peace* concerns with the wars. The *Ministry of Plenty* is interested in the economy of the country. [The fabulous statistics continued to pour out of the tele-screen. As

compared with last year there was more food, more clothes, more houses, more] (Orwell, 2013, p. 68). As Orwell stated in the narrative, the Ministry of Plenty also manipulates all the statistical information related to the prosperity of individuals.

Though the level of welfare is in a terrible condition in the country, the Ministry insists on showing the false rates as if everything was in perfect balance in Oceania. It is the act of deceiving people and make them think that the society has become more prosperous than ever before thanks to the Party. However, the continuation of the narrative reveals the situation explicitly. [In any time that he could accurately remember, there had ever been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety] (p. 68). The primary task of the Ministry of Plenty is to create an environment in which people struggle for life in a worse condition. In other words, the Ministry of Plenty is, in fact, the Ministry of Poverty to maintain the poorness, and make the individuals pauperize. So, while the society is struggling to meet its basic needs, they will have no time to think about the Party and its practices. The society, which is forced to crusade for life, will be able to be absorbed by the Party.

Another concept of Orwell is the *Thoughtcrime*. The crime is valid for all people who have opposing views against the Party and its regime. [Thoughtcrime does not entail death: thoughtcrime IS death] (p. 33). The Party neither accept the ideas opposed to its ideology nor forgive the ones who have these ideas.

Thought Police whose task is identifying the criminals who have counter-view against the power. They are arrested and taken to the Ministry of Love by the Thought Police for corporal punishment. [The groveling on the floor and screaming for mercy, the crack of broken bones, the smashed teeth and bloody clots of hair] (p. 117). In this case, the Party regarded the ones as criminals who have different ideas from the Party. Everyone who committed thoughtcrime has been stigmatized as a traitor and arrested by the police. Afterward, the criminals are forced to love the Party by the assistance of unreasonable torture. [He had won the victory over himself. He loved Big Brother] (Orwell, 2013, p. 342). Then they are evaporated together with their past.

The great slogan that Orwell created belongs to *Big Brother* [BIG BROTHER IS WATCHING YOU] (p. 3). It is the evidence of the strict control mechanism of the Party over people. The slogan presented through the tele-screens and posters to remind people that they are under constant supervision of the Party. So, wherever they are and whatever they do the Party always watches them that restricts people's freedom of movements and emancipation.

The last concept is the *Two Minutes Hate* for which Party members come together to show their anger to the dissidents. During the activity, Party members must spill out their hatred against Emmanuel Goldstein, who is referred to as the primary enemy of Big Brother. With the activity, the supporters of Big Brother have a chance to show their loyalty to him, because the image of Emmanuel Goldstein is seen as a traitor for the Party. [He was the primal traitor] (p. 14). So, the Two Minutes Hate bears qualification with its ongoing activities to reinforce party members' attitude, respect and affection towards the Party.

Knowing these concepts that George Orwell has brought in the literary world is significantly crucial for readers so as to understand and interpret the literary style of him and his work. Considering these concepts and contradictions, Orwell outlined what a dictator could do when he seized power of the country alone as well as explaining the implicit intentions and actions of pro-regime executives with these concepts and discourses. Orwell has a strong sense of political views as a result of his experiences in his life. That is, his understanding of art is often the products of his life experience and observations that can be seen in his narrative. His robust style brings closer together the politics and art in his masterpiece *Nineteen Eighty-Four* regarded as the most important work of art of all times.

Since the publication of the narrative, it has not been escaped from the attention because Orwell has written up for the possible dangers of the dictatorial regime and its damaging consequences for the society incisively. Orwell's relevant and stunning observations show us that his masterpiece is worth to be analyzed within the scope of semiotic approach. Thanks to the approach, it is possible to explain the formation of the semantic universe of the novel. For this reason, semiotic theory constitutes the cornerstone of this research.

4.2 Semiotic Analysis of Narratives

Texts are presented in a sophisticated structure from the surface to the deep meaning levels within the context of literary semiotics. The aim of constructing the narrative peculiarly with an unusual language and procedure is to offer the work its readers. According to Wellek and Warren, “the nature of literature emerges most clearly under the referential aspect” (1949, p. 15). The fiction of the text is the first significant aspect to be focused as it reflects the world of imagination of the author. In this case, literary works take their stunning power from the writers’ imaginary world. So, each fiction of the texts requires a linguistic revolution and rebellion of its writer. The revolution is a must for the sophisticated creation of fiction since each of them must have a different semantic world with full of implicit and referential signs. In this case, it is necessary to analyze the text regarding its fictionality which is closely related to the structural organization of the text. The process needs to follow a particular path from known to unknown, from seen to unseen that is strictly connected to the various meaning levels in the text. Semioticians follow the specific route from the surface to the deep structures to reveal the formative elements of the text throughout the process.

Although the analysis process is between the two covers of the work of art, there are many stations at which semioticians should stop over during the process. Perron (1989) states that Greimas describes the formative elements at the deep and intermediate levels of narrative regarding actants and basic and sub-narrative programmes, and, on the surface discursive level regarding actors, space and time. The logical combination of these elements at each station forms the *general narrative programme* stated by Greimas above. The text gradually moves by changes and transformations as a result of the acts of actants taking place in the general narrative programme, and the narrative undergoes many changes during the narration thanks to the movement of the text within the system. These changes and transformations can be understood from the difference between the initial and final states that take place in each narrative programme.

The semantic layers involved in the process of forming the fictional structure of a literary text follow a straight path from the surface to the deep structures which brings into prominence the analysis steps. Günay (2013a, p. 194) states that literary semiotics develops narrative analysis in the form of three-level examination. The presentation of the narrative in certain integrity and closeness is examined with the unit analysis. Thanks to it, the units and the relationship of them with each other emerge. Such an analysis requires a reading process from the surface to the deep levels.

Greimas's *generative meaning* process starts from the deep to the surface structure of the text for authors to constructs the meaning; whereas, the situation is opposite for semioticians to deconstruct the narrative. In this respect, according to Günay (2002, p. 187), the three autonomous stages that are called as the place of articulation of the signification is an ideal fictional formation separated from the natural world and the natural language. These stages of the narrative called discursive, narrative, and thematic stages. Each stage in the programme also provides information related to the general organization of the narrative. The semantic layers, which constitute the general narrative programme, can be analyzed with the act of semiotic reading. Thanks to the reading, it is possible to explain many situations such as characters, locations, time, actants, and the relationship of them with each other along the narrative.

Every text has an initial state in which the main task is to find out and describe personal, spatial, and temporal representations in the narrative. Moreover, there are many things in the narrative such as actants, acts of these actants, and their new and changing status as a result of the actions of actants. All these phenomena, based on the description, are located in the surface structure of the narrative.

Surface structure analysis can be realized at two different meaning levels such as *descriptive* and *narrative*. There are different aspects, which have their own characteristics, are needed to be solved at both levels separately. The analysis of these phenomena allows researchers to be able to go into the deeper structures of the narrative. In this respect, the analysis performed on the surface level has the characteristics of fore-step for further studies at the deep level. Deep structure analysis necessitates focusing on implicit, ideologic, and symbolic

meanings which cannot be seen at the first reading act. The fundamental aim of the deep level analysis is to reveal underlying thought in the narrative.

The literary semiotics theory requires a synchronic reading approach that gives importance to the form of content since semiotic criticism tries to make the works meaningful by taking care of internal relations rather than external (Rifat, 2011, p. 10). All external factors related to the author and the period of the text should not be included in the analysis process. As Yücel (2012, p. 95) states, the significant point is the study of the semantic universe of the text in order to reach reliable and consistent results.

Accordingly, the primary aim of this study is to reveal the semantic organization of Orwell's *Nineteen Eighty-Four* narrative. Semantic organization of a text is formed by the interaction of three different structural levels with each other. These stages (descriptive, narrative, and thematic) are linked to the different meaning levels that will be analyzed. Each stage has its unique qualities.

In this circumstances, the processes of analysis that we follow procedurally involve the processes of meaning creation of Bertrand (2000, p. 29) based on the work of Greimas:

Table 4.1: Bertrand's narrative programme

Discursive structures	→ Descriptive profile (location, time, actor) → Thematic profile
Narrative-semiotical structures	→ Narrative profile (contract, competence, action, sanction) → Actantial profile (subject, object, sender, receiver, helper, opponent; narrative programme) → Modal profile (doing wanting, having to do, knowing how to do, being able to do, and negatives)
Deep-abstract structures	→ Basic meaning and elementary syntax (semiotic square)

The first stage aims to describe the formative elements in the *discursive structure* of the narrative. According to Günay (2013a, pp. 194-195), semiotic structures can be identified with the first reading attempt at the discursive level since there is a direct relationship between the formative elements and their existence in the real world. Therefore, the discursive analysis is the easiest part of analysis. However, a comprehensive analysis of a corpus is necessary for the next narrative and abstract levels because the transformation process of the

author's literary design into discourse will be examined in the next levels. The arrangements, which can be noticed at the first reading attempt in the narrative, will become more meaningful with their equivalents in the real world. According to Yücel (1979, p. 11), the information mentioned in the narrative realized by the function of the three basic aspects such as location (the world itself), actor (the subject that deals with it), and time (when both location and subject take place) in the narratives. In this study, we will try to examine how these formative elements of the discursive level are organized in the narrative. After the description of these structures, an extended analysis will be initiated in the next structure.

The aim of the *narrative structure* in the second stage is to determine the functions of the characters in the narrative. It is necessary to reveal these functions and relations of characters to reach the organization of the events, personal relations, actions, and sensations in the text. At this point, the actants in the text will be examined within the scope of Greimas's narrative stages such as *contract*, *competence*, *performance*, and *sanction*. For Günay (2013a, p. 198), actants are emerged with their functions and relations with each other in the narrative level analysis. Although there is a large number of people regarding names (as an actor), the number of actants is limited such as *sender-receiver*, *subject-object*, *helper-opponent*. The actantial analysis will be done within the framework of Greimas's *actantial schema* in this study. By this way, the actions of actants and their transformations they undergo can be examined. As a result of the transformation process of actants, the modalities in Greimas's *canonical schema* such as */wanting to be-do/*, */having to be-do/*, */being able to be-do/*, */knowing how to be-do/*, and the negatives of these modalities of actants will be studied (also see Ch. 4.2.2.4).

Segmentation process will be realized on Orwell's *Nineteen Eighty-Four* narrative before moving to the deep level analysis. According to Barthes (2014, p. 155), segmentation is a sort of squaring process. As a result of it, the parts of utterances that will be studied are obtained. This is a prerequisite for a detailed and consistent analysis of the text. The primary states and transformations in the text will be taken into account while the segmentation process is applied. Later,

each section will be examined in terms of actions of actants and their modalities undergo a change as a result of the actions of actants in the narrative.

In the final stage, *deep and abstract structures*, which is strictly connected to the central idea of the narrative, will be handled. The most challenging phase of the analysis occurs at the thematic level. Günay (2013a, p. 207) asserts that it is the stage of displaying abstract situations such as connotation, associative value, symbolization found in the deep structure. The information based on the previous levels (surface and narrative) in the text are partly visible and direct information; whereas, the information is indirect and invisible at the deep level which involves abstract and logical information. It is the duty of the semioticians to reach that information through the analysis of the deep structures.

It is expected that the analysis will be carried out regarding the stated three meaning levels will lead us to reach the main purpose of the research. As a result of the study, it will be tried to find out how the work of art has been created by the author and how the fiction is organized in different meaning layers to make it a meaningful whole. At the end of the research, we will dwell on the relations between the implicit signs in the narrative and ideologic realities in the real world we live.

4.2.1 Discursive Level

The first step is the discursive level in the surface structure for a semiotic analysis. There are two levels of analysis in the surface structure such as discursive and narrative levels. While the significant point, at the discursive level, is determining the value of formative elements such as *actorialization*, *spatialization* and *temporalization*, at the narrative level, the actions of the *actants* and their relational situations, and modal profiles are essential. That is, we will elucidate how Orwell's narrative is organized in terms of actors, locations, and time at this level.

The actor, time and location to be analyzed are exposed by their primary values in the text. According to Günay (2013a, p. 195), concerning the characters; their physical and psychological appearances, their actions, and the other narrative characters they interact with are evaluated. In terms of time; the differences or

similarities between the narrative and narration tenses or the duration, historical time, the development of incidents in the narrative over time (repetition, frequency, etc.) are considered. As regards the location; the place that the object occupies, the size and boundaries of it, the location where the incidents take place, and displacements are handled. That is, the importance of the descriptive elements that contribute to the formation of the narrative cannot be ignored. The analysis and description of the discursive elements which provide functional dynamism to the narrative have great importance for the following steps of this research. For this reason, we will make an effort to reveal deeper meanings of the narrative by taking advantage of the data obtained during the analysis process.

The summary of the narrative will be provided as follows before moving into the analysis process of the discursive level in the following sections:

Summary of *Nineteen Eighty-Four*

Winston Smith, the protagonist of the narrative, lives in Oceania which is one of the three superpowers (Oceania, Eurasia, and Eastasia) in the world. Winston lives in Airstrip One where has been known as the United Kingdom for a long time, and he is a member of a party that rules the country by the principles of English Socialism-Ingsoc whose political view is the oligarchy, placing importance on the hierarchical structure. Therefore, Oceania is governed by an oppressive regime. The members of the party classified into two groups. The first group is an elite class who has a role in the management of the party called Inner Party members, and the second group is the regular party members who are the citizens of Oceania named Outer Party members. The general body of the party consists of the members of these two groups. Except these two, there is another group of people, neglected by the Party. They are ordinary citizens-proletarians. Proletarians are the people that are entirely out of the party representing the lowest class who live in poverty and infamy. The party has a leader with a big face, black hair and thick black mustache and glares at the eyes of people mercilessly that was created to put people under psychological pressure as he never appears in the novel. He is Big Brother. Despite the fact that Big Brother never shows up, his posters with the motto Big Brother is Watching You hung throughout London. The Party that adopted the oligarchical regime has a slogan which is full of contradictions and discrepancies:

War is Peace; Freedom is Slavery; Ignorance is Strength.

Winston Smith lost his parents and sister in the revolutionary period which was started by Ingsoc in Oceania to end the capitalism. Due to this reason, Winston was put in an orphanage and adapted to the party

by being raised with the ideology of the party and became a member of it. Winston works in the Records Department of the Ministry of Truth-Minitrue-, managed by the Party. His duty is to re-arrange everything in the press which are not compatible with the interests of the party. By these rearrangements, the thoughts of people against the Party are demolished from the past, in other words, they are evaporated so as not to be remembered forever. The actual reason to do that is not to let people of Oceania remember the past that could be used against Party, and be questioned all the actions of it.

The Ministry of Love-Miniluv-which keeps all the convicts of the party in captivity and punishes them, The Ministry of Peace-Minipax- which carries out and manages all the wars, The Ministry of Plenty-Miniplenty- that manages and directs the production of the property of the party, particularly, Victory Cigarette, Victory Gin and Victory Coffee whose qualities are extremely poor.

Winston Smith has never agreed with the management strategy and principles of Ingsoc and the Party. He always believes in the past that is impossible to change and the necessity of questioning and condemning the actions of the party. He also wants privacy to be preserved, freedom of relationship between men and women. For him, love, sincerity, and liberty should not be restricted. However, the attitude of the Party to these humane elements is full of implementations for discouraging people. Since they are afraid of being killed as a result of being reported, Winston and the other party members can not like, love or have a sexual experience with each other. Because the only aim of the Party is to suppress the desires such as sincerity, love, endearment, and sex, keeping people together and allow them to improve their relationships in a positive way, to maintain a sense of rule based upon hatred. Only in this way that everyone will be able to snitch on the people who are associated with the Party, the people who do not want to serve the Party, and who criticize its regime and actions with his or her all hatred and make them vanish. Because of these kinds of relations and thoughts-thoughtcrime-end up being first profiled and arrested, then tortured and killed by the Party.

The novel begins when Winston Smith comes to his broken down house in Victory Mansions, which is in ruins, to write something in his diary that he bought from a junk-shop. It is the lunch break on a cold winter day of April in 1984. Like the other members of the Party, Winston has to live in a tiny house with a telescreen which is found at Party members' homes. It is a tool to report the news about the Party and make propaganda of the Party. Moreover, the telescreen allows Thought Police to watch and listen to the party members while they are at home. In such a case, neither privacy nor secrecy can be mentioned in Oceania. Winston writes his diary in a corner where the telescreen cannot see him because he is scared of it, and he tries not to be caught by The Thought Police. This fear is so unceasing that he can not stop thinking whenever he takes his diary. He will be arrested, locked in a jail and exposed to torture by the Thought Police

eventually. However, he, insistently, keeps writing his diary against all the odds.

Winston wrote different memories about the party and his experiences and thoughts. While doing this, he was writing about how a terrible period he lived in is because of the party and his emotions could be seen on his face while he was writing about his opinions about the party on his diary. Because Winston never approved the principles and regime of the party. For example, once, his door was knocked on while he was writing his diary, he was surprised and scared. At first, he thought the Thought Police caught him, and he was worried, but he breathed a sigh of relief when he saw the person outside of the door was his neighbor Ms. Parsons. After that, he went to help for a clogged sink of his neighbor and kept his eyes on Ms. Parson's two little children who were the members of the Youth League and The Spies of The Party. These kids adopted the ideology and behaved according to the ideology of the Party. Both of them dressed in the same way since they were the members of the Spies which was formed for the youth branches of the Party. While Winston was at Ms. Parson's house, the children accused him of being a traitor, spy, and thought-criminal in such an adverse manner that he was anxious and scared. After Winston had witnessed that, he thought those kinds of children who were guided by the Party might, on the day, denounce their parents as thought-criminals as it is one of the doctrines of the Party. The party taught Youngs in that way since their childhood period, indoctrinated them with hatred and made them work following the principles of the party when they became adults.

Winston Smith kept writing his diary and one day he caught himself writing 'DOWN WITH BIG BROTHER' over and over again. However, he was scared of being caught as a thought-criminal. He could not even stop himself anymore, and his thoughts came out somehow once in a while, and this was quite dangerous because thought-crime was a major crime which comprises the rest of all offenses. The ones who committed a crime were considered that they committed all the other crimes and got punished severely accordingly. They were not only punished but also their names were deleted from records, everything they did while living was erased, all their past were wiped off. Winston put those thoughts away temporarily and got back to his work. Changing the news source which had been published with Oldspeak and should be modified with Newspeak was one of Winston's daily tasks. In other words, wiping off the old one and writing a new one by the interests of the Party. In these circumstances, Winston was aware of the fact that the difference between the original and the fake news very well even though he could not mention it openly. For this reason, he loved his job.

One day, for Two Minutes Hate show, Winston Smith was surrounded by the loyal Party members who worked at the Ministry of Truth. Whenever Winston faced such situations, he made an extra effort not to reflects his true feelings for the Party because the Party organized Two Minutes Hate meetings so that everyone could show his or her

hatred to the enemies and fidelity to Big Brother. Having the same opinion or not, each member of the Party had to demonstrate their hatred towards Emanuel Goldstein who was declared as the enemy of the Oceanian society by the Party. It was a convenient place to identify who honestly joined the hatred by the Inner Party members. That is why, Winston had to show his hatred towards Goldstein like the other Party members in order not to be accused of the thought-crime.

Because of Winston's interest in the past, he was often wandering among the proletarians in the streets to find himself. Moreover, during a walk like that, Winston met an old man in a bar and asked him how the life was before the Revolution. The old man experienced many disappointments about the apparent contradictions between past and present, preferred to talk about his memories instead of the general situation that Winston was interested. Because the old man thought everything that remained after those days was destroyed and nothing left for the future. Meanwhile, Winston went to the junk-shop from where he had bought his diary. He purchased a paperweight made of glass which had a piece of coral inside. The old man who was the owner of the store named Mr. Charrington showed Winston a secret room on the upper floor of the warehouse. That room like with old furniture. The idea of living in that room with old furniture away from telescreen appealed Winston.

While walking around the workplace, Winston Smith has seen a girl with black hair who is a member of the Party and seems extremely loyal to the Party and he thinks she is a member of the Thought Police and gets worried. One day, when that black-haired girl comes across with Winston in the hallway of the Ministry of Truth, she pretends that she falls and asks for Winston's help. At that moment, she gives Winston a note. Winston gets astounded when he reads the message because 'I love you' is written in the note. Winston gets quite surprised and excited, and the probability of being in love with that girl removes the mist from his eyes. However, there is a huge danger since the principles of the Party are against any sexual activity between men and women. Suppressing the sexual desires is one of Ingloc doctrines, and it is applied strictly. Because of that, any possible sexual relationship between Winston and black-haired girl must be cautious about it. Typically, the Party approves marriages. However, it is unacceptable for the Party that spouses provoke and allure each other physically and sexually since everyone is expected to use all their energy for the interests and principles of the Party. Winston had a marriage before. His wife who was extremely faithful to the Party was a very sexy but a foolish woman. Because, as a result of impositions of the Party, she thought that sex is an unnecessary and disgusting activity. Therefore, she planned to have sex as a duty for herself and Winston. Because there was only one reason for a planned and instantaneous sex had by spouses: offering new members to the Party who will be raised with the ideology of the Party and serve for the Party in the future. Sex had sex only as a duty to serve Party's

ideology. For this reason, every sexual activity apart from that duty was forbidden, and it was considered the crime. The Party did not want people to relieve their energy and live their lives relaxed by having sex whenever they desire, instead, the Party wanted them to save their energy and use it for the good of the Party when needed.

The fear Winston Smith feels cannot stop what will happen. The black-haired girl, with a great effort, tells Winston where, how, where, and when they can be together without drawing the attention of anyone. Winston goes to the place that the girl directs him—woods away from the city to meet with the girl on a perfect Sunday. They come together and have fun together. Winston finds out the name of the girl is Julia. They share their feelings and thoughts related to the Party. Moreover, despite all the prohibitions, they have intercourse in their first meeting.

Winston Smith and Julia kept in touch with each other secretly at places far away from everyone. They limited their meetings strictly at the places open to the public. In that period, they realized they were full of hatred towards the Party, and they fall in love with each other. Winston always believed that it was possible to bring down the Party; whereas, Julia was happy with her two-way life by not taking care of what Winston said. Julia, who was a member of the Junior Anti-Sex League, seemingly very devoted to the principles of the Party as she was a volunteer for the activities of it, and she was, in fact, one of the participants whose voice loud in the Two Minutes Hate meetings. However, the situation was not as it was mentioned because according to her, everything she did in the Party was a game. While Julia was glad about the game she played in the Party, she hated the Party and its principles, but she knew she could not do anything to change it.

Winston Smith rented the room on the upper floor of Mr. Charrington's junk-shop at last. The room was simply furnished with retro furniture; there was a twelve-hour clock which was used before (Party uses twenty-four-hour format) and the picture of St. Clement's Dane, an old church in London. Winston and Julia often met here. Meantime, Mr. Charrington taught Winston an old song about the church, and they sometimes talked about the past before the revolution. For a moment, Winston heard a song coming through the window that was sung by a middle-aged proletarian, hanging her laundry she washed in the yard. Most of these songs were produced just for the proletarians by the machines in the Ministry of Truth.

There is another Party member named O'Brien who has a significant role in Winston's life. He got Winston's attention at the Ministry of Truth. Winston always thinks that O'Brien is an intelligent man and he believes that O'Brien's thoughts about the Party are the same as his. Once, during the Two Minutes Hate, they caught each other's eyes, and Winston got sure that their thoughts were undoubtedly the same. Winston remembers that someone, which he had seen in his dream before, said 'We shall meet in the place where there is no

darkness,' and he thinks that the voice belongs to O'Brien. For Winston, O'Brien is one of the senior members of the Goldstein's secret organization called Brotherhood which will save Oceania from its situation by bringing down the party.

O'Brien gets in contact with Winston under cover of discussing the 10th edition of the Newspeak dictionary. Speaking of which, Newspeak is the official language of Oceania. Party's efforts on Newspeak narrow and simplify the vocabulary of the language. O'Brien invites Winston to his house to analyze the dictionary before publishing. This unexpected situation makes Winston astonished, and he starts to believe that O'Brien is one of the members of the Brotherhood organization.

After a while, Winston and Julia pay a visit to O'Brien who lives in a beautiful flat with a maid inside as the member of the Inner Party. During the visit, Winston refuses the Party and its principles and starts talking about his faith in the Brotherhood. After that, O'Brien invites Winston and Julia to the Brotherhood and tells them to get ready to do anything for that cause to be successful. They make an agreement about it. O'Brien explains that he will provide Winston a copy of Goldstein's manifesto that includes the outlines of all the necessary information for a successful change. While they are making toast for the last time, Winston completes the last sentence that came out of O'Brien's mouth by saying, 'We shall meet in the place where there is no darkness.'

Winston worked day and night to correct the publications of the Party which referred the war with Eurasia in the past since the enemy of the party has changed—instead of Eurasia, the enemy is Eastasia this time. Now, the Party is at war with Eastasia, and it will always be. Winston still has the book that O'Brien gave him. He goes to the house, rented from Mr. Carrington, and keeps reading the book. When Julia comes, Winston reads book loudly for her. He mainly reads about the history of Oceania, totalitarian regime against capitalism and the implicit goals of the Party. Winston knew most of these before, but it was more beneficial to read a more detailed explanation made by Emmanuel Goldstein.

Winston Smith and Julia finally fell asleep after a long reading. After several hours, Winston woke up and stood in front of the window and started saying 'We are the dead.' Julia repeated as well. After a while, 'you are the dead,' said an iron voice echoing in the room. At the same time, Winston and Julia were scared stiff, and their faces became pale. This rough voice was coming from the telescreen hidden behind the picture of St. Clement Dane. Winston and Julia caught by the Thought Police. After Mr. Charrington had come into the room and he turned out to be a member of the Thought Police. Mr. Charrington was no one else but a Thought Police disguised as a kind old man. Winston and Julia were arrested and taken to the Ministry of Love separately.

While Winston is in the cell, he sees some people from the Ministry of Truth come and go. Everyone was arrested for thought-crime, and

taken to the Ministry of Love. Meanwhile, Parsons arrives because his little daughter heard him saying ‘Down with Big Brother’ while he was sleeping and she reported him to the Thought Police. Parsons tells Winston about it. The guardian always says the name of a room called Room 101 which gets Winston’s attention.

O’Brien finally has come to the scene. It was evident that he was not the part of the underworld movement by any means because O’Brien was a senior Party member working for the Ministry of Love. Since the beginning, the communication between Winston and O’Brien was nothing but a ruse. Winston was taken out of the cell, and the extremely violent torture has begun. During the torture, they tried to make Winston confess all the crimes and the espionage he has never committed. As O’Brien came, the torture got softer gradually, and the rest of it was left to him. O’Brien tried to demoralize Winston by saying his memory is wrong and he was a lunatic about his thoughts. The conversation between Winston and O’Brien began to be about the nature of the past and reality and many factors arisen about how the Party approached these two concepts. It was proven that the power of the Party was invincible and unquestionable. Winston could not maintain the conversation because he faced many faults and ideas that he did not agree. Winston believes in a past which has never been existed and he follows the traces of false memories. To get over this period and get well, Winston needs to get over his insanities and win the war against his mind.

Winston was exposed to extreme torture. O’Brien gradually shows Winston, the path of the party by various torture methods. He forces Winston to accept that two and two equal to five as it is correct if the Party says it. The last attempt of Winston to argue with O’Brien ends when O’Brien shows Winston his condition in the mirror. When Winston looks in the mirror, he gets terrified by what he sees, and he scarcely recognizes himself due to torture. Winston gets demoralized, and he is routinely fed, anesthetized and taught. Thus, he starts to come around. Although Winston seemingly makes process in accepting the reality of the Party, his love for Julia is the last thing he has. This fact arises when Winston cries loudly, ‘Julia! Julia! Julia, my love!’, while he is sleeping.

Thereupon, O’Brien’s last duty is forcing Winston to betray Julia. O’Brien takes Winston to the Room 101 which includes the worst things in the world. The worst thing in the world for Winston is a huge hungry rat. Winston was tied to a chair, and O’Brien attached a mechanism keeping the big, hungry and carnivorous mouse towards Winston’s face. Meanwhile, Winston gets scared insanely, desperately and he is in a deep panic. Eventually, Winston surrenders and says ‘Let me go. Do it to Julia.’ O’Brien succeeded. He managed to change Winston and his thoughts about the party.

Consequently, Winston Smith, who was damaged in many aspects, has changed and become a shell empty inside, was freed to the outer world. Winston saw Julia once incidentally in his life emptied inside,

but neither of them was in love anymore. The torture they were exposed in prison changed them completely, and one of them betrayed the other already. There was no hope for their relationship anymore. Winston found unimportant jobs that he luckily made good money, and he spent time drinking Victory Gin and playing chess in Chestnut Tree Café in his free times. Winston was crying, and he felt that he was at the end of the rehabilitation works in the Ministry of Love while looking at the eyes of the poster of the Big Brother. Because Winston started loving Big Brother.

4.2.1.1 Actorialization

The discursive level explains who and how actors appeared as actants at the narrative level in the texts. Kiran and Kiran (2011, p. 187) state that character is the constituent factor in the narrative structure. It is the fundamental figure that provides consistency and continuity of the story. In other words, the actors are the locomotive of the narrative. These actors show up with their physical appearances, characteristic features, spiritual and socio-cultural situations. Yücel (1979, p. 13) proposes that the narrative as a discourse should include a person with an act of thinking or doing in a specific place and time to come at the narrative level. At this point, it can be said that the discursive level analysis within the framework of actor, time, and location is the act of analysis towards the form of content. Therefore, our effort will be to expose the general organization of the narrative within the scope of these three formative elements at the first meaning level.

First of all, the characters at the discursive level of the narrative will be analyzed. Günay (2002, p. 57) asserts that the character is different in many ways from many other people in real life. At least, it is an identity made of paper that is created in an imaginary world. However, the author who created it belongs to our world, and the produced characters inspired by persons in the society we live. As for the *Nineteen Eighty-Four* narrative, there are three kinds of characters (actor) identified in the text:

1. Real narrative actors

Winston Smith

Big Brother

Emmanuel Goldstein

Julia

O'Brien

Mr. Charrington

- Parsons Family (Mrs. Parsons, Tom Parsons, two children)
- Syme
- 2. Legal narrative actors
- Party
- Ministries (Ministry of Plenty, Ministry of Truth, Ministry of Love, Ministry of Peace)
- 3. Collective narrative actors
- Civil servants (Inner Party members, Outer Party members)
- Proletariat

First of all, the primary difference between the *actant* and the *actor* should be mentioned before starting to the analysis of the actors given in three different groups in the narrative. At the descriptive level, “actants are also transformed into actors” (Greimas & et al. 1989). There are six actants in Greimas, and they are not necessarily human. In the same way, actors do not always have to be human. However, when they are compared with each other in terms of quality, the actor has no limited number; whereas, actant has. The number of actants is six in Greimas, but the number of actors can be limitless. The same actor can take on a task of two different actants at the same time or many different roles of actants throughout the narrative. Therefore, it is necessary to reveal the characteristic features and conditions of actors at the first level of the narrative. The thematic roles of the actors in the narrative will be explained after the descriptive analysis of them in three groups as *real*, *legal*, and *collective*.

The analysis process begins with the group of characters that are formed under the name of *real narrative actors*:

Winston Smith: Winston is a Party member who is thirty-nine years old and lives in Oceania during the Ingsoc period. As for his personality, he is a quiet man, and he struggles for a better life. For Winston, life is composed of going to work in the morning and coming home in the evening. He has not been able to find what he deserves neither at work nor in his private life during his lifetime because Winston is a weak person who feels the evil and adverse effects of life mercilessly.

Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way [...] Winston [...] a smallish, frail figure [...] His hair was very fair, his face naturally sanguine, his skin

roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended (Orwell, 2013, pp. 3-4).

Winston works for the interests of the Party in the Archive Department of the Ministry of Truth. His duty is to readjust past news against the Party to reinforce the trust of people to the Party. Winston is the main character who has to manipulate the news upon the orders of the Party. He does the job as an Inner Party member with great sincerity as he has the opportunity to reach the truth itself related to the past.

Day by day and almost minute by minute the past was brought up to date. In this way every prediction made by the Party could be shown by documentary evidence to have been correct; nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record (47). Winston's greatest pleasure in life was in his work (51).

Winston, who has to manipulate the past with the orders of his managers for the present image of the Party, in fact, is a person who dreams and yearns the past. He even keeps a secret diary in hard conditions to convey his experiences to the future generations. Winston is the person who is against the principles and regime of the Party and hates everything related to the Party. Although he is one of the members of the Party, Winston's greatest belief is that one day the regime and the power of the Party will come to an end. He considers that the power, one day, will be performed by Emmanuel Goldstein who is the person humiliated and reviled during the Two Minute Hate meetings every week. Therefore, Winston has a deep admiration for Goldstein. For this reason, Winston is considered a thought criminal for the Party because he criticizes the practices of it and represents a rebellious and dissident stance against it. Winston must act hypocritically due to his position and the political conditions in the country.

Winston kept his back turned to the telescreen(5). The thing that he was about to do was to open a diary. This is not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp (9). Thus, at one moment Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party and the Thought Police (17). His pen had slid voluptuously over the smooth paper, printing in large neat capitals- DOWN WITH BIG BROTHER (21).

Winston is a man who is always trying to suppress his feelings against the Party in order not to be recognized by others. Since he is anxious about his real

thoughts against the power, he will be captured by the Thought Police one day. Therefore, he is always in a state of fear about it. However, the fear of Winston is not enough to stop him because he needs to reach out other dissidents against the power as he wants to meet and support them to actualize a contra revolution. The primary reason for this is to get rid of the dictatorship of the Party to lead a better life.

To dissemble your feelings, to control your face, to do what everyone else was doing, was an instinctive reaction. But there was a space of a couple of seconds during which the expression in his eyes might conceivably have betrayed him (20). Thoughtcrime was not a thing that could be concealed forever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you (22). Freedom is the freedom to say that two plus two make four (93).

Winston is also an actor who continually dreams about the past. He lives in an ivory tower, and ruminates about his previous experiences in the past. He thinks that everything was better before the revolution, and with the revolution, the country is getting worse. In the meantime, Winston believes that he has managed to reach the opponents-members of Brotherhood, sharing the same ideas with him, to realize the destruction of the Party.

Anything to rot, to weaken, to undermine! (144). Their embrace had been a battle, the climax a victory. It was a blow struck against the Party. It was a political act (145). O'Brien's remark must obviously have been intended as a signal, a code-word (182). We want to join it and work for it. We are enemies of the Party. We disbelieve in the principles of Ingsoc. We are thought-criminals. We are also adulterers (197). To our Leader: To Emmanuel Goldstein. (198).

However, as a thought criminal, it was too late for Winston when he understood the conspiracy of the Thought Police arranged by Mr. Charrington and O'Brien.

You are the dead. Winston's entrails seemed to have turned into ice (252). Mr. Charrington came into the room (255). It occurred to Winston that for the first time in his life he was looking, with knowledge, as a member of the Thought Police (256).

Winston is now a desperate man, arrested and deprived of his freedom. He is abandoned misery, hunger, and torture. He has stumbled into his thoughts because there is neither an organization called Brotherhood nor its leader Goldstein as he thinks. Then he finds himself lonesomely in the midst of a cruel world with full of disappointments about Julia, Mr. Charrington, and O'Brien.

Also, he is exposed to tortures in terms of ideationally, physiologically, and physically.

Presumably he was in the Ministry of Love. Since was arrested he had not been fed (259). O'Brien was standing at his side, looking down at him intently. With that first blow on the elbow the nightmare had started (275). There were times when he rolled about the floor, as shameless as an animal, writhing his body this way and that in an endless, hopeless effort to dodge the kicks, and simply inviting more and yet more kicks, in his ribs, in his belly, on his elbows, on his shins, in his groin, in his testicles, on the bone at the base of his spine (276). But the truly frightening thing was the emaciation of his body. The barrel of the ribs was as narrow as that of a skeleton (311).

In conclusion, Winston is a weak and wretched fellow exposed to inconceivable torment. He changed and lost his health, hope, and thoughts because O'Brien succeeded in transforming Winston and his ideas about Big Brother and the Party. At present, Winston is a fellow whose dreams and hopes have been taken away by the Party, and an ordinary man who lost his faith against others.

We make him one of ourselves before we kill him (292). ‘There are three stages in your re-integration,’ said O’Brien. ‘There is learning, there is understanding, and there is acceptance’ (299). A forlorn, jailbird’s face with a nobby forehead running back into a bald scalp, a crooked nose and battered-looking cheekbones above which the eyes were fierce and watchful. The cheeks were seamed, the mouth had a drawn-in look (310). The thin shoulders were hunched forward so as to make a cavity of the chest, the scraggy neck seemed to be bending double under the weight of the skull. At a guess he would have said that it was the body of a man of sixty, suffering from some malignant disease (311). ‘Room 101’ he said (324). He had won the victory over himself. He loved Big Brother (342).

Winston Smith’s thematic roles have been analyzed in two different stages because the roles have been stated at the beginning and at the end of the narrative are different from each other which reveals Winston’s transformation. The situational differences should be considered to reveal the facts of the transformation of him. Here are the thematic roles of Winston:

Table 4.2: Winston’s thematic roles

At the beginning of the narrative:

Middle-aged/ a smallish/ frail/ roughened skin/ quiet/ laggard/ hateful/ the one who does not like young and beautiful women/ restricted in freedom/ the one who does not like impositions-doctrines/ interested in the past/ rebellious/ revolutionist/ fearful/ worried/ deliberate/ in a constant search/ hopeful of the existence of other secret rebels to mobilize their thoughts/ a fan of Goldstein / hopeful about proletarians/ the one who does not like the Party’s doctrines and impositions.

At the end of the narrative:

Thoughtcrime committed/ double dealer/ traitor/ entrapped/ exposed to torture/ at fault/ deceived/ desperate/ betrayed/ cheated/ brainwashed/ a poor fellow waiting for his death.

Big Brother: He is symbolically Party's executive who represents the power and infinity in the narrative. We call it symbolic because nothing comes out of the posters and images related to Big Brother along the story. However, though the leader is symbolic, it is acquired the qualification of a narrative actor because Big Brother gains his leadership identity with his wide and big features, voluminous black mustache, and po-faced countenance. By his scary outlook, he has been created as the sole leader in the narrative.

It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran (3). The black-moustachio'd face gazed down from every commanding corner (4).

Every discourse of Big Brother accepted by the Party has the quality of a definite order which has to be fulfilled. Oceania is surrounded by the posters of him with the message as *Big Brother is watching you* which reflects that all the activities of Oceanians and the Party members are under the surveillance of Big Brother. Besides the posters, the intensive and perpetual propaganda of Big Brother has been broadcasted via telescreens. Big Brother comes out as a dictator who actualizes the revolution and imposes his principles in Oceania at the discursive level of the narrative. Wherever he is, his eyes are watching every single act of people for the sake of the future of his reign. Whatever he does, he is accepted as an influential leader who knows everything.

Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bat hor in bed- no escape (31-32). In the Party histories, of course, Big Brother figured as the leader and guardian of the Revolution since its very earliest days (41). All the rest had by that time been exposed as traitors and counter-revolutionaries (86). Big Brother is infallible and all-powerful (238).

Thematic roles of Big Brother as an actor in the text:

Table 4.3: Big Brother's thematic roles

Enormous face/ a heavy black moustache/ po-faced/ about forty-five/ Party leader/ all following/ revolutionary/ all-powerful/ tyrant/ ambition for the continuation of his power/ all-knowing/ a deified dictator.
--

Emmanuel Goldstein: He is also a real narrative actor who is an old Jewish with white-haired and pointed beard fugitive. He is represented as a character who is the leading enemy of Big Brother, his revolution, and people in Oceania.

To be easily humiliated by individuals, his appearance has been changed as well as his voice. Because of the changes of Goldstein's face, which actually has an image of an intelligent person, he is likened to a senile Jewish fellow, and the people are provided to consider Goldstein as unimportant figure.

It was a lean Jewish face, with a great fuzzy aureole of white hair and a small goatee beard-a clever face, and yet somehow inherently despicable, with a kind of senile silliness in the long thin nose near the end of which a pair of spectacles was perched. It resemble the face of a sheep, and the voice, too, had a sheeplike quality (15). The dull rhythmic tramp of the soldiers' boots formed the background to Goldstein's bleating voice (15-16).

Goldstein himself is never seen just like Big Brother through the narrative. However, he is constantly seen on the telescreens as an archenemy of Oceania, and the Two Minutes Hate meetings are organized continuously on behalf of Goldstein due to his betrayal for Big Brother and Oceania. Since the beginning of the narrative, Goldstein is seen as an actor-public enemy-who is against Big Brother's revolution.

Goldstein was the renegade and backslider who once, long ago (how long ago, nobody quite remembered), had been one of the leading figures of the Party, almost on a level with Big Brother himself, and then and engaged in counter-revolutionary activities, had been condemned to death and had mysteriously escaped and disappeared (14).

It is never known where Goldstein is. However, according to the Party, no matter where he is, he continues to betray the country's interests and holds to damage people in Oceania, the country, and the Party. Goldstein is blacklisted as the presider of all attacks against the Party, its regime and system. For these reasons, Goldstein is pointed as a target of being the leading enemy of Oceanian people and Big Brother also that the people and all the Party members hate him.

He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching. Somewhere or other he was still alive and hatching his conspiracies: perhaps somewhere beyond the sea, under the protection of his foreign paymasters, perhaps even- so it was occasionally rumoured- in some hiding-place in Oceania itself (14-15). The sight or even the thought of Goldstein produced fear and anger automatically (16).

Goldstein is not just a person who betrays Oceanians and the Party, but at the same time, he is a deviant character who wants to destroy the state under the reign of the Party. Moreover, he is a leader of a secret organization to try to

seize power of the state. Therefore, Goldstein is an invisible general of a huge army, who devote themselves to devastate the state of Oceania.

He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the State. The Brotherhood, its name was supposed to be (16).

In the light of the information above, it is possible to issue the thematic roles of Goldstein, as an actor, in two ways. One of them should be taken into consideration with respect to Goldstein's followers; the other should be in the view of his enemy-the Party:

Table 4.4: Emmanuel Goldstein's thematic roles

For the proponents:

A lean Jewish face/ a great fuzzy aureole of white hair/ a small goatee beard/ a long thin nose/ a clever face/ anti-party and anti-revolutionist/ an archenemy of Big Brother/ the commander of a vast shadowy army/ the only source of hope for a new revolution.

For the Party:

The archenemy of Big Brother and the Oceanian people/ traitor/ rebellious/ fugitive sentenced to death/ a defeatist who wants to disrupt the post-revolutionary order/ deviant/ a leader of an organization that does not want peace of the country and the people.

Julia: Another real narrative actor that takes place in the text is Julia, a young party member at the age of twenty-six with black hair, well-proportioned body, and freckled face. Julia is a character who has positive feelings for Winston Smith and desires to put her feelings into action.

She was a bold-looking girl, of about twenty-seven, with thick dark hair, a freckled face and swift, athletic movements. A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips (12). The short dark hair was extraordinarily thick and soft (145). Julia was twenty-six years old (149). 'I love you' (124). 'I'm going to be a woman, not a Party comrade.' (164).

Julia is an active member of the Party taking part in the Fiction Department of the Ministry of Truth and an active participant in the Junior Anti-Sex League. She is also a smart, joyful, and feminine figure who can break down the prejudices of her lover Winston who has undesirable experiences with his wife.

And she worked, as he had guessed, on the novel-writing machines in the Fiction Department. She enjoyed her work (149). I do voluntary work three evenings a week for the Junior Anti-Sex League (140). She obviously had a practical cunning which Winston lacked (146). Scores of times she had done (144). As he watched the strong slender body moving in front of him, with the scarlet sash that was just tight enough to bring out the curve of her hips (136).

Although Julia has undertaken various duties for the Party since her childhood, she is, in fact, not pleased with the Party and the Inner members of it. She hates them and finds them stupid that makes Julia meet Winston in the middle as both of them has no positive ideas for the Party.

'You thought I was a good Party member' (139). 'It's this bloody thing that does it,' she said, ripping off the scarlet sash of the Junior Anti-Sex League' (139). 'Hours and hours I've spent pasting their bloody rot all over London. I always carry one end of a banner in the processions. I always look cheerful and I never shirk anything. Always yell with the crowd, that's what I say. It's the only way to be safe' (140). I've got to put in two hours for the Junior Anti-Sex League, handing out leaflets, or something. Isn't it bloody? (147).

However, even though her negative feelings, Julia never thinks about taking a stand against the Party overtly, and she never criticizes it and its applications, and she always stays away from the self-destructive manners because Julia thinks that it will be useless against the Party. Therefore, she is an actor who takes care of her life and desires, and she performs accordingly to lead her life according to her desires and wishes.

She hated the Party, and said so in the crudest words, but she made no general criticism of it. Except where it touched upon her own life she had no interest in Party doctrine. She had never heard of the Brotherhood, and refused to believe in its existence. Any kind of organised revolt against the Party, which was bound to be a failure, struck her as stupid. The clever thing was to break the rules and stay alive all the same (151).

Though Julia loves Winston ardently as a young woman, towards the end of the narrative, she betrays him as a result of the torture she faces in the Ministry of Love. Her feelings change for Winston, and she becomes a narrative actor who betrays her love.

'She betrayed you. All her rebelliousness, her deceit, her folly, her dirty-mindedness -everything has been burned out of her (296)', It struck at once that she had changed in some ill-defined way. Her face was sallower, and there was a long scar, partly hidden by the hair, across her forehead and temple. 'I betrayed you,' she said baldly (335-336).

The thematic roles of Julia in the narrative also appear in two ways. Throughout the narrative, there are some important changes observed for Julia. For this reason, we consider these thematic roles as at the beginning and the end of the narrative:

Table 4.5: Julia's thematic roles

At the beginning of the narrative: Young-Juvenile/ dynamic-vivacious-lively/ smart-clever-wise/ joyful/ sexy/ self-conscious/ realistic/ no interest in Party's doctrine/ no general criticism/ the one who lives for herself and her desires/ beautiful sex-lover woman.
At the end of the narrative: Thoughtcrime committed/ double-dealer/ betrayer/ busted/ tortured/ weakend/ forced to be betrayed/ disfeatured from old beauty/ weak woman who betrayed her love.

O'Brien: He is the other narrative person who is one of the dignitaries as an Inner Party member in the text. He is the actor who is stupendous, too smart, and strong man. These are the essential qualities of O'Brien that affect Winston. O'Brien, from an external perspective, is a decent man, and he never looks like a bigot one. On the contrary, he seems that he is a farsighted Party member far from bigotry. Hence, O'Brien is a strong center of attraction in black for Winston.

A man named O'Brien, a member of the Inner Party and holder of some post so important and remote. O'Brien was a large, burly man with a thick neck and a coarse, humorous, brutal face. In spite of his formidable appearance he had a certain charm of manner. He had a trick of re-settling his spectacles on his nose which was curiously disarming - in some indefinable way, curiously civilised. Perhaps it was not even unorthodoxy that was written in his face, but simply intelligence. But at any rate he had the appearance of being a person that you could talk to, if somehow you could cheat the telescreen and get him alone (13). O'Brien was a person who could be talked to (289). O'Brien took Winston's shoulders between his strong hands and looked at him closely (323).

However, in the narrative, O'Brien, unlike Winston's thought, plays a role as a dutiful member of the Party, and he has managed to dissemble his real identity from others. The situation that O'Brien dissembled emerges in the following parts of the narrative. During the process, the fate of the main narrative actor Winston and his lover Julia change accordingly.

O'Brien, however, had continued forward in the same movement, laying a friendly hand for a moment on Winston's arm, so that the two of them were walking side by side. He began speaking with the peculiar grave courtesy that differentiated him from the majority of Inner Party members (181). O'Brien's remark must obviously have been intended as a signal, a code-word (182). When you looked at O'Brien's powerful shoulders and his blunt-faced face, so ugly and yet so civilised, it was impossible to believe that he could be defeated. There was no stratagem that he was not equal to, no danger that he could not foresee (202-203).

The primary task of O'Brien in the Party is to identify and destroy the opponents of the Party's ideology such as Winston and Julia who do not obey

the Party and its impositions. The primary duty of him becomes visible in the last part of the narrative. Therefore, it can be said that O'Brien is an experienced and smart actor who can obviate, masterfully, the possible revolts of opponents against the Party.

It was O'Brien who was directing everything. It was he who set the guards onto Winston and who prevented them from killing him. It was he who decided when Winston should scream with pain, when he should have a respite, when he should be fed, when he should sleep, when the drugs should be pumped into his arm. It was he who asked the questions and suggested the answers. He was the tormentor, he was the protector, he was the inquisitor, he was the friend (279-280). There was a trace of amusement in O'Brien's face. Even his spectacles seemed to wear an ironical gleam (297). The faint, mad gleam of enthusiasm had come back into O'Brien's face (300). Winston was struck, as he had been struck before, by the tiredness of O'Brien's face. It was strong and fleshy and brutal, it was full of intelligence and a sort of controlled passion before which he felt himself helpless; but it was tired. There were pouches under the eyes, the skin sagged from the cheekbones (302). O'Brien as didactically as ever (329).

The thematic roles of O'Brien as an actor, being an effective Inner Party member, in the fiction of the narrative should be addressed in two distinctive ways since there are basic differences of O'Brien thematic roles at the beginning and at the end of the narrative:

Table 4.6: O'Brien's thematic roles

At the beginning of the narrative:

A large, burly/ formidable/ stalwart/ intelligent/ confidential/ sophisticated/ unorthodoxy/ civilized/ the one who seems to be able to get over everything/ intuitive/ the one who has an ability to conceal what he is and what he thinks/ Inner Party member enjoying his work.

At the end of the narrative:

Tired/ pouches under the eyes/ the skin sagged from the cheekbones/ hypocritical/ trickster/ the tormentor/ deceitful/ controlled/ brutal/ fond of torture/ member of a high-ranking Inner Party and affiliated with it who punishes those who do not have the same idea as the Party.

Mr. Charrington: He appears as an owner of a junk shop in which rummage sale is made. Mr. Charrington, sixty-three years old, looks like an alone, peaked, old man with a hunchback who lost her wife many years ago. He is old, but a wise gentleman with a soft voice. He speaks kindly, has wise attitude and an intellectual outlook.

He was in a narrow street, with a few dark little shops interspersed among dwelling-houses. He was a man of perhaps sixty, frail and bowed, with a long, benevolent nose, and mild eyes distorted by thick spectacles. His hair was almost white, but his eyebrows were bushy and still black. His spectacles, his gentle, fussy movements and the fact that he was wearing an aged jacket of black velvet, gave him a vague air of intellectuality, as though he had been some kind of literary man, or perhaps a musician. His voice was

soft, as though faded, and his accent less debased than that of the majority of proles (107-108). Mr Charrington, it seemed, was a widower aged sixty-three and had inhabited this shop for thirty years (113).

Moreover, Mr. Charrington is not only a kind, knowledgeable and tactful character but also the one who is into old belongings. In fact, he is such a generous person that he has values as ignoring the impositions of the autocratic regime, giving importance to the affairs of individuals, respecting and supporting the privacy of private life.

'That's coral, that is'. 'But there's not many that'd say so nowadays' (109). 'Now, if you happen to be interested in old prints at all'- he began delicately (111). He smiled apologetically (112). Mr Charrington had made no difficulty about letting the room. Nor did he seem shocked or become offensively knowing when it was made clear that Winston wanted the room for the purpose of a love affair. Privacy, he said, was a very valuable thing (158-159). Mr Charrington, thought Winston, was another extinct animal (173). To talk to him was like listening to the tinkling of a worn-out musical-box (174).

Later, it is seen that the country ruled by the dictatorship of the Party is indeed full of members of the secret organization just as Mr. Charrington. Accordingly, it is understood that Mr. Charrington is the warden of Big Brother and the Party. As an actor, the task of him is to reveal the thought criminals and arrest them who are against the Party. In this respect, Mr. Charrington is the last person to be seen for the opponents who want to destroy the Party and its regime because he is a Thought Police and devotes himself for the future of the Party.

Something had also changed in Mr Charrington's appearance. Mr Charrington was still wearing his old velvet jacket, but his hair, which had been almost White, had turned black. Also he was not wearing his spectacles. His body had straightened, and seemed to have grown bigger. The black eyebrows were less bushy, the wrinkles were gone, the whole lines of the face seemed to have altered; even the nose seemed shorter. It was the alert, cold face of a man of about five-and-thirty. It occurred to Winston that for the first time in his life he was looking, with knowledge, as a member of the Thought Police (255-256).

The thematic roles of Mr. Charrington that we encountered first, as an owner of a shop, then a Thought Police in the narrative should be analyzed from different perspectives since his roles are various at the beginning and the end of the text:

Table 4.7: Mr. Charrington's thematic roles

At the beginning of the narrative:
Frail/ bowed/ aged sixty-three/ widower/ benevolent nose/ bushy and still black eyebrows/ almost white hair/ thick spectacles/ less debased accent/ vague air of intellectuality/ wise/ curious about old things/ old owner of the junk-shop with his gentle and fussy movements.
At the end of the narrative:
The one who has sharp voice/ bossy/ black haired/ without spectacles/ sharp-eyed/ straightened and seemed to have grown bigger/ less bushy black eyebrows/ gone wrinkles/ shorter nose/ alert/ cold face/ a thought police of about five-and-thirty.

Parsons family: In respect to other real characters in the narrative is the Parsons family. Mrs. Parsons, Tom Parsons, and their two children are the other actors taking place at the discursive level.

Mrs. Parsons is the wife of Tom Parsons, living with her husband and two children on the same floor with Winston, has whiny, timid, and doormat manner in the text. Mr. Parsons is also a real narrative actor with a much older and careless look than she is due to her formidable struggle for life. She is a person who is anxious, timid, and silent, and consumes all her energy for her husband and children in her daily life.

A colourless, crushed-looking woman, with wispy hair and a lined face, was standing outside. ‘Oh, comrade,’ she began in a dreary, whining sort of voice. It was Mrs Parsons, the wife of a neighbour on the same floor. She was a woman of about thirty, but looking much older. One had the impression that there was dust in the creases of her face (24). ‘A spanner,’ said Mrs Parsons, immediately becoming invertebrate (27). Mrs Parsons’s eyes flitted nervously from Winston to the children, and back again (27-28). Mrs Parsons, a woman with lined face and wispy hair, fiddling helplessly with a blocked wastepipe (85).

Tom Parsons is Mrs. Parsons’s husband who is the father of two children and Winston’s neighbor and colleague at work. Mr. Parsons appears as an ugly-faced actor, who is a slubbered, extremely talkative, fair-haired, overweight, and medium height party members in the narrative. He is thirty-five years old, but because of his heavy body, he is always wet with sweat in his every step.

A tubby, middle-sized man with fair hair and a froglike face. At thirty-five he was already putting on rolls of fat at neck and waistline, but his movements were brisk and boyish. His whole appearance was that of a little boy grown large, so much so that although he was wearing the regulation overalls, it was almost impossible not to think of him as being dressed in the blue shorts, grey shirt and red neckerchief of the Spies. In visualising him one saw always a picture of dimpled knees and sleeves rolled back from pudgy forearms (64). Beads of moisture stood out all over his pink face. His powers of sweating were extraordinary (65). The imbecile Parsons flopped down beside him, the tang of his sweat almost defeating the tinny smell of

stew, and kept up a stream of talk about the preparations for Hate Week (124).

Mr. Parsons is also a colleague of Winston Smith from the Ministry of Truth who is an active member of the Party. He accepts whatever the Party says without questioning, and served passionately for the ideology of the Party. Tom is also very hard working member of the Party who does all the tasks with heart and soul. At the same time, Tom Parsons is also a narrative actor who is proud of his two children raised with the doctrines of the Party.

Parsons was Winston's fellow-employee at the Ministry of Truth. He was a fattish but active man of paralysing stupidity, a mass of imbecile enthusiasms- one of those completely unquestioning, devoted drudges on whom, more even than on the Thought Police, the stability of the Party depended. At thirty-five he had just been unwillingly evicted from the Youth League, and before graduating into the Youth League he had managed to stay on in the Spies for a year beyond the statutory age. At the Ministry he was employed in some subordinate post for which intelligence was not required, but on the other hand he was a leading figure on the Sports Committee and all the other committees engaged in organising community hikes, spontaneous demonstrations, savings campaigns and voluntary activities generally. (26). Parsons went on triumphantly: 'Pretty smart for a nipper of seven, eh?' (66). Parsons swallowed it easily, with the stupidity of an animal (67-68).

It is interesting to note that even though Tom Parsons is a loyal employee of the Party, he emerges as a thought criminal at the end of the narrative because Tom's children reported their father to the Thought Police, and led him to be caught as a criminal. From now on, Tom Parsons worries about how he will be punished, whether he will be murdered or not. However, even in such a case, though his children have denounced Parsons, he continues to fawn over the Party and boasts about his kids.

'Thoughtcrime!' said Parsons, almost blubbering (267). They wouldn't shoot me for going off the rails just once? (267). Do you know what I'm going to say to them when I go up before the tribunal? "Thank you," I'm going to say, "thank you for saving me before it was too late." 'It was my little daughter,' said Parsons with a sort of doleful pride (268). I don't bear her any grudge for it. In fact I'm proud of her. It shows I brought her up in the right spirit, anyway' (268).

The children of Mrs. and Mr. Parsons, one of them is a nine-year-old boy, and the other is a seven-year-old girl, and both of them are naughty actors in the narrative. Both of the children are raised with the Party's doctrines and ideology. In fact, from the way of their dressing to the games they play bear the traces of the discipline of the Party. Therefore, when we consider their

tendencies and wannabes to be a spy for the Party, it can be said that Parsons' children are the real narrative actors who demonstrate how effective Party's teaching is to form its society in the near future.

A handsome, tough-looking boy of nine had popped up from behind the table and was menacing him with a toy automatic pistol, while his small sister, about two years younger, made the same gesture with a fragment of wood. Both of them were dressed in the blue shorts, grey shirts and red neckerchiefs which were the uniform of the Spies (27). Mischiefous little beggars they are, both of them, but talk about keenness! All they think about is the Spies, and the war, of course (66).

According to the age of revolution in which children grow up, the children are trained as those who shaped by the impact of the revolution and the principles of the Party and turn into a monster who can sacrifice, even their parents, for the interests of the Party. For such brainwashed child soldiers, everything is permissible just for the ideology of the ruling power because despite being children, they become two brutal child actors who nourish hatred instead of love and are skeptical instead of being reliant.

It was somehow slightly frightening, like the gambolling of tiger cubs which will soon grow up into man-eaters (27). 'Why can't we go and see the hanging?' roared the boy in his huge voice. 'Want to see the hanging!' chanted the little girl (28). Within two years those children would be denouncing her to the Thought Police (70). 'Who denounced you?' said Winston. 'It was my little daughter,' said Parsons (268).

The thematic roles of Mrs. and Mr. Parsons and their two children as real narrative actors can be specified as:

Table 4.8: Parsons's thematic roles

Mrs. Parsons	About thirty/ colorless/ wispy hair/ crushed-looking/ whining voice/ looking much older/ invertebrate/ flitted nervously/ half- apprehensive/ married with Tom Parsons/ a housewife who is the mother of two naughty children.
Tom Parsons	At thirty-five/ tubby/ rolls of fat at neck and waistline/ middle-sized/ fair hair/ froglike face/ brisk and boyish movements/ extenuated/ dimpled knees/ pudgy forearms/ extraordinary sweat/ tang of sweat/ yapper/ sycophant/ devoted to the party/ accepting all without questioning/hardworking/diligent/ married with Mrs. Parsons/a party worker who has two children/ thought criminal
Boy	Boy of nine/ handsome/ tough-looking/ dressed in the uniform of the Spies/ envier of the Spies/ mischievous/ frightening/ huge voice/ boy who is wild and deliberate.
Girl	Girl of seven/ imitating her brother/ dressed in the uniform of the spies/ envier of the Spies/ mischievous/ frightening/ spy/ girl who denounced her father.

Syme: He is the last real narrative actor in the study. Syme is a Party worker, in the Ministry of Truth, with a sarcastic look, as well as a strange appearance with his chunk, dark hair, and big black eyes. He is one of the specialists of the

linguists who are in charge of preparing the Newspeak Dictionary, and he is also a close friend of Winston.

It was his friend Syme, who worked in the Research Department. Syme was a philologist, a specialist in Newspeak. Indeed, he was one of the enormous team of experts now engaged in compiling the Eleventh Edition of the Newspeak Dictionary. He was a tiny creature, smaller than Winston, with dark hair and large, protuberant eyes, at once mournful and derisive, which seemed to search your face closely while he was speaking to you (56). Winston turned his head a little aside to avoid the scrutiny of the large dark eyes (58).

At the same time, he is a fanatic fundamentalist who works by the principles of the Party and enjoys talking about thought criminals who oppose the regime of the Party. However, there is an oddity in Syme that is unlikely to be explained as he has a different mystery. Although Syme is a Party member who supports and does his duty properly for the Party, it is thought to be that one day he will be arrested by the Thought Police. Since he is an intelligent person, who is interested in books overmuch and spends much time with intellectual people everywhere.

He would talk with a disagreeable gloating satisfaction of helicopter raids on enemy villages, the trials and confessions of thought-criminals, the executions in the cellars of the Ministry of Love (57). You could not say that he was unorthodox. He believed in the principles of Ingsoc, he venerated Big Brother, he rejoiced over victories, he hated heretics, not merely with sincerity but with a sort of restless zeal, an up-to-dateness of information, which the ordinary Party member did not approach. Yet a faint air of disreputability always clung to him. He said things that would have been better unsaid, he had read too many books, he frequented the Chestnut Tree Café, haunt of painters and musicians (63-64).

Syme suddenly disappeared one day. His name is not on the list of the Chess Committee anymore. Sye is a vaporized narrative person whose name will never be mentioned again.

Syme had vanished. A morning came, and he was missing from work (170). One of the notices carried a printed list of the members of the Chess Committee, of whom Syme had been one. It looked almost exactly as it had looked before- nothing had been crossed out- but it was one name shorter. It was enough. Syme had ceased to exist: he had never existed (170). Syme was not only dead, he was abolished, *an unperson* (182).

The thematic roles of Syme in the narrative:

Table 4.9: Syme's thematic roles

Tiny/ smaller/ mournful and derisive glances/ venomously orthodox/ venerated Big Brother/ hated heretics/ likes books, art and artists/ Winston's friend/ worked in the Research Department/ engaged in compiling the Eleventh Edition of the Newspeak Dictionary/ vanished/ abolished philologist.

Here are the *legal narrative actors* identified at the discursive level of the text:

Party: It is possible to say that the Party is the most evident and crucial legal narrative actor in the text because everything that is done by the executive members of the Party is to maintain its power and ideology. As an actor, the Party is an invincible and powerful political player who has a voice in the reign of the country after the revolution, actualized by the Party. This legal character is not backward in coming forward applying different managerial tools to oppress people in the society. The Party is a compelling actor who influences and manages the control mechanisms, language, principles, systematic teachings, publications, and other sources to keep his members and proletarians as its supporters. By all performed activities, the Party desires to gain the sympathy of people, as well as spreads and imposes its ideology. However, it is unable to feel raw about even any slightest opposing ideas and gets into the effort of destroying or changing such ideas immediately. This destruction is indifferent of turning the history of a nation and its past upside down. Therefore, the Party does not cease to restructure the past, present, and the future in the direction of its principles at all hazards.

'Who controls the past,' ran the Party slogan, 'controls the future: who controls the present controls the past'. 'Reality control', they called it (40). Big Brother figured as the leader and guardian of the Revolution since its very earliest days (41). It was not true, for example, as was claimed in the Party history books, that the Party had invented aeroplanes (42). All history was a palimpsest, scraped clean and re-inscribed exactly as often as was necessary (47). The older generation had mostly been wiped out in the great purges of the 'fifties and 'sixties' (99-100). History has stopped. Nothing exists except an endless present in which the Party is always right (178). And since the Party is in full control of all records, and in equally full control of the minds of its members (243). Whatever the Party holds to be truth, *is* truth (285).

The continuity of the government depends on some strict applications such as systematic perception operations, threatening, hatred, bloodshed, and hateful practices over people. At this point, the best example of these practices is undoubtedly the Party's three slogans which represent part of a great game played by the Party for the maintenance of the power of Big Brother. Thus, the

first legal narrative actor is the Party that is in the struggle for maintaining its reign forever. The actor is due to its existence to the majority of ignorant and bemused people who have blind confidence in the Party and accept its unfair applications that serve the purpose of the Party.

War is Peace, Freedom is Slavery, Ignorance is Strength (19). One of those completely unquestioning, devoted drudges on whom, more even than on the Thought Police, the stability of the Party depended (26). They adored the Party and everything connected with it (29). Even the literature of the Party will change. Even the slogans will change. The whole climate of thought will be different. In fact there will *be* no thought, as we understand it now (61). The Party is not concerned with perpetuating its blood but with perpetuating itself (240).

The Party, which has achieved a great revolution in Oceania, distinguishes its members hierarchically as Inner Party members and Outer Party members. The essential difference between these two groups is that one of them is entirely trusted; whereas, the other is not. The ones who are fully trusted are the members of the Inner Party, but the others who are partially trusted are the members of the Outer Party as they are thought to betray the Party one day. Moreover, within the Party, whoever opposed to the Party and its doctrines is punished and imposed the maximum penalty. So, the principal goal of the Party will be real by defeating each of opponents.

A momentary hush passed over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching (13). The Party does not like such people. One day he will disappear (62). The old, discredited leaders of the Party had been used to gather there before they were finally purged (64). There are therefore two great problems which the Party is concerned to solve. One is how to discover, against his will, what another human being is thinking, and the other is how to kill several hundred million people in a few seconds without giving warning beforehand (223).

The imposition of the Party over women is also brutal and surprising although they are the most submissive and supportive ones who believe and obey the Party. As a result of the strict training they exposed, they are able to suppress all their natural desires including sexual pleasure and start to lead a life in accordance with the interests of the Party. The women in Oceania, as a Party member decline all the natural facts they have such as loving, being loved, passion, desire to give birth to a child, and the like, and they debar themselves from all humanistic facts for the Party. In respect to the doctrines of the Party, the applications that stimulate femininity are forbidden for all women within the Party, even making a baby which is imposed as a task and should not be made

except this situation for married ones. Even children to be made should only be made just for the minister to the Party. In fact, the situation is not only for women but also for men, as they have such prohibition, in the Party. For example, whether woman or man the Party imposes permission for matrimonies, and no marriages take place without the Party's permission. The main reason for the Party's act for controlling the relations between men and women is to quench sexual pleasure and relaxation that are difficult to bring under control.

No woman of the Party ever used scent (74). Consorting with prostitutes was forbidden (74). The unforgivable crime was promiscuity between party members. Its real, undeclared purpose was to remove all pleasure from the sexual act. The only recognised purpose of marriage was to beget children for the service of the Party (75). There were even organisations such as the Junior Anti-Sex League which advocated complete celibacy for both sexes. The party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it. (75-76). One was 'making a baby', and the other was 'our duty to the Party' (77). What was more important was that sexual privation induced hysteria, which was desirable because it could be transformed into war-fever and leader-worship. The sex impulse was dangerous to the Party, and the Party had turned it to account (153).

The influence of the Party over children is also systematic. The Party encourages children to grow up with their principles at a very young age. With this support, it has the desire to raise new depended supporters to spy on for the sake of the Party. Regarding the role of the Party in the narrative, it is very successful to develop and apply the systematic games and training for young brains because these children have already been ready to snitch on even their family members who have opposing views against the Party. By the consciousness of their behaviors, in fact, they are not children but Thought Police.

The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately (153).

The practices of the Party over proletarians are different from others. The Party suppresses the proletarians with artificial wars, bombs, and terror to keep its sovereignty over people sustainable. It considers the proletarians as an almost classless human society. However, it tries to be on the safe side since the proletarians may take under control easily with the false agenda. The proletarians, for the Party, are those who have no education, pursue their profits

to meet daily needs, and do every kind of work not to be hungry. In this case, the Party prevents their intellectual development, and the improvement of the socio-economic situation by providing them harsh living conditions. Moreover, the Party also produces many kinds of materials and generates games that the proletarians would enjoy and prevent them from dealing with more significant issues related to the country. It also prevents the proletarians from receiving the accurate news and manipulates all the news sources according to its ideology and interests. Accordingly, the Party always claims that the life and living standards of proletarians get better after the revolution, saved the life of them, allowed them to live a better life than ever before, and the Party imposed itself as the great savior of the proletarians. By this way, the primary aim of the Party is to make proletarians to feel indebted for itself. Unlike Party members, the Party never forbid anything pleasurable for proletarians. Instead, they have right to do anything they like, and the Party consciously passes over all the acts of the proletarians in their private life.

The Party claimed, of course, to have liberated the proles from bondage (81). The Party taught that the proles were natural inferiors who must be kept in subjection, like animals. Heavy physical work, the care of home and children, petty quarrels with neighbours, films, football, beer and, above all, gambling, filled up the horizon of their minds. To keep them in control was not difficult. But no attempt was made to indoctrinate them with the ideology of the Party. It was not desirable that the proles should have strong political feelings. All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working-hours or shorter rations (82). As the Party slogan put it: ‘Proles and animals are free’ (83). And when memory failed and written records were falsified- when that happened, the claim of the Party to have improved the conditions of human life had got to be accepted (107).

As a legal narrative actor, the brutal imposition of the Party against people who betrayed its regime is so tyrannical that the direct murder of such traitors is a gift for them. However, the Party’s goal in the process of destroying betrayers is not to kill them as the act of killing is the last work to do in an unspecific time and place. It has a systematic process when they encounter such traitors. First, the Party puts traitors through a transformation process to enforce them accept the ideology of the Party, second, they are humiliated in public and then evaporated with their past. The Party is a despot legal narrative character who never forgives the dissenter against its power with all these practices. So, the Party is an institution that has developed various instruments of torture to seize

and demolish such opponents. Some of these tools are tele-screens, Thought Police, and spies that control the party members regularly.

In the end the Party would announce that two and two made five, and you would have to believe it (92). The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command (92). In the eyes of the Party there was no distinction between the thought and the deed (278).

In addition, the Party considers that it is the sole owner of all forces of production, lands in the country, and even the people and their possessions. The Party has an identity in the narrative that tries to render itself immortal by its illegal and relentless applications.

Collectively, the Party owns everything in Oceania, because it controls everything, and disposes of the products as it thinks fit (236). That it sought power because men in the mass were frail cowardly creatures who could not endure liberty or face the truth, and must be ruled over and systematically deceived by others who were stronger than themselves. (300-301). The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power (301-302). There will no loyalty, except loyalty towards the Party (306). The more the Party is powerful, the less it will be tolerant: the weaker the opposition, the tighter the despotism (307). ‘The Party is immortal.’ (308).

The thematic roles of the Party, as a legal narrative actor, in the text:

Table 4.10: Party’s thematic roles

Enforcing/ bossy/ invincible/ powerful/ controller/ dominative/ commander/ revolutionary/ leader/ immortal/ liar/ distorts facts/ unfaithful/ persecutive/ heavy-handed/ tyrant/ murderer/ bigoted/ intolerant/ imposing/ aggressive/ torturer/ terrifying/ scary/ monstrous/ patronizing/ disregardful of people and the concept of family/ defeatist/ exploitative/ heedless of privacy/ intolerant/ the one who exalts himself/ humiliates others/ condescending/ provocative/ oppressive/ no notion of value/ a deviant legal entity.

Ministries: Regarding the existence of the ministries in the narrative, they can be considered as the legal narrative actors in the text. The roles that the ministries undertake in the narrative are to support the Party’s administration in accordance with Ingsoc principles and look out for the Party’s interests with all its employees. The four ministries in the narrative have different roles undertaking. Those are the *Ministry of Plenty*, the *Ministry of Truth*, the *Ministry of Love*, and the *Ministry of Peace*. Considering the names of the ministries optimistically, at first sight, they can be perceived as the enviable names; however, according to the principle of doublethink, they are not because

they are operated in reverse to their names according to the principles of the Party.

Even the names of the four Ministries by which we are governed exhibit a sort of impudence in their deliberate reversal of the facts. The Ministry of Peace concerns itself with war, the Ministry of Truth with lies, the Ministry of Love with torture and the Ministry of Plenty with starvation. These contradictions are not accidental, nor do they result from ordinary hypocrisy: they are deliberate exercises in *doublethink* (246).

Ministry of Plenty, for instance, although it always claims to speak of actual situations, the welfare of the country, the prosperity of its people, and gradual development of the country, the reality has distorted. The ministry, which is determined as one of the legal narrative characters, is one of the organizational branches of the Party that supports its domination over Oceania by deceiving people with its make-up discourse and fabricated statistics. One of the primary objectives of the Ministry of Plenty is to gain the sympathies of individuals over the Party in economic situations by providing them false and manipulated information. In this case, it can be said that the Ministry of Plenty is one of the legal actors in the narrative that cannot go beyond being the Ministry of Poverty by its packs of lies.

As short a time ago as February, the Ministry of Plenty had issued a promise that there would be no reduction of the chocolate ration during 1984. Actually, as Winston was aware, the chocolate ration was to be reduced from thirty grams to twenty at the end of the present week. All that was needed was to substitute for the original promise a warning that it would probably be necessary to reduce the ration at some time in April (46). It was merely the substitution of one piece of nonsense for another. Most of the material that you were dealing with had no connection with anything in the real World (48).

Ministry of Truth's function has the same as the function as other ministries. In this case, the word *truth* in its name should be questioned. When the name of the ministry is taken into account in the scope of doublethink, it is understood that the Ministry of Truth, in fact, is the Ministry of Falsity with its successful perception operations. The Ministry of Truth, directed by the Party, is in an intense struggle for keeping all the real adverse facts of the Party from people. To achieve it, the Ministry tries to change and manipulates all the facts against the Party in its magnificent white building.

It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, three hundred metres into the air. The Ministry of Truth contained, it was said, three thousand rooms above ground level, and

corresponding ramifications below. The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts (6). The myriad windows of the Ministry of Truth, with the light no longer shining on them, looked grim as the loopholes of a fortress. His heart quailed before the enormous pyramidal shape. It was too strong, it could not be stormed. A thousand rocket bombs would not batter it down (32).

The Ministry of Truth also produces written and visual materials including books, films, music and, theater just for proletarians that are banned for the Party members. All materials are manufactured to keep the proletarians busy with immediate pleasure.

And the Ministry had not only to supply the multifarious needs of the Party, but also to repeat the whole operation at a lower level for the benefit of the proletariat. There was a whole chain of separate departments dealing with proletarian literature, music, drama and entertainment generally. Here were produced rubbishy newspapers containing almost nothing except sport, crime and astrology, sensational five-cent novelettes, films oozing with sex, and sentimental songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as a versifier (50). This day-to-day falsification of the past, carried out by the Ministry of Truth, is as necessary to the stability of the régime as the work of repression and espionage carried out by the Ministry of Love (243).

The Ministry of Love is another legal narrative character which is the cruelest and frightening one among the ministries in the text. Everyone, in the community, knows its name, but nobody wants to mention it. The Ministry has undertaken the role of being a vital Ministry that should bring people, who have opposing views against the regime, under control. Moreover, it should take the due precautions by keeping the intelligence cycle dynamic in order to suppress all revolts.

The Ministry of Love was the really frightening one. Winston had never been inside the Ministry of Love, nor within half a kilometre of it (7). This day-to-day falsification of the past, carried out by the Ministry of Truth, is as necessary to the stability of the régime as the work of repression and espionage carried out by the Ministry of Love (243).

The Ministry of Love draws attention not only by its name and enormous size of the building but also by its intensive protective shield around it.

There were no windows in it at all. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons (7).

It should not be taken in because of its name which represents, in fact, the lovelessness, corporal punishment, and the act of coercive persuasion. The word

love here represents the love of Big Brother, the Party, and their ideology. In this respect, individuals who do not love and adopt any of them will be forced into loved them which shows the real function of the word *love* in the Ministry's name. This practice is the one that involves a series of painful and inhuman processes with the aim of modifying and recreating new minds in the society.

The executions in the cellars of the Ministry of Love (57). One did not know what happened inside the Ministry of Love, but it was possible to guess: tortures, drugs, delicate instruments that registered your nervous reactions, gradual wearing-down by sleeplessness and solitude and persistent questioning (193). In the Ministry of Love there were no windows (263-264). Much had changed in him since that first day in the Ministry of Love (342). He was back in the Ministry of Love, with everything forgiven, his soul white as snow. He was in the public dock, confessing everything, implicating everybody (342). 'Everyone knows it. The thing that is in Room 101 is the worst thing in the world.' (325).

The Ministry of Peace is the last legal narrative actor among the Ministries. The name of it is primarily perceived as the ministry which provides the world and public peace by taking the necessary actions. However, the situation is much different because the Ministry of Peace is, indeed, nothing more than being the Ministry of War that makes itself responsible for disturbing the peace in the country which supports the Party to take advantage of the situation. In such a case, if people are confused, uncomfortable, and encountered ever-increasing loss of life, the situation makes them closer to the Party that serves the purpose of the power.

The Ministry of Peace, which concerned itself with war (6). The rocket bombs which fell daily on London were probably fired by the Government of Oceania itself, 'just to keep people frightened' (176).

The Ministry of Peace is in constant battle either with Eurasia or Eastasia. The state of war changes country to country according to the situations and interests of the powers. The country by which the Ministry of Peace at war can become a country where peace always exists. In this case, the ministry interferes in all written material to manipulate them according to every new situation of the countries. That is, it is, in fact, the Ministry of War that supports the constant battle among the countries.

It had been announced that Oceania was not after all at war with Eurasia. Oceania was at war with Eastasia, Eurasia was an ally. Merely it became known, with extreme suddenness and everywhere at once, that Eastasia and not Eurasia was the enemy (209). Often it was enough merely to substitute one name for another, but any detailed report of events demanded care and

imagination. It was now impossible for any human being to prove by documentary evidence that the war with Eurasia had ever happened (212). Object of the war is not to make or prevent conquests of territory, but to keep the structure of society intact. A peace that was truly permanent would be the same as a permanent war (229). Oceania was at war with Eastasia. Oceania had always been at war with Eastasia (318). Oceania was at war with Eurasia. Oceania had always been at war with Eurasia (331).

The thematic roles of the Ministries as the legal narrative actors stated as follows:

Table 4.11: Ministry's thematic roles

Ministry of Plenty	Arm of the state/ hypocrite/ liar/ manipulator/ deceiving public/ pretentious/ deceitful.
Ministry of Truth	Arm of the state/ enormous structure/ vast and white/ pyramidal structure/ rocky/ structure of white concrete/ soaring up three hundred metres/ the three slogans of the Party on its white face/ containing three thousand rooms and corresponding ramifications below/ has plenty of flats/ concerned with news, entertainment, education and the fine arts, producing tinpot and rubbishy things for the proletariat/ looked grim/ day-to-day falsifier of the past/ a protective Ministry of the stability of the regime.
Ministry of Love	An arm of the state, has no windows at all, surrounded by a maze of barbed-wire entanglements, steel doors, hidden machine-gun nests, with its outer barriers, has gorilla-faced guards in black uniforms, a cell with a humming sound, walls of glittering white porcelain, high-ceilinged, Concealed lamps, with a bench just wide enough to sit, a lavatory and tele-screen, horrible, has a Room 101, One did not know what happened inside, a Ministry which people are changed.
Ministry of Peace	An arm of the state, the one who frightens people, the one who bombs its own public, bloodshedder, the one who fights, the one who changes sides continually, the one who distorts the facts, hypocrite, a deceitful Ministry.

At the discursive level, another type of the character we determined is the *collective narrative actors* in the text. These are, respectively, the *civil servants* who serve the Party and its aims, and the *proletariat*, the oppressed class under the totalitarian regime of the Party. Let us analyze these two collective narrative actors with their thematic roles.

The civil servants are one of the collective narrative actors at the discursive level. They are the members of the Party who contribute the continuation of the Party's existence. These officers are divided into two groups as *Inner* and *Outer* Party members who have been selected by the examination of the Party. These are the ones who have contributed to the Party's improvement by the tasks they have been assigned at different levels according to their capabilities. The servants are charged within different departments of the Ministries to fulfill various duties. Inner Party members are generally well equipped and skilled

executives; whereas, Outer Party members are tasked with the Inner Party members. Inner Party members take important decisions, plan the work, and direct it to the Outer Party members to be fulfilled in time.

Some master brain in the Inner Party would select this version or that, would re-edit it and set in motion the complex processes of cross-referencing that would be required, and then the chosen lie would pass into the permanent records and become truth (52-53). Simultaneously recognised and not recognised by the directing brains of the Inner Party (218). Even a member of the Inner Party lives an austere, laborious kind of life (221). It is precisely in the Inner Party that war hysteria and hatred of the enemy are strongest. In his capacity as an administrator, it is often necessary for a member of the Inner Party to know that this or that item of war news is untruthful (222). Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly likened to the hands. Admission to either branch of the Party is by examination, taken at the age of sixteen (238).

It is possible to see the differences between these two groups of civil servants explicitly in the narrative. Inner Party members have more opportunities than Outer Party members, and they lead more comfortable and luxuriate life in comparison with the Outer Party members. An Inner Party member is always in a better living condition with his personality, extraordinary intelligence, the work, and the lifestyle presented to him than an Outer Party member. It can easily be perceived the difference of Inner Party members in many ways from the manners to work, from the houses to the facilities they are offered.

The whole atmosphere of the huge block of flats, the richness and spaciousness of everything, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid lifts sliding up and down, the white-jacketed servants hurrying to and fro - everything was intimidating (194). ‘Yes,’ said O’Brien, ‘we can turn it off. We have that privilege’ (196). ‘It is called wine. You will have read about it in books, no doubt. Not much of it gets to the Outer Party (198). He continued to move to and fro over the soft carpet (202). Nevertheless, the few luxuries that he does enjoy- his large well-appointed flat, the better texture of his clothes, the better quality of his food and drink and tobacco, his two or three servants, his private motor-car or helicopter- set him in a different world from a member of the Outer Party (221).

As an example of collective narrative characters, all officers and other employees serving the aim of the Party in the Ministries can be given. For instance, the employees of the Ministry of Peace dealing with the wars, as well as other employees who are responsible for performing the tasks they assigned.

They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The

Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs (6). Were now working away on rival versions of what Big Brother had actually said (52). The preparations for Hate Week were in full swing, and the staffs of all the Ministries were working overtime (170). He had worked more than ninety hours in five days. So had everyone else in the Ministry (208). The entire staff of the Ministry had done likewise. The orders already issuing from the telescreens, recalling them to their posts, were hardly necessary (211). It was unexpectedly announced that all workers in the Ministry were free till tomorrow morning (212).

The division of tasks changes according to the area of expertise of the ministries, departments, and the employees. For instance, workers of the Record Department rearrange the news published in the past according to the requirements of the Party; whereas, employees of Fiction Department produce kinds of materials such as newspapers, magazines, and films for proletarians. Moreover, the ones who struggle for the development of the Newspeak Dictionary work for the Research Department. The list can be extended with many other examples. Then the organizational form of the Party needs to hire a considerable number of employees to conduct the work professionally for the interests of it. In this case, whether Inner or Outer, all the staff working for the Party and the regime can be accepted as actors in the narrative, and as they represent a significant mass with the same aim. For this reason, they are called as collective narrative characters.

It was the police patrol, snooping into people's windows (4). How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time (5). From the Fiction Department (33). Getting-up time for office workers (36). Far larger than the one in which Winston worked, consisted simply of persons whose duty it was (47). And this hall, with its fifty workers or thereabouts, was only one sub-section, a single cell, as it were, in the huge complexity of the Records Department. Beyond, above, below, were other swarms of workers engaged in an unimaginable multitude of jobs. There were the huge printing shops with their sub-editors, their typography experts and their elaborately-equipped studios for the faking of photographs. There was the tele-programmes section with its engineers, its producers and its teams of actors specially chosen for their skill in imitating voices (49). There was a whole chain of separate departments dealing with proletarian literature, music, drama and entertainment generally (50). She spent an astonishing amount of time in attending lectures and demonstrations, distributing literature for the Junior Anti-Sex League, preparing banners for Hate Week, making collections for the savings campaign, and such like activities (148-149). He learned with astonishment that all the workers in Pornosec, except the head of the department, were girls (150). Working hours had been drastically increased in anticipation of Hate Week (160). A Party member lives from birth to death under the eye of the Thought Police

(240). Our neurologists are at work upon it now (306). He went to a dusty office, and did a little work. He had been appointed to a sub-committee of a sub-committee which had sprouted from one of the innumerable committees (338).

The proletariat is also observed as one of the other collective narrative actors taking place in the text. The collective actor constituting a vast majority of Oceania under the hegemony of the Party represents the people outside the members of the Party. At first glance, although the proletariat seems to symbolize the vast majority of the public, it constructs the rabble, the lowest level of society, that explicitly includes uneducated, unqualified, and humiliated people in Oceania.

'The proles are not human beings,' he said carelessly (61). Only the proles used scent. In his mind the smell of it was inextricably mixed up with fornication (74). It was not desirable that the proles should have strong political feelings. All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working-hours or shorter rations (82). 'Proles and animals are free' (83). Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly likened to the hands. Below that come the dumb masses whom we habitually refer to as 'the proles', numbering perhaps eighty-five per cent of the population. In the terms of our earlier classification, the proles are the Low (238). When it is necessary they can be prodded into frenzies of fear and hatred (245).

The proletarians are excluded from all activities within the Party because the Party does not let them be part of it. Although the proles are uneducated, there are few intelligent individuals among them. However, the attitude of the Party to proletarians is certain in this case. Such smart people among proletariat are detected and demolished rather than benefited from them. The Party never privileges them to involve with the politic and economic situation in the country. On the other hand, the proletariat is permitted the freedom of thought because the Party does not need to offer an efficient education system for them that supports the society's intellectual development to create new ideas and criticize the acts of the governments to be a civilized community. The purpose of this manner of the Party is to form and provide continuance a mindless society who is not able to think, and question anything that provides the Party to have a free hand in the country.

Nobody cares what the proles say typical prole reaction they never (11). And even when they became discontented, as they sometimes did, their discontent led nowhere, because, being without general ideas, they could only focus it on petty specific grievances. The larger evils invariably escaped

their notice (82-83). Proletarians, in practice, are not allowed to graduate into the Party. The most gifted among them, who might possibly become nuclei of discontent, are simply marked down by the Thought Police and eliminated. But this state of affairs is not necessarily permanent, nor is it a matter of principle (239). They could only become dangerous if the advance of industrial technique made it necessary to educate them more highly (240).

The proletarians have no value in the eyes of the ruling power. The only thing that the Party pays regard is to be in need of their support for the positions within the Party for the maintenance of its power one day. So, the Party, in a way, takes care the new generation of the proletariat to form a human resource for itself.

It does not aim at transmitting power to its own children, as such; and if there were no other way of keeping the ablest people at the top, it would be perfectly prepared to recruit an entire new generation from the ranks of the proletariat (239). From the proletarians nothing is to be feared. Left to themselves, they will continue from generation to generation and from century to century, working, breeding and dying, not only without any impulse to rebel, but without the power of grasping that the world could be other than it is (240).

It can be seen that proletarians are the embroiled ones who have been forced to live all kinds of disgracefulness and bareness considering the living condition of them.

Left to themselves, like cattle turned loose upon the plains of Argentina, they had reverted to a style of life that appeared to be natural to them, a sort of ancestral pattern. Heavy physical work, the care of home and children, petty quarrels with neighbours, films, football, beer and, above all, gambling, filled up the horizon of their minds (82). The Lottery was the one public event to which the proles paid serious attention. It was their delight, their folly, their anodyne, their intellectual stimulant (98).

Sometimes, for the opponents who desire to actualize a new revolution in the country, the proletarians are seen as a hope, but this situation will not last long. More precisely, it does not turn into action as they have neither knowledge nor awareness to deal with country affairs. That is why, the proletarians represent the unconscious part of the community who are very busy with worthless aspects of life till death comes. It is possible to encounter the misbehaviors and worthless communication of them frequently. When all these factors are taken into consideration, the existence of *hope* that is presupposed turns into *hopelessness*.

If there was hope, it *must* lie in the proles, But the proles, if only they could somehow become conscious of their own strength, would have no need to conspire (80). *Until they become conscious they will never rebel, and until*

after they have rebelled they cannot become conscious (81). There was a vast amount of criminality in London, a whole world-within-a-world of thieves, bandits, prostitutes, drug-peddlers and racketeers of every description; but since it all happened among the proles themselves, it was of no importance (83).

The thematic roles of the determined collective narrative actors as civil servants and proletariat:

Table 4.12: Party members' and Proletariat's thematic roles

Inner Party Members	Master brain in the Inner Party/ decision making mechanism/ administrating capacity/ leadership/ governing/ aim/ arranger /organizer/ powerful/ clever/ attentive/ dictator/ awareness/ qualified/ equipped/ frightening/ hateful/ black overalls/ better living conditions/ lives in luxury/ modern officers.
Outer Party Members	Being likened to the hands of the State/ does all kinds of work/ hardworking/ attentive/ precise/ exploited/ destroyed/ beetle-like/ little/ coiner/ productive/ blue overalls/ bad living conditions/ straitened circumstances/ primitive officers.
Inner and Outer Party Members	Serving for the government/ work for the Party/ submitter/ espouser/ liar/ snooping/ watched secretly/ under control of the Party.
Proletariat	The one who falls into contempt/ disregarded/ loser/ work as a slave/ ignorant/ uneducated/ exploited/ provoked/ liberated/ oppressed/ silent/ does not seek their rights/ the one who accept everything/ the one who is not rebellious/ coward/ hateful/ pettiness/apathetic/ hard-pressed/ unteachable/ thoughtless/ unimportant/ simple/ self-seeker/ doomed to suffer under someone/ the one who has no comprehension ability/ the one who is seen as an animal/ worthless/ in pursuit of pipe dreams/ boozier/ gambler/ rude/ hopeless/ thieves/ bandits/ prostitutes/ racketeers/ sexual puritanism/ enormous/ swollen/ monstrous/ old bent/ angry/ debased accent/ emotional/ no awareness of their strength.

So far, the narrative actors at the discursive level of *Nineteen Eighty-Four* have been defined. On the sidelines of our analysis, we have seen that it is possible to tackle the persons in Orwell's narrative in three different groups in a semiotic sense. Here is the brief summary of the persons identified with their thematic roles, as follows:

Table 4.13: Narrative persons

Real actors	Winston Smith Big Brother Emmanuel Goldstein Julia O'Brien Mr. Charrington Parsons Family (Mrs. Parsons, Tom Parsons, and their two children) Syme
Legal actors	Party Ministries (Ministry of Plenty, Ministry of Truth, Ministry of Love, Ministry of Peace)
Collective actors	Civil Servants (Inner Party members, Outer Party members) Proletariat

At the discursive level, first, the process of actorialization- actors and their thematic roles have been analyzed. Next, in the second place, the focus will be on how spatialization process is formed in the narrative which also has an undeniable contribution to the creation of fiction.

4.2.1.2 Spatialization

Spatialization is also a part of the formative process of discourse such as actorialization and temporalization. According to Kiran and Kırın (2011, p. 186), it determines the framework of the narrative programme in the narrative syntax and specifies the spatial frame of the sequences of these narrative programmes. The descriptive facts such as space and time, which are fictionalized on the discursive plane of the narrative, provide the interaction between fiction and the real world just as the actors do. This interaction takes place with the explanation of some characteristic features of the things located in the real world. The descriptive properties of a person, space, and time we recognized at the discursive level of a narrative are closely related to the characteristics that exist in the real world. For this reason, the formative elements situated at the discursive level of Orwell's narrative will find their place in the real world with their exact definitions.

Here is the analysis of the *space* which provides communication between Orwell's *Nineteen Eighty-Four* and the real world:

In general, there are three different spaces in the narrative. These are referred as Oceania, Eurasia, and Eastasia countries. Although the narrative takes place in Oceania, the other two spaces (Eurasia and Eastasia) are the essential ones for the actualization of the false intercountry conflicts and wars. Otherwise, there would be no importance of the ruling powers of each country for the societies. For instance, the role of the spatialization is critical for the Party to be able to rule the country as it wishes. Therefore, the stated spaces within the boundaries of the countries above are necessary for the powers to maintain their political power and existence.

This was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania (5). He was an object of hatred more constant than either Eurasia or Eastasia, since when Oceania was at war with one of these powers it was generally at peace with the other (16). In no public or private utterance was it ever admitted that the three powers had at any time been

grouped along different lines (39). It is a warfare of limited aims between combatants who are unable to destroy one another, have no material cause for fighting and are not divided by any genuine ideological difference (215). Namely, that the conditions of life in all three super-states are very much the same (226).

Just as in Eurasia and Eastasia, almost all of the population in Oceania based on the proletarian; whereas, rest of it based on the Party members. These stated locations are the ones filled with negativity where people and most of the Party members live in poverty and misery. Even though the regimes are different from each other in these three super-states, located in different spaces, the condition of their people is always the same. The ideological order and the ambition of commanding of the powers in these spaces have become a repressive structure that terrorizes and exploits the people for their political benefits. This situation has made the actors in these locations illiterate, senseless, and blind.

In those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated (80). In the absence of any real intercommunication between one part of Oceania and another, this was not difficult to arrange (99). Cut off from contact with the outer world, and with the past, the citizen of Oceania is like a man in interstellar space, who has no way of knowing which direction is up and which is down (228). Ingsoc in Oceania, Neo-Bolshevism in Eurasia, Death-Worship, as it is commonly called, in Eastasia, had the conscious aim of perpetuating *unfreedom* and *inequality* (233). Collectively, the Party owns everything in Oceania, because it controls everything, and disposes of the products as it thinks fit (236).

The arrangement of the spatial elements in the narrative also serves the ideology of the Party. This arrangement represents a constructed order to instill the idea that the Party is equally treated everyone living in the same space. One of the most notable examples of this is the way of determining the new workforce for the Party during the recruitment process in the same space. The Party does not make the distinction when choosing the ones who will serve for it because the workers, who get to the age of sixteen, are employed and promoted as a result of outcomes from the exam among the candidates in the same space.

The situation for Oceania, which appears as a significant space in the narrative, can be expressed as follows: Though the Party adopts a repressive dictatorship, it never accepts decentralized management so that Oceanian people do not feel colonial. Also, the relationship among people will not be broken down due to the discrimination among them as insiders/outsiders, urbanite/provincial, and our/your. As a result of the act of the Party, there is no capital city within the

borders of Oceania to prevent the factionalism in the space. The situation emphasizes a single state where everyone is considered equal. Apparently, there is a single nation with shared cultural values and language to bring people closer to each other who live in the same space. However, such a country does not go beyond a deception because of the interests of the power. Accordingly, the ruling Party applies its relentless and dictatorial practices to maintain its sovereignty in the borders.

Jews, Negroes, South Americans of pure Indian blood are to be found in the highest ranks of the Party, and the administrators of any area are always drawn from the inhabitants of that area. In no part of Oceania do the inhabitants have the feeling that they are a colonial population ruled from a distant capital. Oceania has no capital, and its titular head is a person whose whereabouts nobody knows. Except that English is its chief lingua franca and Newspeak its official language, it is not centralised in any way. Its rulers are not held together by blood-ties but by adherence to a common doctrine (238-239).

There are two types of spaces remained within the boundaries of these three super-states. These spaces constitute the general spatial structure in the narrative about the countries, and we would like to propose to analyze these two various spatial structures in different groups as *stable/unstable* spaces. Stable territories are the most relevant facts of the existence of these countries within their borders. The reason why such spatial locations are named as *stable spaces* is the unchanging characters of them. They have already been determined to be put under protection by the superstates. Each country has unique borders which cannot be violated by others. Those countries are supposed to handle their domestic matters in their lands. Thanks to the treaty, the superpowers can decide everything in their countries by themselves without any interruptions of other countries that makes the stable spaces reliable and confidential ones.

On the other hand, the *unstable spaces* are unsafe areas where the three superpowers have planned long-term wars among themselves. Winning or losing is not important for the superstates in these unstable spaces. What is essential for them is to sustain the war in full course to maintain its suppression over their societies. In this case, the countries in the stable spaces can carry out the wars through the unstable spaces, and change the view of people positively about their power and policies with fabricated victory news they have obtained in these territories.

Table 4.14: Stable/unstable spaces in the narrative

Stable spaces
*Oceania, the Americas, the Atlantic islands, British Isles, Australasia, the southern portion of Africa.
*Eurasia, the whole of the northern part of the European and Asiatic land-mass, from the Portugal to the Bering Strait, the basin of the Congo, the north shore of the Mediterranean.
*Eastasia, China and the countries to the south of it, the Japanese islands and fluctuating portion of Manchuria, Mongolia, and the Tiber.
Unstable spaces
*Between the frontiers of the super-states, in Mongolia the dividing line between Eurasia and Eastasia, uninhabited and unexplored territories, enormous territories around the Pole, possession of these thickly populated regions and the northern ice-cap.

In terms of the spatialization, we proposed two different spaces as stable and unstable above. These spatial locations are specified as the dynamic ones that provide movement areas for persons such as soldiers, Inner and Outer Party members, opponents, and proletariat. In addition, they provide an environment for the mobility of facts such as battles, operations, boundary conflicts, and bombardments in the narrative. These spatial facts demonstrate the functionality of the spatialization in Orwell's narrative that will be concretized within the framework of the following binary oppositions that are assigned as open space/closed space, surrounded space/surrounding space, desired space/undesired space (Günay, 2013a, p. 176) below:

Table 4.15: Open/closed, surrounded/surrounding, desired/undesired spaces

Open space	*Countries and lands take place in the <i>Unstable spaces</i> have no boundaries.
Closed space	*Countries take place in the <i>Stable spaces</i> .
Surrounded space	*The southern portion of Africa, Australasia, British Isles, the Atlantic islands, the Americas, Oceania. *The basin of the Congo, the northern shore of the Mediterranean, the whole of the northern part of the European and Asiatic land-mass, from the Portugal to the Bering Strait, Eurasia. *The Japanese islands, the countries to the south of China, China, Eastasia.
Surrounding space	*Oceania, the Americas, the Atlantic islands, British Isles, Australasia, the southern portion of Africa. *Eurasia, the whole of the northern part of the European and Asiatic land-mass, from the Portugal to the Bering Strait, the northern shore of the Mediterranean, the basin of the Congo. *Eastasia, China and the countries to the south of it, the Japanese islands.
Desired space	*Oceania, Eurasia, Eastasia.
Undesired space	*Some places fluctuating between the frontiers of the super-states, in Mongolia the dividing line between Eurasia and Eastasia, uninhabited and unexplored territories, enormous territories round the Pole, possession of these thickly populated regions and the northern ice-cap.

The spaces take place in the narrative are evaluated within the scope of *open/closed* oppositions. Accordingly, there are two types of countries and lands whose boundaries are not specific and under the threat of constant changing as a result of the wars taking place in the open spaces. These lands have the spatial characteristic that cannot be shared among the superstates, and they are utterly open to occupations of other nations. However, the *closed* spaces which represent the lands of superpowers are closed to all kinds of occupations and conflicts of the countries since their borders are predetermined and officially declared.

As for the *surrounded* and *surrounding* spaces, we identified, first, the surrounded territories starting from the small lands to the large ones, and gradually the small ones are surrounded by the large ones. On the other hand, the surrounding space, in this case, functions in a contrary direction with respect to previous one, starting with the largest land to the smallest respectively.

The *desired* and *undesired* spaces; one of the spatial locations proposed as *undesired* spaces which are officially bordered and encompassed the lands of the three super-states. The spaces are consist of the places where all occupations, conflicts, and attacks are prohibited since these lands represent each country's privacy, and the breach of the privacy is out of question among them. So, the *undesired* spaces in which all border violations and aggressions are prohibited within the framework of treaty terms among these super-states are closed to warfares. However, the *desired* spaces represent the countries, outside the boundaries of these three super-powers, whose borders are always under the threat of occupation, and these boundaries are continually changing by the invasions of the super-states. It can be said that such spatial areas stated in the table above are the ones that desired by the super-state for their endless interests because the super-states desire to sustain their impact and oppression over people in their stable spaces. To make it real and sustainable these powerful states have to gain victories thanks to the mock battles they organized in these remote spaces. Such wars, away from home and out of public gaze, are an indispensable means of keeping people under control with the fear of wars and of winning back the favor of them in the country. Thanks to these battles, the Party spreads terror in public to increase the confidence in it, and

eventually, the powers manage to sow the seeds of a more and better sustainable power over countries. Therefore, all the desired spaces mentioned in the narrative appear as a functional necessity to prove and show the three super-states' political and military powers.

In this context, the condition of the three super-states can be evaluated within the scope of “*positive/negative*” (Kıran & Kıran, 2011, p. 260) and *stable/unstable* oppositions as follows:

Table 4.16: General situation of the superpowers within the positive/negative and stable/unstable oppositions

Contrary Values	Stable space states Oceania-Eurasia- Eastasia			Unstable space states Other states and lands		
	Foreign policy	Domestic policy	Prosperity of people	Foreign policy	Domestic policy	Prosperity of people
Positive	+	+				
Negative			+	+	+	+

Due to the repressive regime, there is a political comfort in the internal politics of Oceania, Eurasia, and Eastasia that are located in the *stable spaces*. The goal of the states is to be able to maintain their power forever. Therefore, the stated ideal is enough to generate artificial agendas, keep people under pressure, vaporize those who do not obey power and control and supervise those who do accept all the impositions continually. The roles they take part in *foreign policy* are not different from each other because it is an extension of the permanency of the states' goals in their internal politics. War is not the same war as in the past anymore because its quality has already been changed which is fictional and deceitful at present. There are two significant reasons for it: The first reason is to ensure the continuity of the production enabling the consumption of the goods produced by the states whose industry and productive forces have been developed. The other is to keep the phony wars on the agenda to frighten and repress people so that they can maintain their sovereignty forever.

Moreover, the positiveness in both *foreign* and *domestic politics* of the super-states in the stable spaces, where artificial agendas, actions, and wars have been planned, militates in favor of those countries. As it is stated in the narrative, there are significant facts such as being a political agent within its border, having a chance to determine its political regime, and shaping both internal and external policies that make the stable spaces as the positive ones politically.

Therefore, stable spatial areas have a positive value for the states as they are safe within their closed borders.

On the other hand, the borders of the other countries in the *unstable* spaces subjected occupations as they are located in the open spaces will be condemned to constant violations and changes because of the political necessities of the three super-powers mentioned above. In respect to the governments and its people who live in the unstable spaces, the stated imposition negates any situations that they exposed in their lands as they are forced to live a colonial life. For this reason, it should be noted that the countries and their lands located in the unstable spaces represent the negative values because such spaces are insecure as they are under constant invasions of the super-powers.

As for the people in both spatial locations, the situation is miserable for them as they represent the oppressed class by the powers. In this respect, let us think of a society where its people become useless, kept them in ignorance, and forced them to lead a pitiful life. Moreover, let us think of a society where the individual freedom of expression and power of thinking are viciously restricted. Think of people within that society, forced to struggle for their life, even in the borders of their country, by bending the knees submissively. The intensive effort of the states is to prevent people to move from one space to others as they want to prevent the people from learning the realities in different countries. So, the prosperity of people in Oceania and other countries, in Orwell's narrative, is discounted by the ruling states because people are abandoned to die in the stated stable spaces, and cannot lead a life as they wish.

As it is understood from the fictional spaces that Orwell created in the narrative, living and experiencing all the appointed issues depend on the existence of those spaces we determined. Thus, it can be said that these spaces have functional effects not only on the mobility of the narrative persons but also on the personalities, states of mind, and moral and material lives of them.

It is also possible to evaluate the same spaces within the framework of *soundness/unsoundness* opposition based on the description of the spaces above. Accordingly, both foreign and domestic policies of the three super-states that take place in the stable spaces are soundness; whereas, the policies of the other

countries in the unstable spaces are unsoundness. Moreover, the prosperity of people in both spaces is definitely unsoundness as a result of the stated mentality of the superpowers.

Table 4.17: General situation of the superpowers within soundness/unsoundness and stable/unstable oppositions

Contrary Values	Stable space states Oceania-Eurasia- Estasia			Unstable space states Other states and lands		
	Foreign policy	Domestic policy	Prosperity of people	Foreign policy	Domestic policy	Prosperity of people
Soundness	+	+				
Unsoundness			+	+	+	+

Although the subject of space in the semiotic analysis is considered as a static phenomenon based on the description at the discursive level, in fact, it also has a dynamic feature that supports the movements of the characters through the narrative. Because of this feature, the characters gain the ability to move from one another space which also influences their mood. Here, the importance of the functions of the space comes to the forefront. According to Kiran and Kiran (2011, p. 260), it is possible to explain the change of location of persons (exile, immigration, journey), their appearance, the way of their perception, mental states, and characters with these features. In other words, the transition of the heroes from one another space often provides this mobility mentioned above. Here are some examples considering the dynamic effects of space on Winston in the text:

Slipped quickly through the glass doors of Victory Mansions (3). A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste-this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania (5). In the Records Department, where Winston worked (12). Winston followed her down the passage (24). In the better light of the living-room he (28). Winston walked over to the window, keeping his back to the telescreen (31). He must leave in ten minutes (32). Winston pulled the speakwrite towards him, blew the dust from its mouthpiece and put on his spectacles. In the walls of the cubicle there were three orifices (44). He daily saw them hurrying to and from in the corridors (49). He looked round the canteen again (69).

The stated examples include many different spaces that provide Winston movement areas. Through the narrative, Winston appears as a Party member who does not take up seriously the regime of the Party, breaks down emotionally and psychologically, needs to love and be loved, and lives in squalor under the oppressive system of the ruling power. However, despite all

the imposed harsh living conditions in Oceania, there is one thing that makes Winston feel hopeful which is the *hope* of the presence of something that can change the order in the society. Throughout the narrative, Winston can be seen at his home or workplace, in the countryside or the city center, in a bar or a shop, and in a train or a cell. As Günay (2013a, p. 174) states, a hero in a continuous motion from one space to another performs multiple events or takes place in the narrative related to these events. The situation shows us the influence of the generated spaces on Winston as a character because Winston gains dynamism thanks to these various spaces in the narrative, and undergoes a change both mentally and psychologically. Moreover, it is understood that the narrative which is constructed in different spaces has the characteristics of a prerequisite for the narrative persons because all the spatial facts should be taken place in the fiction so that the characters actualize their duty. In this respect, for the realization of the narrative persons' actions, there must be specific spaces which emerge that the space is not only composed of the static representations but also has functional features that allow narrative persons to move from one place to another. At this point, there is a strong connection between narrative persons and the construction of space in the narrative.

When the subject is semiotic study, all kinds of spatial elements in the narrative can be studied and explained with different oppositions which will be determined by the researcher by taking various factors into account. In this case, let us identify a series of oppositions and try to emerge the mobility and the transformational journey of *Winston* in different spaces during the narrative within the scope of *open/closed*, *surrounded/surrounding*, and *desired/undesired* oppositions:

Table 4.18: Spaces in Oceania

Open space	*Oceania, Airstrip One, London, The street, Victory Square, the route, a path, a track, knoll.
Closed space	*Victory Mansions, corridor, living room, over to the window, office, canteen, home, pub, the junk shop, the room upstairs, O'Brien's doorstep, section, Ministry of Love, Room 101, the cell, The Chestnut Tree Cafe.
Surrounded space	*Knoll, a track, a path, the route, Victory Square, The street, London, Airstrip One, Oceania. *Corridor, canteen, Office, the Records Department, The Ministry of Truth building. *The cell, Room 101, The Ministry of Love building.
Surrounding space	*Oceania, Airstrip One, London, The street, Victory Square, the route, a path, a track, knoll. *Victory Mansions, home, room. *The Ministry of Truth building, the Records Department, Office, canteen, corridor. *The Ministry of Love building, Room 101, the cell.
Undesired space	*The cell, Room 101, The Chestnut Tree Cafe
Desired space	*Home, the room upstairs, office, canteen, pub, O'Brien's doorstep, section, the route, a path, knoll.

It is possible to divide the space according to the principle of opposition and describe it in more detail in this way. In addition, the spatial aspects are also functionally related to both physical and psychological changes of narrative persons that has been stated earlier. It is possible to analyze these situations with respect to the determined oppositions such as “positive/negative, both positive and negative, negative, neither positive nor negative” (Kıran & Kıran, 2011, p. 260) in order to observe the situation better:

Table 4.19: The impact of the spaces on Winston

Contrary values	Oceania	Ministry of Truth	Ministry of Love	Winston's house	O'Brien's house	Room in the junk shop
Positive	-	-	-	-	-	-
Negative	+	+	+	+	-	+
Both positive and negative	-	-	-	-	+	-
Neither positive nor negative	-	-	-	-	-	-

The values of certain spaces provided above have been put forward tangibly. With reference to the data obtained as a result of these values, it is possible to say that the analyzed spaces do not show that the narrative is equipped with the

positive spatial facts. For example, the life in *Oceania* is not heartwarming and pleasing because the country engulfed in ambiguous wars, people struggle to live in hunger and poverty, and almost all of the people are uneducated and illiterate. Furthermore, the government is striving to make this situation sustainable and terrorizing in the country that makes the space unfavorable.

As for the ministries, the *Ministry of Truth*, which continues to fool the public with all sorts of distortions, constantly renews the past for the sake of the Party's interests and produces doctored news. The Party carries out kinds of rules on the language to prevent the thinking ability of people and produces inexpensive and dime publications and broadcasts. Thanks to the conscious acts of the Party, it is possible to understand that the Party does not carry out any work for the benefit of its people, and also it prevents them to reach correct information. In that case, the space of the ministry with its departments and functions is negative for Winston as a result of the severe attitude of the Party. On the other hand, it is favourable for the Party as the space serves the ideology of the Party.

The Ministry of Love, on the other hand, dismisses and captures the opponents who do not agree with the Party. They, first, try to change the counter-views of the opponents and then destroy them. Dissidents are subjected to unimaginable tortures, mutation, and vaporization in the destruction process. In this respect, the Ministry, its departments, cells, and torture rooms in the spaces also have negative characteristics for Winston and other opponents in the narrative.

The house, which must be so-called private living space of Winston, is monitored continuously with the tele-screen. Therefore, Winston has no freedom and comfortable space at home. In *Winston's house*, there is no privacy because of the tele-screen. Besides, Winston's living condition at home is horrible since he has no comfort and almost nothing to meet his basic needs on a daily basis. When we take the real state of the space into consideration, it can be said that Winston abandoned to live in a space where the totalitarian government ignores all the fundamental individual rights and liberties. As a result of the stated factors, the home as space where Winston located is negative for him.

Although *O'Brien's house* is well equipped with its servant, we need to analyze it, first, from the viewpoint of Winston. In this case, the space where O'Brien lives comfortably, actually turns out to be a negative space which is used to trap Winston as a thought criminal. All friendly manners of O'Brien to Winston, at first, are just to attract him to understand whether Winston is a thought criminal or not. Unfortunately, Winston takes the bait and goes to O'Brien's house, then share everything with O'Brien related to his anti-regime opinions. After the situation, the house is the space for Winston that has a negative feature; whereas, the situation is not the same for O'Brien. On the one hand, O'Brien's house represents his privacy where he can turn off the tele-screen whenever he wants. Besides, the house is attractive and comfortable; one can easily understand the class differences between the Inner and the Outer Party members. O'Brien has whatever he needs at home. For this reason, his house as space is reflected positively in the narrative. In this case, it can be said that the condition of space is changing according to the characters. For Winston, O'Brien's house is negative; whereas, the same house is positive for O'Brien.

Finally, *the room* on the top floor of the junk shop, rented from Mr. Charrington, can be seen as a positive space where Winston and Julia live their love. However, this assertion loses its validity as the room is a part of a fictitious game designed by the Thought Police to capture the ones like Winston who have anti-Party thoughts and behaviours. In this case, the primary purpose of the space as a room is nothing other than a trap for both Winston and Julia that makes the space entirely negative. So, concerning these tangible and descriptive obtained data, the spaces that Orwell created in the narrative create a negative atmosphere, and this situation makes it necessary to describe the spaces above in the table as unsoundness spaces.

Thus far, the narrative actors and the subject of space in Orwell's *Nineteen Eighty-Four* are explained. As a result of the analysis, it is possible to see the significance of spatial features in the narrative that provides dynamism and flow. Thanks to the dynamic process, various actors and spaces are integrated with each other to create the meaningful whole in the narrative. Both space and time have a crucial role in the functionality of narrative persons. For example, the change of space can be the initial point of a new incident which also can be

the beginning of the new segment. Also, a change in the *time* can point out new transformations in a narrative. The actor, space and time analysis is studied in this way to fulfill some other tasks at the narrative and thematic levels analysis in semiotics. For instance, the goings-on incidents in the stated spaces such as Room 101 or the room at the top of the junk shop reflects the quality of the spaces because whatever the characters can do in one space, they can not do the same thing in other space.

It is time to analyze the last formative element of the discursive level which is related to the process of *temporalization* in the narrative. After the analysis of the *time*, we try to describe the relationship among *time*, *space*, and *actor* to make the subject more meaningful at the end of the next section.

4.2.1.3 Temporalization

In general, temporalization process appears in three ways in the narrative. The first one is *past time* that represents the pre-revolution era; the second one is *present time* which represents while-revolution era, and the third one is the *future time* that represents the future of the revolution. Considering the temporalization process from the viewpoint of *Winston*, the *past* stands for previous but good times with his family in Oceania he yearns before the revolution, the *present* stands for the time he has been experiencing a new and undesirable life in Oceania after the revolution, and the *future* stands for the time with full of hopes for a better life without the Party and its impositions in Oceania. At the same time, these stated three dimensions of the time identify the fiction of the narrative such as life experiences that belong to the past, present, and future.

The process of temporalization at the discursive level of the narrative can be studied in many ways semiotically, and it can also be analyzed regarding the narrative persons by taking care of the associative facts of them. For this reason, we would like to define the temporalization process not only from the point of view of Winston who represents the opponents of the Party but also others such as supporters of the regime and the proletariat. By this way, the fact of *time* will be described in a broader sense. At this point, we need to determine the *time*, *groups* and *representatives* more specifically.

Table 4.20: Basic time references in the narrative

Temporal values	Pre-revolution (Past)	While-revolution (Present)	Post-revolution (Future)
Groups	Representatives		
Ruling Party	Party, Party members, Big Brother		
Dissenters	Brotherhood Organization, Goldstein, Winston, Julia		
Public	Proletariat		

According to the *temporal values* determined above, the relational conditions of each group within each specified timeframe by focusing on the representatives of it in the narrative can be explained as follows:

Regarding the *ruling Party*, the *past* represents the time before the revolution in Oceania. According to the Party, the socio-economic and the political conditions during the period were in an undesirable state in Oceania. The public was dominated and suppressed by the capitalists, and people were forced to work for the interests of the capitalists continuously. Therefore, for the ruling Party, past time stands for a complete system of exploitation, and for the times when people mercilessly oppressed, tortured and forced to work for the regime under the worst condition. In addition, for the ruling Party, the situation pointed out the time in the pre-revolutionary period when the rights of people living in Oceania were wholly seized, the rate of their prosperity fall through the floor, and the fundamental rights and liberties of people were plundered.

Before the Revolution they had been hideously oppressed by the capitalists, they had been starved and flogged, women had been forced to work in the coal mines (women still did work in the coal mines, as a matter of fact), children had been sold into the factories at the age of six (81-82).

The revolutionary forces have been in an effort to legitimate the revolution they made at that time. Since the revolution, these forces have made a serious effort to be able to protect the power they gained and make it sustainable forever. This is the reason why the ruling Party has put its applications into practice in a more conscious, cruel, and restrained manner. Everything that has been organized and the managerial tools that the power has developed to support the theories of sustainability and infinity have been acquired mind-blowing qualities along the implementation process. The greatest aim of the Party's practice is to destroy the proletariat's thought system that constitutes the large part of the society. The way to realize it is to remove all the facts related to the pre-revolutionary era from the minds of people. In the event of failure, the Party never averses to

destroy such people with all those knowledge about the past that provides the power to be able to raise the new generation more appropriately to the ideological structure of the regime. Thus, the power will be able to guarantee its future by forming a new human model that thinks and acts as the Party wishes. In this context, the time factor in Orwell's narrative has been equipped with ideological elements and impositions extended over the three periods of time as past, present, and future.

If the Party could thrust its hand into the past and say of this or that event, *it never happened*- that, surely, was more terrifying than mere torture and death? (40). Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it (29). It was almost normal for people over thirty to be frightened of their own children (29). And what way of knowing that the dominion of the Party would not endure *for ever*? (31). 'Who controls the past,' ran the Party slogan, 'controls the future: who controls the present controls the past' (40). Consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed (41). But you could prove nothing. There was never any evidence (42). Day by day and almost minute by minute the past was brought up to date (47). The whole literature of the past will have been destroyed 61).

The *present* time with the applications of organizing, managing, and constituting represents a transformation process of the society according to the Party's ideology by which the power will be able to guarantee its future. This is the mutation process of people and their minds, and the power put all people from seven to seventy through the transformation process. The narrative persons have to experience the Party's absolute allegiance process because of the philosophy of the Party, which is valid for all people from past, present, and future. Accordingly, the ones who obey the regime and its impositions can survive, otherwise, they cannot. At this point, it can be seen that the Party has developed its management tools, which are used to be able to actualize the necessary changes in the thought systems of people, to keep the past, present, and future under control. At the end of these steps taken thanks to the political tools, *past* time represents unwanted characters; whereas, *present* and *future* times represent wanted characters for the ruling Party.

But in the end there won't be any need even for that (61). The place where there is no darkness was the imagined future, which one would never see, but which, by foreknowledge, one could mystically share in (118). You

must stop imagining that posterity will vindicate you, Winston. Posterity will never hear of you. You will be lifted clean out from the stream of history. We shall turn you into gas and pour you into the stratosphere. Nothing will remain of you; not a name in a register, not a memory in a living brain. You will be annihilated in the past as well as in the future. You will never have existed (291).

According to the table above, apart from the political apparatus of the Party used for brainwashing and mutation, we also mentioned the narrative persons such as Party, Party members, and Big Brother that serve for the regime of the ruling power in the narrative. The situations of these narrative persons in the specified time match up with the aims of the ruling Party. Therefore, it can be said that Orwell enriched the *time* factor with the presence of actors and the spaces in his narrative.

BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own (4). The telescreen received and transmitted simultaneously. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork (5). A few agents of the Thought Police moved always among them, spreading false rumours and marking down and eliminating the few individuals who were judged capable of becoming dangerous (82). Appeal to him in the name of Big Brother (277-278). 'Who controls the present controls the past' (284). We make him one of ourselves before we kill him (292). There was nothing left in them except sorrow for what they had done, and love of Big Brother (292). There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother (306). 'There are three stages in your re-integration,' said O'Brien. 'There is learning, there is understanding, and there is acceptance (299).

So far, aspects of temporalization from the viewpoint of the ruling Party within the framework of *past*, *present*, and *future* times have been analyzed. Now, before proceeding to examine the concept of time from the perspective of dissenters, let us summarize the temporal fact regarding past, present and future within the scope of *positive/negative*, *neutral*, *desirable/undesirable* oppositions:

Table 4.21: The value of time for the ruling Party

Temporal values	Pre-revolution (Past)	While-revolution (Present)	Post-revolution (Future)
Group	Ruling Party		
Positive		+	?
Neutral			+
Negative	+	+	?
Desired		+	+
Undesired	+	+	

The capitalist government was not accepted by the Ingsoc supporters in the *pre-revolution* period. Therefore, they were planning a new revolution against the capitalists, and the ones who had the same idea collaborated with the revolutionists. Afterward, the dissenters against the capitalist system carried out the revolution and overthrew the degenerated system. For this reason, it is possible to define the pre-revolution time as a *negative* and *undesired* time period. Though the revolution made by the ruling Party, the situation is in an unsettled political situation that forces us to assess the new position of the power from multiple points of view. Accordingly, the present time period (*while-revolution*) can be regarded as positive since the Party fulfills the aim of the revolution. However, the revolution achieved by the Party causes new problems in the society. The ruling power and its supporters gain new enemies because of the false manner of Big Brother. Hence, people in Oceania become confused about what and who to believe. At this point, wars begin to increase, and social dislocation reveals the revolution. The people remained past time start to compare and contrast in both negative and positive aspects of the revolution, and they are able to criticize the situation by comparing the pre and post-revolution periods. They start to see the underlying differences and think that the revolution is useless as the general condition of the country, and people are getting worse gradually which creates both *negative* and *undesirable* situations for the ruling Party. The *undesired* state of the country triggers the desire for a new revolution to overthrow the Party. For this reason, the government has to take a more robust line against the people who criticize the power and ideology of the Party. Otherwise, the Party will perpetuate neither its rulership nor its political power. All these aspects above, refer to the challenging and complicated situation of the government at the *present* time. There is uncertainty about the future time (*post-revolution*) because it is unclear that whether the Party will be able to carry itself into the future with its practices and policies. Although the Party takes all the necessary precautions, it is still unknown how successful the Party will be in carrying out the applications which support its oppressive regime. The success of the Party about the future of its regime is in question. Nobody knows whether the power will be able to reach its goal at the end of its cruel and repressive operations or not. Due to this reason, although the future is a *desired* phenomenon for the ruling power,

the success of it is still uncertain. So, the situation of the power here neither positive nor negative as the time will be able to make its position in the future.

It is also possible to analyze the same timeframes in terms of *dissenters*. The greatest conflict in the narrative originates from various viewpoints of the ruling Party and dissenters within the same timeframe. The temporalization at the discursive level of the narrative has the characteristics of being a line on which the developments and changes of persons and spaces are taken shape. On the temporalization line of the text, the dissenters argue that the condition of the country before the revolution were better than the condition after the revolution. Moreover, they defend that the ruling power which imposed the new system will become worse for the future of the country that will paint Oceania into a corner. For this reason, the opponents believe that the degenerated situation must be changed with a new revolution against the Party. So, the narrative figures bearing opposing views such as Brotherhood, Goldstein, and Winston hope that a new revolution will take place soon for the endless liberation of the country.

All that they did was to keep alive in him the belief, or hope, that others besides himself were the enemies of the Party. Perhaps the rumours of vast underground conspiracies were true after all—perhaps the Brotherhood really existed! (20). Goldstein was delivering his usual venomous attack upon the doctrines of the Party. He was abusing Big Brother, he was denouncing the dictatorship of the Party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the press, freedom of assembly, freedom of thought, he was crying hysterically that the revolution had been betrayed (15). ‘The past is more important’(204). The agents of Goldstein had been at work! (210). If there was hope, it lay in the proles! Without having read to the end of *the book*, he knew that that must be Goldstein’s final message. The future belonged to the proles (251).

The formed temporalization process in the fiction includes the attitudes and thoughts of all kinds of narrative persons with respect to the time periods such as pre-revolution, while-revolution, and post-revolution. Now, let us summarize the process of temporalization with respect to the dissenters within the framework of *positive/negative, neutral, and desirable/undesirable* oppositions:

Table 4.22: The value of time for the Opponents

Temporal values	Pre-revolution (Past)	While-revolution (Present)	Post-revolution (Future)
Group	Dissenters		
Positive	+		?
Neutral			+
Negative		+	?
Desired	+		+
Undesired		+	

According to the table, the situation in the past with reference to the dissenters was both positive and desirable. At that time, although people had difficulties in some ways they were peaceful, and they were not under pressure because nobody forced them to obey the ideology of the government, no one imposed them to teach how to behave and think. Those times, were quiet periods in the country where everyone could do whatever he or she wanted, and lead their lives as he or she pleased. However, the act of the socialists to seize power from the capitalists, at that time, was the death of those peaceful years. After the disquieting revolution of the socialists, there is no peace in the country. Moreover, the people in Oceania have been intimidated and forced to be obedient and silenced, and repressed to lead a life in worse conditions. Because of these reasons, the opponents who disagree with the social and political policies of the ruling power are obliged to overcome such undesirable conditions. If the opponents can find a way to gain enough power to rise against the regime, they will be able to change the fate of the country and people. At least, the next generation will be liberated from this oppressive and cruel politics that the ruling power imposed. At this point, when we tackle the *future time* in relation to the dissenters, we encounter the desired situation. The success of the opponents' revolution depends on the power and supporters they gather which can destroy the Party. However, the result cannot be seen for now. Then the situation left indefinitely. Therefore, it is impossible to see the future positively or negatively in reference to dissenters for the moment. So, the *future* represents for the opponents a timeframe which is *desired*, but *neutral*.

The time subject from the point of *public* (proletariat) can also be evaluated. The proletariat represents eighty-five percent of the population in Oceania. The way their lives and their future expectations from the past, present and future perspectives can be seen within the scope of the time factor in the narrative.

'The proles are not human beings' (61). The poorer quarters swarmed with women who were ready to sell themselves. Some could even be purchased for a bottle of gin, which the proles were not supposed to drink (75). If there was hope, it must lie in the proles, because only there, in those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated. They needed only to rise up and shake themselves like a horse shaking off flies. If they chose they could blow the Party to pieces tomorrow morning (80). Before the Revolution they had been hideously oppressed by the capitalists (81). In reality very little was known about the proles. It was not necessary to know much (82). They were born, they grew up in the gutters, they went to work at twelve, they passed through a brief blossoming-period of beauty and sexual desire, they married at twenty, they were middle-aged at thirty, they died, for the most part, at sixty (82). As the Party slogan put it: 'Proles and animals are free'(83).

The *proletariat* who represents the public in Oceania, neither *past* and *present* nor *future* has no value and importance. They do not take care of anything except their own interests. However, even if they are interested in the facts related to the past and present, they can compare and contrast both negative and positive aspects of life. It does not matter and no significance because they are not able to express themselves. Even if they want to utter, the Party can easily specify and eliminate such people. Thus, proletariat represents the ignorant, repressed, and an uneducated majority in public. The passive and repressed state of the proletariat does not only influence their past and present, but also future. Therefore, the three stated timeframes are not important for proletarian as they have turned into a passive and illiterate society, and become a representative of a mindless and oppressed majority in all stated timeframes in the narrative.

The situations stated so far reveal how the narrative develops within the framework of actor, space and time, and how the situational and lexical relations are established at the discursive level of the narrative. Here is the summary of the situation of the proletariat in accordance with positive/negative, neutral, and desirable/undesirable oppositions:

Table 4.23: The value of time for the Proletariat

Temporal values	Pre-revolution (Past)	While-revolution (Present)	Post-revolution (Future)
Group	Public		
Positive			
Neutral	+	+	+
Negative			
Desired			
Undesired			

The proletarian are never interested in the regime because they just focus on daily lives and pleasures just as their ancestors did previously. The mass of people who have been oblivious of the affairs of the country has nothing to do with the improvement of themselves and the next generations. As a consequence, they are entirely *neutral* about the past, present, and future times.

So far, first, the formative elements with respect to the process of actorialization, spatialization, and temporalization at the discursive level of the narrative, then the connections of these elements with each other in the text have been studied. Now, in order to make the subject clearer all formative elements of the discursive level represented together in the following table regarding the *space* (stable/unstable), *time* (past/present/future), *actor* (Party/dissenters/proletariat)-and their values-*positive*, *desired*, *being experienced*- within the scope of the narrative persons-*real actors*, *legal actors*, *collective actors*:

Table 4.24: The relational values of the formative elements at the discursive level of the narrative

Narrative Persons ↓	Values ↓	Space		Time			Actor		
		Stable	Unstable	Past	Present	Future	Party	Dissenters	Proletariat
Winston	Positive	+	?	+	-	+	-	+	+
	Desired	+	-	+	-	+	-	+	+
	Being experienced	+	-	-	+	-	+	+	-
Big Brother	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Emmanuel Goldstein	Positive	-	+	+	-	+	-	+	+
	Desired	+	-	+	-	+	-	+	+
	Being experienced	?	?	+	?	?	-	+	-
Julia	Positive	+	?	?	-	+	-	+	+
	Desired	+	?	-	-	+	-	+	-
	Being experienced	+	-	-	+	-	+	+	-

Table 4.24: (continued) The relational values of the formative elements at the discursive level of the narrative

O'Brien	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Mr. Charrington	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Parsons	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Syme	Positive	+	-	-	+	-	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Legal Actors ↓									
Party	Positive	+	-	-	+	-	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Ministries	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Collective Actors ↓									
Civil Servants	Positive	+	-	-	+	+	+	-	-
	Desired	+	-	-	+	+	+	-	-
	Being experienced	+	-	-	+	-	+	-	-
Proletariat	Positive	+	-	-	-	-	-	-	+
	Desired	+	-	-	-	-	-	-	+
	Being experienced	+	-	-	+	-	-	-	+

The elements which are characterized as the formative elements of the narrative have a close relationship with each other. As Yücel (1979, p. 13) states, in practice, a discourse must involve a person equipped with the act of thinking or performing, at least, in a particular place and at a specific time to reach the narrative. The existence of the involvement stated by Yücel also takes place in the narrative. In this frame, it is an unignorable fact that the formative elements (*actor, space, time*) that have been analyzed above make a significant contribution to the semantic dimension of the discursive level. Since each of these elements either positive or negative and desired or undesired becomes integrated by supposing with each other to contribute to the meaning of the text.

So, it can be said that the systematic contribution observed in the text reveals the value of Orwell's *Nineteen Eighty-Four* narrative at the discursive level.

4.2.2 Narrative Level

The constitutive elements of the narrative at the descriptive level were revealed in the previous section. *Actor*, *space*, and *time* observed at the first attempt of the reading act and described with their features and roles in the narrative thanks to the analysis. Descriptive analysis is pertinent to the process of "putting the narrative structures into words, that is, of giving them figurative and linguistic shape. It is on this level that the actants/subjects, for example, are named and become actors, adopting thematic roles such as 'son' 'father' or 'soldier'" (Martin & Ringham, 2000, p. 51). Therefore, it is possible to claim that the analysis of the discursive level is a prerequisite for subsequent studies that will be handled in the narrative structure of the novel in this section.

However, the analysis at the narrative level is much different from the analysis at the previous level. The reason for it is the changing situation of actors because at this level previously determined actors as the narrative persons will turn into actants with their functions and actions in the narrative. Each action that the actants perform at this level will not only identify their modal roles and relationships with each other, but also determine the fate of the narrative with its changes and transformations.

The primary goal at this stage is to provide a qualitative foreknowledge related to the segmentation process, actants, narrative programmes, and modalities which form the narrative structure of the novel. In the light of the information, the organization of the actions and incidents based on the functions of the narrative persons as actants in the plot will be analyzed. Later, the modalities gained by the actants as a result of their acts, and modal changes through the narrative programme schema will be discussed.

There is a significant point that should be taken into consideration is the segmentation act on Orwell's *Nineteen-Eighty-Four* narrative before proceeding to the analysis of the narrative-semiotical structures. Uçan (2015, p. 112) states that segmentation represents the first step of the analysis in itself. It reveals the arrangement of the text. Segments organize the presentation of the events and

the style of narrations. The segmentation process has great importance to gain detailed and consistent data through the analysis of the narrative structures concerning the actants, modalities, and narrative programmes. Therefore, the basic criteria and procedure for the segmentation process will be explained in the next section.

4.2.2.1 Segmentation

There are many ways to segment a narrative. Danesi (2000, p. 150) asserts that segmentation entails segmenting a form into logical units what makes the analysis process easier. For instance, it is possible to divide a text into parts according to changing situations of its formative elements regarding actor, space, and time. Alteration of the time and space, presence and absence of the characters, appearance, and disappearance of different people, and variety of semantic axes, logical relationships or the successive phases of the chain of events in the narrative can be the departure point for a reasonable segmentation process. However, the criteria stated above are suitable for the short narratives' segmentation. As Günay (2013a, p. 187) states for longer narratives, one of the easiest segmentation styles is the one which is made by the author of the text. For instance, each of the sections or chapters can be considered as a segment in long texts. In this case, the procedure will be followed for segmenting the text is the way of the author. The mainspring for choosing the way of the author is not to take the easy way out, but its the production style of the writer because the formation process of the segments in Orwell's narrative are out of the general narration situation. There is no successive incidents in the narrative as one event does not follow the other consecutively. So, the way of the narration of the novel has a spirial character which means that the plot has a thematic repetition with the help of the narrative technique (spiraling) which makes the text unusual.

The arrangements of sections can be different. The easiest one is the successive narrations which ones come end to end- one event finishes then the other starts. However, for Günay (2013a, p. 187), this may not be the case in every narrative. Sometimes a section can be found as located in another section. Alternatively, two or three sections can be found as spirally interwoven. Typically, there is a chain of successive lasting events in narratives, and in such narratives, while an

incident finishes the other starts. However, there is no such a conventional arrangement in Orwell's novel. On the contrary, each section in the narrative is spirally articulated with each other. Therefore, the text will be divided into three main segments as Orwell does throughout the production process of the narrative.

4.2.2.2 Actantial Structures

The critical studies of Propp and Greimas in actants have already been touched in the third section of this study (also see Ch. 3.2). Greimas is a semiotician who seeks and signifies the meaning within the boundaries of the narrative itself. According to Perron (1989), the term narrativity and the procedures of narratology are in the center of Greimas's semiotic approach because the approach is tightly connected to comprehend the meaning universe of the narrative. The *narrative structure* has great importance because the formation of meaning in the narrative comes into existence due to the narrative structure. The articulation of smaller meaningful units takes place in different meaning layers within that narrative grammar to form the text as a meaningful whole. Greimas (1971) asserts that narrative grammar is translinguistic as it is particular to variety of cultures and languages based on both linguistic and non-linguistic signs. Also, narrative grammar is located in meaningful wholes such as novels, short stories or poems, and it is significant to understand the process of meaning formation in such literary pieces by unfolding the narrative structures. Therefore, narrative grammar (narrative structure) should not be confused with the language grammar as both of them are vary from each other.

There are factors, which are different from the linguistic structures, to constitute the narrative structures. One of these factors is the actants who mobilize the narrative by their functions. At this point, according to Perron, Propp's actants and the functions of them become more of an issue because Propp's actantial study provides an insight Greimas's actantial studies later on. Accordingly, Greimas achieves to polish up Propp's actantial model and produce his actantial projection (1989, p. 527). With this feature, Propp's study holds a significant qualification in Greimas's new actantial project. However, the work of Greimas is more comprehensive and qualified than the work of Propp.

The actants or “minimal narrative units” (Danesi, 2000, p. 157) and their functional roles that Greimas proposes have acquired qualifications which are applicable in most disciplines rather than fairytales. For this reason, Greimas’s study brings into universal prominence and identity of his actants and their operational roles. Hence, his vigorous effort to constitute narrative structure makes significant contributions to semiotics related to the actantial studies. As a result of his systematic studies, he reveals the narrative grammar and classifies the narrative persons according to their acts in his *actantial schema* (Martin & Ringham, 2006, p. 19):

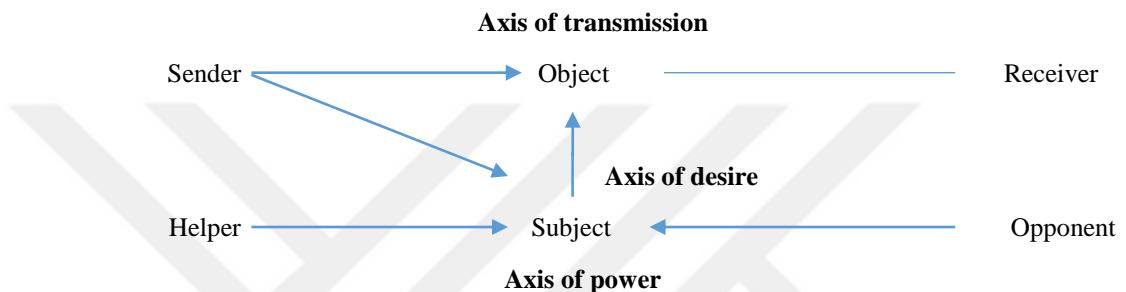


Figure 4.1: Greimas’s narrative actants

Actants can also be shown as follows:

Sender = S_n ,

Object or Object of value = O or vO

Receiver = R

Helper = H

Subject = S

Opponent or anti-subject = aS

Each narrative person determined at the narrative level is an actant who has a function in the text. According to Kırın and Kırın (2011, p. 272), the actantial and operational status of actants change the narrative because the actant is not an actor who is confronted with its complex personality, but it is the one who gains a qualification regarding its situation and relationships with those around. The individual, social and environmental factors, and situations determine people’s actions in real life. This situation is also the same for the actants in the narrative. In other words, as a result of the interaction of the individual, social, and environmental factors, an actant can turn into another actant in the narrative.

Greimas's six actants and the interaction of them with each other can be evaluated within those semantic axes. For Greimas, who the narrative persons are not necessary, but what they do. Therefore, as Hebert (2011, p. 71) states, the six identified actants in different semantic axes above classified with their contrarieties:

Axis of transmission: Sender/ receiver

Axis of desire: Subject/ object

Axis of power: Helper/ opponent.

Accordingly, the *axis of transmission* represents a close relationship between the sender, object, and receiver. The axis determines the relationship among these three actants in the actantial schema. This relationship develops within the frame of transfer. The *axis of desire* presents the relationship between the subject and the object which is directed to the relational state of the subject with the object. For this reason, this junctive relation (junction) on the axis of desire can be both positive and negative because there is a disjoint or conjoint between the subject and the object in the narratives. According to Greimas and Courtès (2008, p. 53), the representation of the relation of the subject and the object as follows:

$S \wedge O$ (The conjoint [\wedge] of the subject with the object)

$S \vee O$ (The disjoint [\vee] of the subject from the object).

The presented situation which reflects the relational state of the subject with the object above changes according to the narrative programme. It can be either at the beginning or at the end of the narrative. The subject and the object on the axis of desire are usually in the state of conjoint (\wedge) or disjoint (\vee) at the beginning of the narrative. First, the subject must want to reach or not to lose the object. Through this desire, the subject will endeavor to reach or not to lose the object throughout the narrative. At the end of the narrative, as a result of his efforts the subject will either be conjoint ($S \wedge O$) or disjoint ($S \vee O$) with the object. On the *axis of power*, a network is established among the helper, subject, and the opponent. Here, the subject is not alone because there are also other elements (actants) such as helper and opponent to facilitate or complicate the action of the subject in the schema.

Kalelioğlu (2017) states that the given symbols can summarize semiotic representation of the situation in the actantial schema. For example, ($S \vee vO \Lambda aS$): S =Subject, \vee =Disjunction of the subject with the object, vO =Object, Λ =junction of the subject with the object of value, aS =anti-subject. Accordingly, ($S \vee vO \Lambda aS$) represents that the *subject* does not have its *object*, in this case, *anti-subject* has the *object*. However, ($S \Lambda vO \vee aS$) represents the contrary of the previous one; the subject has the object; whereas, the anti-object does not have it.

Although the actants are numerically limited, they can be more regarding their functions in the identified segments because each of the actantial roles can take place differently in different major (basic) and minor (sub) segments. Each of these minor segments contributes to the formation of the major ones in the narrative, and in each segment, the actants come into existence with his or her presence. The segments can be unfolded by the help of the actantial schema because it is the way of observing the development of each segment to support the narrative programmes for the formation of the text as a meaningful whole. In the narratives, there are two main narrative programmes such as “micro-narrative programme and macro-narrative programme” (Martin & Ringham, 2000, pp. 40-92). Creating different actantial schema for each of the narrative programmes is possible. Therefore, considering the subject as general and sub actantial schema, this situation reveals the general narrative programme in which the actants take place. The actants contribute to the narrative through their conditions, changes, and transformations in these narrative programmes. There is a basic actantial schema that supports the formation of the narrative, and there are other sub-actantial schemata to support the basic one. The production of the narrative programmes is also the same as the actantial schemata because existence and development of macro-narrative programmes depend on the persistence of the micro-narrative programmes. Therefore, it can be said that the role of the micro-narrative programmes has great importance in the actualization of the macro-narrative programmes.

4.2.2.3 Narrative Programme

The narrative programme expresses the syntagmatic relation of events which has a successive characteristic in narratives. “The term narrative programme

(programme *narratif*, PN) refers to the abstract representation of syntactical relationships and their transformation on the surface level of the utterance” (Martin & Ringham, 2000, p. 132). This network of sequential relations, which supports the creation of the text as a meaningful whole, consists of three fundamental stages. Although they are not identical with each other, each narrative has those three stages. The number of the narrative stages can be pointed differently by various researchers, but the underlying principle is the same.

For instance, according to Jean Michel Adam (1987), there are five basic stages of narratives:

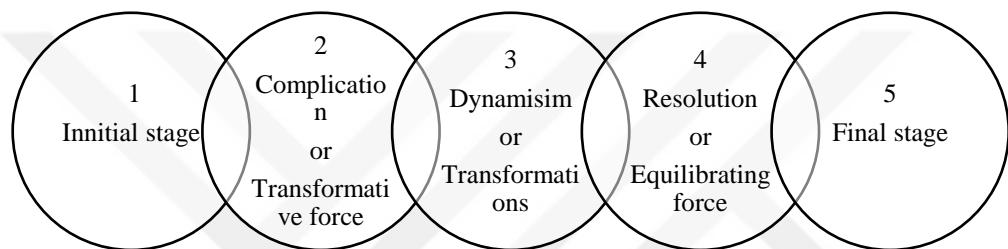


Figure 4.2: Adam's basic narrative schema

These stages above illustrate the five different phases of a narrative starting from the initial to the final stage which has different characteristics in each phase. For example, the initial and final stages of the narratives are not as intensive as the others because all events including changes, transformations, deviations, conflicts, the acts of actants, and the new situations as a result of these acts occur in the other three stages which represent complication, dynamism, and resolution. In this case, the progression of a narrative takes place in the stages between the initial and final stages that represent the developmental stage in the schema. For this reason, these stages are significant in the analysis of the narrative level.

According to the five stages of the narrative schema, there is always a starting and ending state, and in the middle part, the other stages step in. There is a transformation process among the situations that take place in the narrative. However, there is a need for complexity or transformative element for the realization of the transformations in the second stage of the narrative. The routine incidents in the text aberrated that changes the direction of the narrative

since the transformative elements get involved in the narrative. This aberration leads to the new transformations and changes in the narrative, and a different chain of events exposes within the dynamism in the third stage of the narrative according to the new situation. Then the deficient and complicated states that take place in the new chain of events are resolved, and a balancing force comes to the fore to make the narrative for the final stage.

The narrative schema with its five stages stated above decreases in number in comparison with Greimas's narrative schema below:

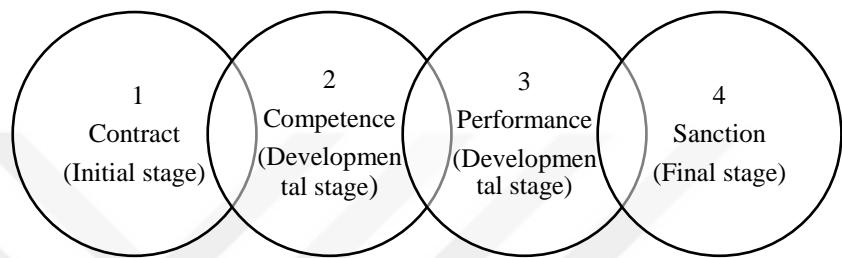


Figure 4.3: Greimas's basic narrative schema

Greimas's four-stage narrative schema is a basic syntagm which is divided into sections according to the basic transformations of the narrative to provide convenience in the semiotic analysis process. According to Kırın and Kırın (2011, p. 304), Greimas has simplified the five-stage schema. Accordingly, Greimas examines the states of the narrative from the beginning to the end, the development of the narrative, and the transformation of actants taking place in the narrative in four stages. The studies that Greimas actualized in the narrative programme and its presentation also qualify as being universal just like his other works such as actantial schema and semiotic square. By the help of Greimas's methods and tools, all kinds of meaningful productions can be examined within the frame of semiotics.

Here is the Greimas's four-stage narrative programme with the major segments of *Nineteen Eighty-Four* narrative (also see Ch. 4.2.2):

1st Segment, the first part of the novel:

Initial stage → contract

2nd Segment, the second part of the novel:

Developmental stages → competence and performance

3rd Segment, the third part of the story:

Final stage → sanction

However, it should not be ignored that the segments mentioned above based on the fundamental segmentation of the narrative. That is, it is possible to encounter more sub-segments under the stated basic segments throughout the semiotic analysis of the narrative. It is the evidence for the development of the plot in the text.

Greimas's works and narrative programme have already been mentioned briefly while discussing the basic works of outstanding figures in the field of literary semiotics (also see p. 9). However, we need to elaborate the narrative schema stated above as it will be the departure point of the narrative level analysis in this study. As a result, the studies actualized at the narrative level will be more meaningful at the end of the explanatory process here. Here is the extended schema that shows Greimas's narrative programme stages (Günay 2004):

Table 4.25: The stages of Greimas's narrative programme

Contract/Manipulation	Competence	Performance	Sanction
The relation between sender and subject of doing	The relation between subject of doing and operations (modal object)	The relation between subject of doing and statuses (that is objects of value)	*The relation between sender and subject of doing *The relation between sender and subject of state
Informing (information about object and object of value)			Knowing (about subject, object, and sender)
Having to do Wanting to do	Having to do Wanting to do Being able to do Knowing how to do	Being Doing	Persuasion
Persuasive manner			Interpretive manner
Cognitive dimension	Performative dimension	Performative dimension	Cognitive dimension

The first stage (contract) of Greimas's narrative programme represents the initial state of the narrative because the first interaction between the *sender* and the *subject* occurs here. At this stage, the sender has the power to force or convince the subject to do something. That is the sender appears in the state of causer here. As Günay (2004) stated, the contract concerning the conduct of an action between the sender and the subject occurs at the contract stage. The subject is asked to act in a particular way by the sender at this stage. The ability of the sender to direct the subject to do something depends on the modalities in the schema. That is, it hinges upon the sender to inform the subject about the

object, to ask the subject to do the action, or to convince the subject to act accordingly. These acts help the sender to gain the necessary modalities at this stage. If the sender performs this process efficiently, then the persuasive attitude of the sender ends in success. So, the subject becomes ready to do the work that the sender wants. At this stage, the modalities such as /informing/, /having to do/, and /wanting to do/ are significant for the subject to actualize the contract made with the sender. Moreover, the stage can be evaluated in the cognitive dimension because it is about informing and convincing the subject to do something.

The second stage is the competence stage in which the subject questions his qualifications and efficiency to fulfill the agreement. The subject has already agreed with the sender. However, s/he must check whether qualified and equipped with the necessary skills and instruments before getting into the act. If there are missing or weak aspects of the subject, they are completed in this process to get ready for the next stage.

It is necessary to underline a significant point taking place at the competence and performance stages in order not to cause any confusion. According to Greimas, there are two different objects in the narratives such as a *modal object* and an *object of value*:

Table 4.26: The place of *object* in Greimas's narrative programme

Modal object	Object of value
Wanting to do	The object for which the subject takes up as a result of the agreement with the sender:
Having to do	
Being able to do	
Knowing how to do	Doing, being

The *modal object* refers to the power and ability that exist or does not exist in the subject. Yıldız Uzdu (2012) states that the modal object specifies the modal conditions that the subject controls the availability of them to gain the object of value. That is, these are the existing qualifications in the subject to adhere to the agreement. Besides, there is the *object of value*. "In semiotic analysis, the term *object of value* has been fashioned to designate objects placed in relation to subjects" (Martin & Ringham, 2000, p. 97). It is the object which is indicated to the subject by the sender at the contract stage, and the subject will pursue the object throughout the performance stage. In general, the object of value for

which the subject usually pursues with the opponent (anti-subject) represents the main reason for the conflict between these two subjects. In other words, the object of value is an actant which causes chaos between the subject and the anti-subject. The literary semiotics conceptualized the qualifications and abilities of the subject at this stage such as /wanting to do/, /having to do/, /being able to do/, and /knowing how to do/.

The third stage of Greimas's narrative programme is *performance*. The subject checked and made up the shortage (modal object) in the previous stage, and now s/he is ready to act towards the object of value because it is time to go after and obtain the object. According to Yıldız Uzdu (2007), the performance stage is the stage of the act of *doing*. It is the stage of transition from a state of *being* to a new state of *being*, and the subject takes the form of performative one by becoming integrated with his action. The narratives are based on the disjunctive ($S \vee O$) and conjunctive ($S \wedge O$) relationship between the subject and the object, and it is this disjunctive and conjunctive situations which make the text dynamic, and undergo a change throughout the narrative. At this stage, the subject must fulfill the agreement made with the sender and have the object of value. The sender will assess the success or failure of the subject at the next stage, and as a result, the subject will be rewarded or punished by the sender.

The last stage of Greimas's four-stage narrative programme is *sanction*. There is also an interaction between the subject and the sender at this stage. However, although the actants are the same at the contract and sanction stages, their functions are different from each other. At contract stage, the sender should persuade the subject, and direct him to act; whereas, at the sanction stage, the subject should convince the sender related to his act at the performance stage. If the subject has completed the previous stage and has managed to reach the object of value stated by the sender at the contract stage, the subject informs the sender related to this result. Later, the sender judges the result of the act of the subject. Sığircı (2016, p. 65) asserts that this judgment is made according to the social values. Hence, the contract and sanction stages of the narrative programme are applied by referring to a particular set of values. According to these values, an object has meaning or not. As a result, the subject becomes to the state of conjoint and rewarded by the sender if he manages to convince the

sender, but if the subject disjointed with the object, then he is punished by the sender.

To sum up, the actants, their relationship with each other, and the modal situations of them are considered in Greimas's four-stage narrative programme. At the contract stage, between the sender and the subject, at the competence and performance stages, between the subject and the helper and opponent, and at the sanction stage, between the subject and the sender, the modal relations come into question. All these stages (the actantial and the modal relations, and transitions from one to the other stage) constitute the turning points of the narrative. In a semiotic sense, these transitions, changes, and transformations represent the joints of the narrative, and the narrative becomes a meaningful whole as a result of the articulation of these joints.

4.2.2.4 Modal Structures

It is possible to come across with the concept of modality in different fields such as philosophy, logic, semantics, and linguistics, and both the frame and the usage of this concept varies significantly according to the features of the disciplines. However, the concept of modality will be considered within the borders of literary semiotics in this study. Since the subject is closely related to Greimas's semiotic theory, the modalities within the context of Greimas's narrative programme stages will be evaluated.

Table 4.27: Modalities in Greimas's stages of narrative programme

Stages (Narrative Profile)	Actants (Actantial Profile)	Modalities (Modal Profile)
Contract	Sender-subject	/Convincing/, /Directing/, /Equipped/, /Raising/
Competence	Subject	/Wanting to do/, /Knowing how to do/, /Being able to do/, /Having to do/
Action	Subject-object	/Doing/, /Being/
Sanction	Subject-sender	/Persuading/, /Persuaded/, /Believing/

The analysis of the narrative persons takes place in the gradual sequence stated above because the modal situation which actants obtain is different at each stage. Accordingly, modalities, in semiotics, are primarily analyzed in terms of the *subject* as such in all analysis-signification stages of semiotics. The state of the subject for being ready for the action cognitively and efficiently is related to modality (Yıldız Uzdu 2007). Then, there is a close relationship between the

narrative stages, actants, acts of them, and the modalities that the actants gain through the narrative.

In this respect, here are the modalities found at the stages of the narrative programme and the state of the subject within the scope of these modalities in each stage:

The communication is between the sender and the subject *at the contract stage*. The modalities such as /convincing/, /directing/, /equipped/, and /rising/ are essential at this stage because the sender should have these modalities to have the subject do the work. For this reason, the sender is active; whereas, the subject is passive. The modalities at this stage are sent to the subject by the sender. Lack of these modalities can violate the agreement. Therefore, in the interaction between the sender and the subject, it is the responsibility of the sender to make the subject ready with all the modalities for actualizing the given task. If the subject has the related modalities thanks to the efforts of the sender, it will move to the next stage.

At *the competence stage*, the subject questions itself. This questioning process is related to the self-sufficiency of the subject. The subject tries to overcome the deficiencies to honor the agreement through the process. According to Öztokat (2005, p. 75), the subject who equipped with the four conditions ‘desire, obligation, power, and knowledge’ gets ready to act as a result of forwarding by the sender. However, it is not expected that all these four conditions will be expressed at the word level. Sometimes, we can see that two of them are enough to prompt the subject. Accordingly, after gaining the necessary modalities such as /wanting to do/, /knowing how to do/, /being able to do/, and /having to do/, the subject gets ready to move to the next stage.

At *the competence stage*, the subject is in the process of realizing the action according to the agreement made with the sender. For Günay (2002, p. 84), the text begins with the competence stage. The subject who believes that all modalities such as ‘being able to do, knowing to do, wanting to do, having to do’ are in himself takes action in real terms. In this case, after completing the deficiencies in the previous section, the subject (the subject of doing) is ready to act. Now, it is time for the subject to fulfill the given promise to the sender at

the contract stage. That is, the subject of doing has to activate /doing/ modality here. At this point, the triadic interaction among the three actants (helper, subject, and anti-subject) emerges on the performative axis. The subject should know or realize whether he needs help during the action, and if necessary he should ask help from his helpers. In other words, the helpers can help the subject to actualize his aim as long as he asks help from them on the performative axis. That is, it may be possible to fail to notice some of the deficiencies during the competence process, and realize them at this stage later on. In this case, the subject can cover up his deficiency by the support of his helpers situated on the same axis. However, it is necessary to remember the anti-subject as a threat risk for the subject as the subject has a close interaction with the anti-subject on the performative axis. That situation is risky because of the presence of the opponents on the same axis. In this case, the subject should be careful to distinguish the real helpers from the opponents. This attitude of the subject protects him from the opponents and their tricks.

Finally, here is the visualization of the modalities used in the theory of semiotics together with the semantic axes proposed by Greimas in the actantial schema provided before:

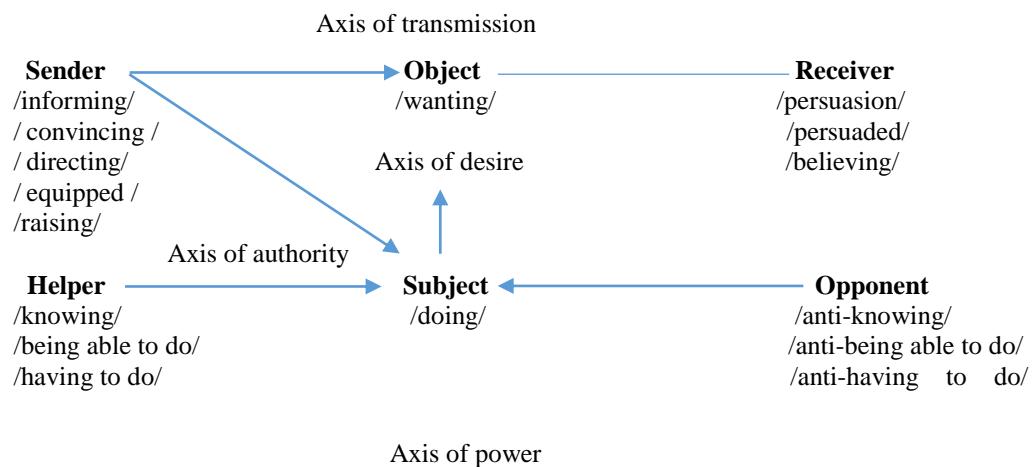


Figure 4.4: Presentation of modalities on Greimas's actantial schema

First of all, the sender should inform and convince the subject of the work, and then makes the subject do the work. All these processes take place between the sender and the subject on the *axis of authority* where the sender has an authoritative role. This axis is the first axis where the initial contact starts between the sender and the subject for an agreement. If the sender manages to

provide the necessary modalities for the subject, the agreement will actualized on that axis. If not, the agreement will not become the part of the activity which affects the improvement of the narrative negatively.

The agreement between the sender and the subject can take place in two ways. It happens either the oppression of the sender or the desire of the subject which situated on the *axis of desire*. Here, the subject is informed by the sender and convinced to take action. The task of the subject is to examine the convenience of his skills and tools that he will need to realize the agreement on the desired axis. If not, the subject has to take the necessary precautions to get ready for the mission. From the point of the subject, the existence of the /wanting/ modality in the subject has a vital role in the success of the action. That is, many actions, which are lack of the /wanting/ modality, can be resulted in tragedy. When the subject overcomes his deficiencies, he also gains the /to be able to do/ modality that makes him self-sufficient to actualize the agreement on the axis of desire. The subject will encounter both difficulties and facilities in this performative process. In this case, the problematic situation that the subject encounters stand for the opponents; whereas, the facilities that the subject faces with stand for the helpers in the actantial schema.

There is an end, which is closely related to the last part of the schema, is waiting for the subject whether he manages to reach the object of value or not. This situation takes place on the *axis of transmission* where the subject judged for his actions. During the evaluation process, the subject must /inform/, /convince/, and /believe/ the sender about the results of his acts. If the subjects manage to convince the sender by providing the stated modalities above, then he will be rewarded. If not, the subject will be punished by the sender.

4.2.2.5 Narrative Level Analysis

In this section, Orwell's *Nineteen Eighty-Four* narrative will be analyzed in the light of the stated information related to the segmentation, actants, narrative programmes, and modalities above. The logical sequence and procedure to follow throughout the analysis will be explained as follows to make the analysis process comprehensible:

1. Divide the narrative into main segments.

2. Find out macro (basic) narrative programmes which form the main segments.
3. Identify sub-narrative programmes that support the constitution of both segments and basic narrative programmes.
4. Analyze both basic and sub-narrative programmes with their contrarieties (if any) on the actantial schema
5. Reveal the actants with their modalities within the scope of the stages of the narrative programme.

The segmentation has a great significance to actualize a detailed and consistent analysis of the narrative. Therefore, the given priority is to divide the text into main segments. Accordingly, Orwell's narrative can be divided into three main segments:

Table 4.28: Basic segments of *Nineteen Eighty-Four* narrative

First segment:

The general state of the country and its people after the revolution; the political responsibility that the revolutionary Party takes over; within this responsibility, the concrete steps are taken by the Party administratively; are provided in the segment. Also, this segment provides a general point of view regarding the revolutionary Party, its political preference and regime, and the society. Here, all these situations are tackled from the standpoint of the Party and the society. So, the segment refers to the general condition of Oceania, its community, the situation of people, the position of the Party and its ideology.

Second segment:

The attitude of individuals with opposing views against the social, economic, and political implementations of the Party rise to the prominence. The struggle of the opponents who desire to unite and actualize a counter-revolution in the country in order to get rid of the current Party's oppression; the individual attempts to demolish the Party's power to change the political regime of the country; in response to the attacks, the methods and practices that the Party has developed against the opponents are issued in this segment. In this frame, the section includes the individual acts against the revolutionary Party, and all the acts and practices are taken from an individual point of view.

Third segment:

Facing the endless power and reality of the revolutionary Party; the evaluation of the individual acts against the Party; the punishment of the opponents by subjecting them to the transformation process; the proven of the Party's superiority and invincibility emerge in this segment. Moreover, the segment handled the fate of people who think to take a stand against the Party.

Accordingly, the first segment conveys the general situation of the Party, Party members, country, and the society after the revolution. In general, this section emphasizes the situational and intellectual approach because within the scope of the ideology of the Party, pre and post-revolutionary times, the state of people and Party members, and their living condition are stated. For these reasons, this part of the narrative will be handled as a dominant part which reflects the views and ideology of the Party, and the process of its political development within its ideological borders:

The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the

Ministry of Plenty, which was responsible for economic affairs (6). In the Records Department, where Winston worked, they were dragging the chairs out of the cubicles and grouping them in the centre of the hall, opposite the big telescreen, in the preparation for the Two Minutes Hate (12). The programmes of the Two Hate Week varied from day to day, but there was none in which Goldstein was not the principal figure. He was the primal traitor, the earliest defiler of the Party's purity (14). Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters and on the wrapping of a cigarette packet - everywhere. Always the eyes watching you and the voice enveloping you (31). In the Party histories, of course, Big Brother figured as the leader and guardian of the Revolution (41). The telescreen received and transmitted simultaneously. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. But at any rate they could plug in your wire whenever they wanted to (5). It was terribly dangerous to let your thoughts wander when you were in any public place or within range of a telescreen (71). No one who had once fallen into the hands of the Thought Police ever escaped in the end. They were corpses waiting to be sent back to the grave (87). *Thoughtcrime does not entail death: thoughtcrime Is death* (33). The sacred principles of Ingsoe. Newspeak, doublethink, the mutability of the past. The past was dead, the future was unimaginable (31).

The Party, its power, ideology and political view dominate the narrative in the first segment. Also, by way of governing the country, political apparatus that they put into practice, and institutionalized structure of the Party stress the primary purpose of the Party. The segment shows the strategy of the revolutionary Party for a specific social transformation. Accordingly, the Party, its ideology (centralized authoritarian regime), subservient Party members, Big Brother, Thought Police, Newspeak, tele-screen, and wars are the prominent administrative tools observed in this segment.

In the second segment, the actions of those who are against the Party and its ideology reflected in the first segment are dominant as individuals. Party's rules and prohibitions are violated by the opponents. For example, although Winston Smith is one of the Outer Party members, he flouts the rules of the Party by having forbidden love with another Party member Julia. Moreover, they rebel against the Party and try to get in touch with the Secret Organization's members and their leader Goldstein. These are some of the critical incidents burst into prominence in the second segment:

I love you (124). At the sight of the words *I love you* the desire to stay alive had welled up in him, and taking of minor risks suddenly seemed stupid (125). But the physical difficulty of meeting was enormous. Whichever way you turned, the telescreen faced you (126). It was not safe to go near her

until some more people had accumulated. There were telescreens all round the pediment (131). ‘You thought I was a good Party member. Pure in word in and deed. It’s the bloody thing that does it’ (139). It was merely one symptom of her revolt against the Party (141). That was the force that would tear the Party to pieces. He pressed her down upon the grass, among the fallen bluebells (144). Their embrace had been a battle, the climax a victory. It was a blow struck against the Party. It was a political act (145). She hated the Party (151). They talked of engaging in active rebellion against the Party, but with no notion of how to take the first step. Even if the fabulous Brotherhood was a reality, there still remained the difficulty of finding one’s way into it (175). It had happened at last. The expected message had come (181). ‘We believe that there is some kind of conspiracy, some kind of secret organisation working against the Party, and that you are involved in it. We want to join it and work for it. We are enemies of the Party (197). To our leader: To Emmanuel Goldstein’ (198).

Accordingly, in contrast to the first one, many things that remained in the intellectual plane turn into action in the second segment. As a human being, Winston’s human needs, and the struggle of meeting these needs come to the fore. Despite the prohibitions of the power, Winston has an affair with beloved Julia. Moreover, this affair is a rebellion against the Party’s imposition for them, so whatever they do, and whenever they manage to be together they do everything to protest the Party, its regime, and ideology. However, Winston is not satisfied with his acts, and he desires to meet and involve with other opponents. He manages to meet one of the Inner Party members O’Brien to make his dreams about the counter-revolution come true. So, Winston, who is of the opinion that O’Brien is a pro-Goldstein, starts out to join Goldstein’s organization to be able to initiate a new revolution against the ruling Party. In this case, everything based on the thoughts in the first segment turns into the performative act in the second segment.

The third segment is the evaluation of the first and second segments. The thoughts in the first segment, the acts in the second segment, and the evaluation and punishment in the third segment come to the forefront. Accordingly, the transformation of the opponents who are accepted as thought criminals, and the process of their punishment is in the forefront in this section:

He did not know where he was. Presumably he was in the Ministry of Love. Since he was arrested he had not been fed (259). The boots were approaching again. The door opened. O’Brien came in (273). The confession was a formality, though the torture was real (275-276). Their real weapon was the merciless questioning that went on and on, hour after hour, tripping him up, laying traps for him, twisting everything that he said, convicting him at every step of lies and self-contradiction (277). ‘For seven years I have

watched over you. Now the turning-point has come. I shall save you, I shall make you perfect' (280). 'You are a flaw in the pattern, Winston. You are a stain that must be wiped out. We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him. We make him one of ourselves before we kill him (291-292).

The narrative programmes and actantial schemata will be formed according to the segments identified while carrying out the analysis process in the narrative structure. These segments require to be arranged systematically. It is possible to create a single schema for each of the basic segments which reflects a part of the study. However, we will move beyond it and try to reach an actantial schema for each main and sub-segments.

The articulation of each sub-narrative programme contributes to the formation of the basic narrative programmes, and the articulation of each basic narrative programmes supports the production of the stated segments above. In the end, the articulation of these segments based on the stated macro (basic) and micro (sub)-narrative programmes contribute to the narrative to become a meaningful whole. Here are the analysis of both basic and sub-narrative programmes, the actants, and the modalities which have a significant contribution to the formation of the text:

1st Segment (S1): The first segment concerns explicitly about the Party, its revolution, the results of the revolution, and the reflections of it on society in general. Though the pre-revolution period is not the primary focus, there are many hints and ideas, which reveal the combat between the Ingsoc and the capitalists, stated about the period, and the narrative is pertinent to the period after the struggle of the Party against the capitalists. The text demonstrates how the Party penetrates Oceania after succeeding at coming to power alone thanks to the revolution. Here, the social dimension in the country is considered on a preferential basis regarding the rapidly changing living conditions that lead social injustice by which all people whether the Party members or the proletariat are influenced adversely. These given statements in the text outline how the ruling power governs the country and people with a sense of the rule. In conclusion, the revolutionary group (Ingsoc) has managed to defeat the capitalists and seized power in the country. The success also brought a tremendous political responsibility to the Party. Because of this responsibility of

the Party, we consider appropriate to handle the basic narrative programme according to the current situation of the Party in this segment.

At this point, the identification of the narrative schemata in the first segment, and interpretation of them will be within the context of *subject/object* opposition:

S1/BNP-01a: [Segment 1: (S1) / Basic (macro) narrative programme-01a: (BNP-01a)]. According to the basic narrative programme of the first segment; as a result of the revolution, the acquired political responsibility of the Party (sender) asks the Party (subject) to govern (receiver) Oceania (object) by the Ingsoc principles. The representation of the components of the actantial schema according to the first basic narrative programme as follows:

Sender (S_n): Political responsibility
 Subject (S): Party
 Object (O) = Object of value (vO): Oceania
 Receiver (R): Govern / not govern
 Helper (H): Big Brother, Party members
 Opponent = Anti-subject (aS): Opponents

[Sender (S_n), Subject (S), Receiver (R), Object (O) or Object of value (vO), Helper (H), Opponent or Anti-subject (aS)]

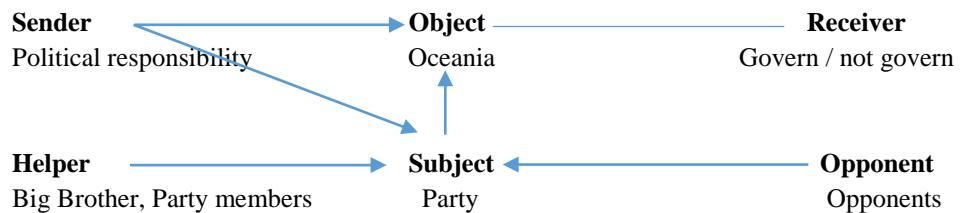


Figure 4.5: S1/BNP-01a

The situation in this actantial schema is closely related to the *Party* as a subject that takes control of the country by accounting for the capitalists. The Party, who destroyed the socio-economic and political order by the insurrection, has also taken a serious political responsibility. In this case, the responsibility (S_n) forces the power (S) to rule (R) the country (vO) in compliance with the rules and objectives of Ingsoc which has the feature of being an agreement between the sender and the subject. In this schema based on the first basic narrative programme, everything takes place within the context of the given narrative

schema and its actants above. Considering the situation of the sender as an actant, it is possible to say that the sender who has a significative function in the schema does not have to be a real person because the actants in semiotics can be both abstract and concrete. For example, both the subject and anti-subject are concrete; whereas, the sender is abstract in this actantial schema.

The *subject* reached its goal with the actual revolution. However, the act of the subject disturbed the availability of the present conditions and the order of the country that lays a burden on the subject. For this reason, the subject is the one who can only overcome this situation with a better regime. However, there is a serious problem according to the receiver as an actant in the schema. Accordingly, it is also a matter of *not governing* the country efficiently by the specified goals. In this case, the success of the subject depends on its preference, and lunges, and the power of its opponents. If the subject manages to adhere to the contract and can hold the value object, the schema will be successful ($S \wedge vO \vee aS$). Otherwise, both the subject and the sender will be frustrated, and the contract between the sender and the subject will become meaningless ($S \vee vO \wedge aS$).

In the narrative, it is possible to observe that the Party is not the one as it was before the revolution because it completely changes its way from its socialist line to the authoritarian. When the rigid and oppressive political and administrative applications of the Party taken into consideration in the country, it is possible to observe that the subject does its work, and it does not take its responsibility very well. Although there are dissenters (aS) in the schema, the power knows well how to silence and suppress them. So, the success of the schema for the realization of the agreement between the sender and the subject is proved by the struggle of the subject. As it is understood from the identified quote below, the completion of the schema is positive ($S \wedge vO \vee aS$):

They were the homes of the four Ministries between which the entire apparatus of government was divided (6). ‘Who controls the past,’ ran the Party slogan, ‘controls the future: who controls the present controls the past’ (40). Or perhaps the thing had simply happened because purges and vaporisations were a necessary part of the mechanics of government (53). The ideal set up by the Party was something huge, terrible and glittering- a world of steel and concrete, of monstrous machines and terrifying weapons- a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually

working, fighting, triumphing, persecuting- three hundred million people all with the same face (85). In the end the Party would announce that two and two made five (92).

The *modal profile* of the subject includes /wanting/, /knowing/, and /being able to do/ modalities as well as having /having to do/ modality due to its revolutionary act. It is significant not to forget about the success of the subject that is intimately connected to the /being able to do/ modality which is completed by the assistance of the subject's helpers in the schema. Also, the subject has gained its political power intentionally which reflects the main reason to have /wanting/ modality here. However, the situation is not the same as the /having to do/ modality because of the subject's obligations. As a result of the revolution, the subject put itself in an awkward position at the same time because it has a severe obligation such as managing to rule the country appropriately. For this reason, the /having to do/ modality emerges in the schema as well. Since the subject of doing has three essential modalities such as /wanting/, /knowing/, and /being able to do/, it keeps to the contract through the narrative. As it can be understood from the quotations, although the subject emerged with a moderate socialist structure initially, it changed this political view immediately after the revolution. Instead, the subject develops an authoritarian insight and improves its management style and tools which reveals that the subject fulfills its responsibilities in the country.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative by the actants, their acts, and the modalities they obtain:

Table 4.29: S1/BNP-01a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The political responsibility (sender) convinces the Party (subject). /persuasion/	On the one hand, the subject wants /wanting/, on the other hand, it has to /having to do/. Knows what to do /knowing/. Completes /being able to do/ modality by the helpers.	The subject captures the country with the revolution /doing/, and determines new principles and aims.	The subject fulfills its political responsibilities by governing the country according to its principles. The subject is successful. /rewarding/
(+)	(+)	(+)	(+)
Result: $S \wedge {}_vO \vee {}_{aS} =$ The subject is successful because of the completeness of the modalities at the competence and performance stages.			

In this segment, the /wanting to do/, and /having to do/ modalities at the competence stage direct the subject to govern the country. The subject actualizes its acts, and finally, it manages to be recognized politically throughout the practice. By this way, its regime and political applications based on the new Ingsoc principles strengthen gradually.

S1/BNP-01b: The schema above can also be interpreted differently because in a semiotic analysis if there is an opponent or anti-subject in the actantial schema, it is possible to evaluate the same schema regarding its hinderer (${}_{aS}$). So, this time the new actantial schema will be formed with regard to the opponents in the previous one. These are the ones who are exposed the severe suppression of the Party. They want to unite and actualize a new counter-revolution to lead a life with dignity because of the tyrannous practices of the Party:

(S_n): Future anxiety

(S): Opponents

(${}_vO$): Governance of Oceania

(R): Take over / not take over

(H): Pro-opponents

(${}_{aS}$): Party

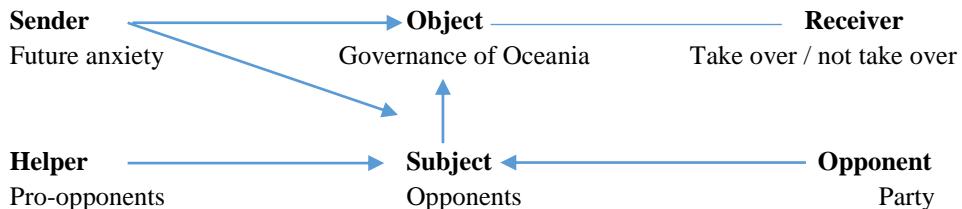


Figure 4.6: S1/BNP-01b

Future anxiety (S_n), which is developed out of the maladministration of the ruling Party (aS), galvanizes the opponents (S) into action. Here, the sender asks the subject to capture (R) the value object which is in the hands of the Party. It is the agreement between the sender and the subject in this new situation. When the subject fulfills the contract, the opponents will manage to take over the governance of Oceania, and as a result, the county will be a safer place for people:

He was the primal traitor, the earliest defiler of the Party's purity (14). He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the state. The Brotherhood, its name was supposed to be (16). DOWN WITH BIG BROTHER (21). If there was hope, it *must* lie in the proles, because only there, in those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated (80).

However, it does not seem easy because of the Party's firm institutional structure, its mode of rule, and strict management tools that the Party uses efficiently to defend itself from the ones who have opposing ideas against the Party and its regime. Accordingly, in this actantial schema (S1/BNP-01b) which is formed against the previous one (S1/BNP-01a) the subject cannot shirk the duty due to the Party's cruel practices against them. So, the subject cannot fulfill the agreement and separated from the object value ($S \vee vO \wedge aS$).

According to Greimas's narrative programme stages, here is the representation of the transition process of the narrative regarding the actants, their acts, and the modalities they obtain:

Table 4.30: S1/BNP-01b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Future anxiety (sender) convince the opponents (subject) to seize power. /persuaded/	The subject wants /wanting/ to capture the power. Due to the future anxiety, this is compulsory /having to do/. However, the subject does not know the helpers /not knowing/ and cannot benefit from them. So, the subject is lack of /being able to do/, and /knowing/ modalities. /not knowing/ /not being able to do/	The subject is unable to take any actions against the ruling Party. /not doing/	The subject cannot take over the governance of Oceania. So, he is penalized. /punishment/
(+)	(-)	(-)	(-)
Result: $S \vee vO \wedge aS$ = The subject fails because of the incompleteness of the modalities at the competence stage.			

Though the subject has /having to do/ and /wanting to do/ modalities, it is not enough for the completion of the schema successfully. It is an obligation for the subject because of being forced by the deteriorating political facts in the country. He does not like the regime of the Party because of the oppressive sense of rule. Therefore, all that remains is a counter-revolution to overcome this situation in the country. However, overcoming such situation does not seem possible with /having to do/ and /wanting/ modalities that the subject has because he does not know how to realize the contract. Also, he does not know his supporters to unite. Therefore, because of the missing modalities /knowing/ and /being able to do/, the subject falls ($S \vee vO \wedge aS$) that increases the power of the Party in the schema ($S \vee vO \wedge aS$).

The narrative can be evaluated in a single segment as it has been handled before in the basic narrative programme (S1/BNP-01a) in which the political responsibility asks the Party to rule the country by the new Ingsoc's doctrines. This narrative programme can be analyzed as a basic segment alone. However, the subject needs to overcome the following obstacle to accomplish the task given by the sender. The obstacle here is the opponents in the schema which mean that there is an endless struggle between these two groups that cannot be isolated from its history as the situation has a background. That is, the way things turn out in the first narrative programme (S1/BNP-01a) depends on the incidents in the other programmes. In this respect, there must be other (sub) narrative programmes which will support the current situation of the basic narrative programme above. In this context, it is possible to refer various sub-narrative programmes in which different actants take place. So, the continuity of the basic narrative programme (S1/BNP-01a) depends on the continuation of sub-narrative programmes in the text as follows:

S1/SNP-01a: [Segment 1: (S1) / Sub (micro) narrative programme-01a: (SNP-01a)]. Considering the real cause of the political responsibility that the Party has undertaken, it requires touching upon the revolution which Ingsoc and its supporters executed against the capitalist government because it is his revolution that the Party has had to take on the political responsibility. Accordingly, searching for the new deal in the country against the exploitation of the capitalist system (sender) wants Ingsoc supporters (the subject of doing)

to rescue the Oceanian society (object of value) from the terrible situation they are in:

- (S_n): Seeking new political and social order
- (S): Revolutionary Ingsoc opponents
- (_vO): Oceanian society
- (R): Rescue the society in the terrible situation / not rescue
- (H): Pro-Ingsoc against the capitalist system
- (_aS): Capitalists

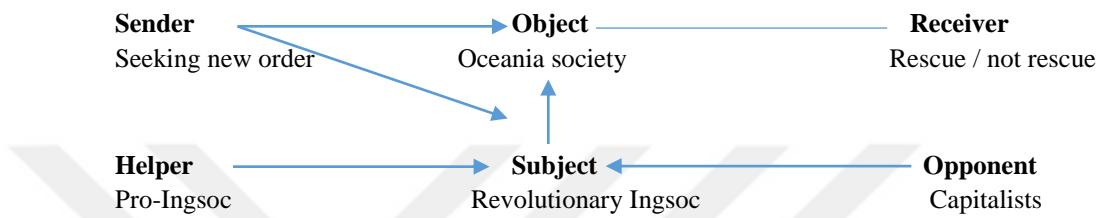


Figure 4.7: S1/SNP-01a

Although the narrative programme in the schema is not explicitly stated in the text, but given by the hints implicitly, it bears the qualification of being a historical sub-schema which contributes favorable eventuation of the basic narrative programme in the first segment (S1/BNP-01a). It is significant because as a result of the positive completion of this schema (S1/SNP-01a), Ingsoc's supporters manage to take over the political power of capitalists that gives socialists a chance to rule the country:

Before the glorious Revolution, London was not the beautiful city that we know today. It was dark, dirty, miserable place where hardly anybody had enough to eat and where hundreds and thousands of poor people had no boots on their feet and not even a roof to sleep under. Children no older than you are had to work twelve hours a day for cruel masters. There was also something called the *jus primae noctis*, which would probably not be mentioned in a textbook for children. It was the law by which every capitalist had the right to sleep with any woman working in one of his factories (83-84).

The revolutionary opponents, who are in the state of the subject of the schema, were disturbed by the regime of the capitalists in the past because the bourgeoisie made no compromises their high living standards while people were struggling with hunger and poverty. Moreover, they sustained the exploitation of Oceanian society to raise the standards and gain more strength. In this situation, the disturbance of socialists put them into seeking a new social and

political order in the country. Within this aim, seeking a new order (S_n) asks the revolutionary opponents (S), who organized under the roof of Ingsoc, to rescue (R) the Oceanian society (vO) from the wicked situation.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative regarding the actants, their acts, and the modalities they obtain:

Table 4.31: S1/SNP-01a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Seeking a new social and political order (sender) of socialists who fed up with the oppression of capitalists convinced the subject. /persuasion/	The subject points out revolution to rescue the society from the problematic situation /knowing/. By the support of its helpers, /being able to do/ modality is also completed.	The subject can take action against the capitalist regime. /doing/	The subject manages to rescue the society from the capitalists and seizes power. /rewarding/
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The agreement between the sender and the subject at the initial stage is realized as a result of the usage of modalities such as /informing/, /persuading/, and /directing/. The next behaviors of the subject will take shape accordingly. At the competence stage, the subject manages to gain the necessary modalities such as /wanting/, /knowing/, and /being able to do/ to act. The subject succeeds in attaining the aim of the schema in the end ($S \wedge vO \vee aS$) for the totality of the modalities in the competence process. In brief, the revolutionary forces manage to abolish the capitalist regime in Oceania to put socialist regime into practice.

S1/SNP-01b: Since the anti-subject (capitalists) represents a group of people in the schema above, it is possible to evaluate the situation of capitalists as a subject in the new schema. Although the situation is not stated clearly in the narrative, the position of capitalists as a subject with reference to the previous schema (S1/SNP-01a) can also be observed. In this new actantial schema, the capitalists are the subject; whereas, the revolutionary Ingsoc is the anti-subject. The present socio-economic and political structure that the capitalists established (S_n) wants capitalists (subject) to protect (R) their system (vO):

(S_n) : Present socio-economic and political structure

(S) : Capitalists

(vO) : Capitalist system

(R) : Protect / not protect

(H) : Pro-capitalism

(aS) : Revolutionary Ingsoc

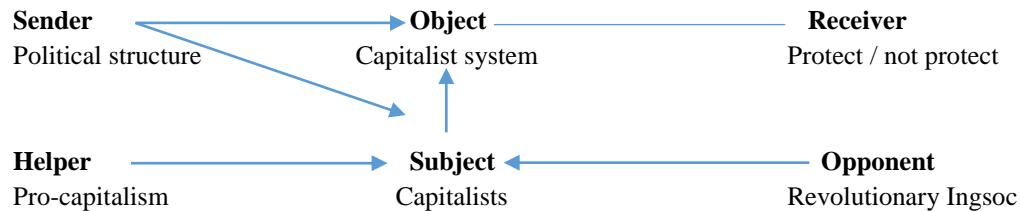


Figure 4.8: S1/SNP-01b

The actants in both schemata (S1/SNP-01a, S1/SNP-01b) are the actants of the capitalist period before the revolution, and all the incidents in both schemata belong to the pre-revolution period. The agreement between the sender and the subject in this schema is to protect the object value of the subject. During the struggle, the ones who support the existing capitalist system are the helper of the subject; whereas, Ingsoc's supporters are against them which represents the conflict in the schema between these two subjects. In this case, if the subject fulfills the contract with the sender, it will be able to be together with its value object ($S \wedge vO \vee aS$). Otherwise, the subject will fall apart from the object of value and let the socialists get it ($S \vee vO \wedge aS$).

It is understood that the subject does not together with the value of object since the first segment of the narrative mentions a victory as a result of a successful counter-revolution against the capitalists. So, the opponents take the value object from the subject which supports the identified actantial schema above (S1/SNP-01b). As the schema has ended ineffectively due to the failure of the subject, it supports the favorable completion of the basic schema (S1/BNP-01a).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.32: S1/SNP-01a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The social and political structure that the capitalists have formed /sender/convinced the subject to protect the system. /persuasion/	The subject who wants to protect its system /wanting/, knows how to protect the regime /knowing/. However, as there is not enough help by the supporters /being able to do/ the schema cannot be completed. /not being able to do/	The subject is not able to take action against Ingso. /not doing/	The subject cannot manage to protect its regime. /punishment/
(+)	(-)	(-)	(-)
Result: $S \vee_v O \wedge_a S$ = The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.			

Considering the modal situation of the subject, the subject has only /wanting/ and /knowing/ modalities which are not enough to protect their system from the opponents because of the lack of /being able to do/ modality. The deficiency of the modality is the main reason for the failure of the subject in the schema.

S1/SNP-02: Another sub-narrative programme which supports the basic programme of the first segment (S1/BNP-01a) can also be made. There is no explicit information about the new schema in the narrative, but it can be deduced from the acts of the Ingso defenders. In the narrative, the Party has already completed the process in this schema just after the revolution. Otherwise, if the Party did not complete this process positively, we could not mention the basic narrative schema of the first segment (S1/BNP1a). As it is stated in the basic narrative schema, the Party successfully fulfilled its power after the revolution against capitalists. However, a significant urgency comes insight. It is the necessity of political structuring to verify its power and existence all around the world. The revolutionaries will be able to sustain their existence, and they will be able to manage all institutions and the people in the country thanks to the political structure and institutionalization. Accordingly, the requirement of proving its political existence and legitimization of the revolution in both national and international arenas (S_n) oppresses the revolutionist Ingso supporters (S) to gain a sound political character and authority (vO). This situation is also closely related to the future of the

revolutionist Ingsoc, and its supporters who desire to keep the political power in Oceania:

(S_n): Requirement of being recognized politically

(S): Ingsoc's supporters

(_vO): Political authority

(R): Gain / not gain

(H): Big Brother, Party, Institutions

(_aS): Opponents

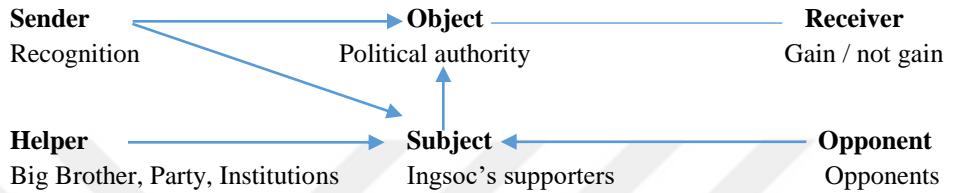


Figure 4.9: S1/SNP-02

The British socialists, who have taken power by the revolution, are in need of attaining its political identity and authority to actualize political affiliations with other countries. Otherwise, the functionality of the basic narrative programme (S1/BNP-01a) is impossible. For this reason, the realization of the basic narrative programme (S1/BNP-01a) depends on the positive actualization of the sub-narrative programme stated here (S1/SNP-02). Accordingly, the subject has to have its political authority and legitimize its revolution. Otherwise, the subject does not have a political voice, and it cannot become effective politically. The capitalists had socio-economic, and political power as they had managed to complete their institutionalization process properly ($S \vee vO \wedge aS$) before the revolution. However, the revolution realized by the socialists causes capitalists losing their power which makes this schema close positively for the subject ($S \wedge vO \vee aS$):

He tried to remember in what year he had first heard mention of Big Brother. He thought it must have been at some time in the 'sixties, but it was impossible to be certain. In the Party histories, of course, Big Brother figured as the leader and guardian of the Revolution since its very earliest days (41).

As a result, the subject becomes involved in the formation process to gain its political power and identity with its helpers. The revolution is completed by taking the necessary steps for institutionalization. The group of Ingsoc under the leadership of Big Brother is politically institutionalized with the foundation of

the Party. The Party sets its new objectives within the frame of Ingsoc principles and forms its legislation and executive organs for efficient management. By these acts, Ingsoc and its supporters managed to form its political authority with the existence of the Party. In this regard, the Party (Ingsoc) gets into socio-economic and political actions to gain more power.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative considering the actants, their acts, and the modalities they obtain:

Table 4.33: S1/SNP-02's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
After the revolution, the necessity of being recognized politically (sender) convinced the subject. /persuasion/	The subject desires to establish its political authority /wanting/, and knows how to do it /knowing/. By the help of the supporters, it has /being able to do/ modality.	The subject acts appropriately to gain its authority /doing/.	The subject gains its recognized with its political power /rewarding/.
(+)	(+)	(+)	(+)

Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.

The situation is not stated directly in the text. However, just after the revolution, the revolutionists must have realized significant steps such as institutionalization, determination of its principles and goals to validate its political existence in the country. On the other hand, neither could the Party, nor the political power in the narrative would exist. Considering the modal situation in this schema, the /knowing / and the /being able to do/ modalities are in the subject which enables it to gain its political power and identity to lift its managerial effectiveness in the country. As a result, the schema (S1/SNP-02) is finalized successfully for the Ingsoc and its supporters.

S1/SNP-03: A sub-schema which provides the continuity of the basic schema (S1/BNP-01a) can also be created. The British socialists gained its political identity which led them to be institutionalized politically after the revolution. At present, the next step is to manage and control both the legislative and executive power to rule the country as they wish. Therefore, the desire of the British socialists to constitute an authoritarian regime in the form of a socialist

structure (S_n) asks the Party (S) to be structured (R) within the scope of the principle of the unity of power:

(S_n): The desire of constituting an authoritarian regime

(S): Party

(vO): Unity of power

(R): Structured / not structured

(H): Party, Ministries

(aS): Opponents

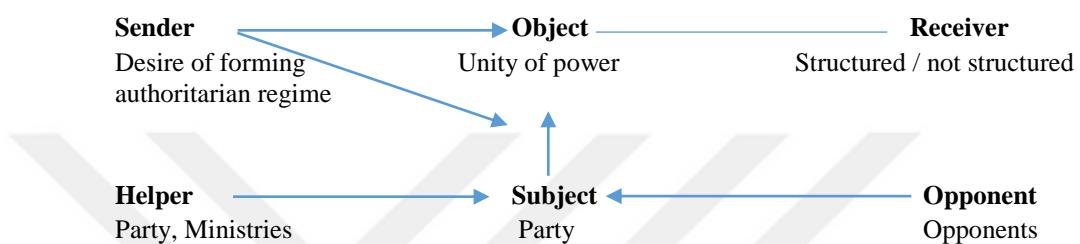


Figure 4.10: S1/SNP-03

Initially, the Party went into the effort of a formation process with the principle of social equality due to the oppressive manner of the capitalist regime, and as a result, Ingsoc emerged to defeat the capitalists. However, later, the initial goal of Ingsoc has changed after gaining the political power. At present, the future of Oceanian society is no longer in question, but the future of the Party has the priority. For this reason, the subject tries to form its regime based on the totalitarianism. So, it can be said that there is a contradiction between *being* and *seen* as a result of the inconsistent behavior of the Party. In this context, the subject gets into the act of structuring the unity of power for its interests, but not Oceanians.

The subject has its object of value thanks to the support of its helpers, and it takes control of the country through its legislation and Ministries which apply these legislations ($S \wedge vO \vee aS$):

They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs (6). If the Party could thrust its hand into the past and say of this or that event, *it never happened* - that, surely, was more terrifying than mere torture and death? (40). ‘Who controls the past,’

ran the Party slogan, ‘controls the future: who controls the present controls the past’ (40).

Everything done in the country is just to strengthen the Party’s political power due to the act of the establishment of the regime. The Party ignores the privacy of people to actualize its dream. In addition, it devastates and changes all the known facts according to its benefits by the acts of the perception operations. Politically, the Party imposes an authoritarian central administration instead of a multiple democratic administration in the country which underlines that the Party’s regime is based on the unity of power which stands for the exercise a firm hand.

According to the stages of Greimas’s narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.34: S1/SNP-03’s actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of establishing an authoritarian regime (sender) convinced the subject. /persuasion/	After the revolution, the subject wants to create a style of management based on the unity of power to increase its power and pressure /wanting/. So, the subject has already testified its knowledge and power with the revolution /knowing/ and /being able to do/.	The subject acts properly to determine its regime /doing/.	The subject manages to establish its regime based on the unity of power /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS$ = The subject is successful because of the completeness of the modalities at the competence stage.			

In this schema, the subject has /knowing/ and /being able to do/ modalities to be able to form a dictatorial regime. Although there are opponents in this schema, they are passivated by the power. Therefore, the subject concludes the schema affirmatively as a unique force, and it supports the continuation of the basic narrative programme (S1/BNP-01a) positively.

S1/SNP-04: The subject inaugurates the anti-democratic management process based on the unity of power by the realization of the schema above (S1/SNP-03). It also requires another sub-narrative programme for the continuation of the basic narrative programme (S1/BNP-01a) because it has been realized that everything takes place in the hierarchy from top to down in the style of the

authoritarian regime. The realization actualizes as a result of ordering within the stated hierarchy.

First, the subject identified its management style in Oceania by putting the sub-narrative programmes (S1/SNP-01a, S1/SNP-02, S1/SNP-03) into practice positively. The Party has managed to gain an authoritarian structure, and it never recognizes any other political power other than itself due to the positive completion of these programmes. As a natural consequence of it, the vertical management style has emerged in which the chain of command is dominant. Individuals are wholly ignored by being pushed out of the system because the priority is given to the benefits of the power instead of individuals in the oppressive management system of the unique power. Therefore, individuals are seen as the servants of the system which the Party has created within the framework of Ingsoc principles. At this point, those individuals (public officers) are only the pawns used by the power for the continuation of the regime. So, because of its political structure, the ordering function which dominates the text can be expressed as follows:

Big Brother → Party → Ministries → Officers (Inner Party members → Outer Party members).

Accordingly, all Party members serve for the improvement of the Party and its ideology properly within the stated ordering function. In this case, Big Brother and the Party (S_n) command the officers (S) to perform (R) all the orders and tasks ideally:

- (S_n): Big Brother, the Party
- (S): Officers
- (vO): Tasks
- (R): Perform / not perform
- (H): Ministries, legislation
- (aS): Challenging living conditions

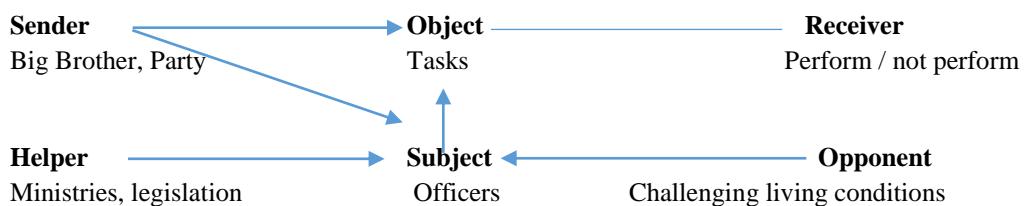


Figure 4.11: S1/SNP-04

The sender who is the sole authority in governing the country asks the subject to perform all the tasks properly to be able to rule the country according to Ingsoc principles. The most important aspect here is the development and strength of the Party, rather than the development of Oceanian society. In this regard, the Party has developed a control mechanism for the subject by dividing the members of the Party into two groups such as Inner Party members and Outer Party members. While the previous one prepares the action plan and makes the appointments, the others implement those plans. In other words, the Inner Party members are in a better position than the Outer Party members regarding their socio-economic conditions and living standards. Civil servants are the ones who have to perform the different tasks in the Ministries that have been tackled at the descriptive level earlier (also see p. 113). Most of these officers do everything for the benefits of the Party, and they are known for their commitment to the Party and its ideology:

A momentary hush passed over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching (13). For a member of the Outer Party received only three thousand clothing coupons annually, and a suit of pyjamas was six hundred (36). And presently some master brain in the Inner Party would select this version or that, would re-edit it and set in motion the complex processes of cross-referencing that would be required, and then the chosen lie would pass into the permanent records and become truth (52-53). Everyone kept asking you for razor blades. There had been a famine of them for months past. At any given moment there was some necessary article which the Party shops were unable to supply (57). In principle a Party member had no spare time and was never alone except in bed. It was assumed that when he was not working, eating or sleeping he would be taking part in some kind of communal recreation (94).

The Ministries and legislation are the supporters to which the subject affiliated while they are performing the tasks. However, living conditions in Oceania become difficult, and the people, even if the officers who work for the Party, have to work and live in poverty. The situation, in which the Outer Party members are, forces them not to do the given tasks for the Party because the poor living conditions always keep them busy with the thoughts, and prevents them from doing their jobs. For these reasons, the challenging living conditions of the Outer Party members emerge as the anti-subject that directs them to think against the ruling power.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.35: S1/SNP-04's actants, modal roles, and transitions

Initial stage		Developmental stage		Final stage
Contract	Competence	Performance	Sanction	
Sender-subject	Subject-subject	Subject-object	Subject-sender	
Big Brother and the Party as the authority convinced the subject /persuasion/.	The subject who works for Big Brother and the Party has to do the given tasks by the authority /having to do/. The subject is informed by the helpers /knowing/ and enables to do all the tasks as the authority wishes /being able to do/.	The subject has to do the work /doing/.	The subject has to manage to realize the tasks appropriately /rewarding/.	
(+)	(+)	(+)	(+)	
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.				

There is no choice for the subject in this schema, though he wants to protest the Party and its regime by not performing the given tasks. So, the /having to do/ modality comes into the forefront in the subject. Besides, the modalities /knowing/ and /being able to do/ of the subject play an essential role for the favorable completion of this schema (S1/SNP-04) which supports the continuation of the basic narrative schema (S1/BNP-01a) positively. The subject must fulfill the given orders since the regime of the Party requires it. Throughout the recruitment process, the Party selects its members regarding the result of an exam which shows the level of intelligence of the test takers. All the selected Party members, whether Inner or Outer, have the capability of performing their tasks appropriately which shows that they have /knowing/ and /being able to do/ modalities together.

S1/SNP-05a: The Party's political responsibility urges that the country have to be managed well as it was stated in the (S1/BNP-01a) schema previously. There are founded institutions to serve that purpose of the Party within the scope of its ideology without facing any obstacles through the implementation process. In this case, the Party (S_n) dictates the law enforcement officers (S) to protect (R)

the Party and its regime (νO) from the opponents (aS) to ensure the continuity of the sovereignty established after the revolution:

S_n): Party

(S): Law enforcement officers

(νO): Regime

(R): Protect / not protect

(H): Party, Ministry of Love

(aS): Opponents

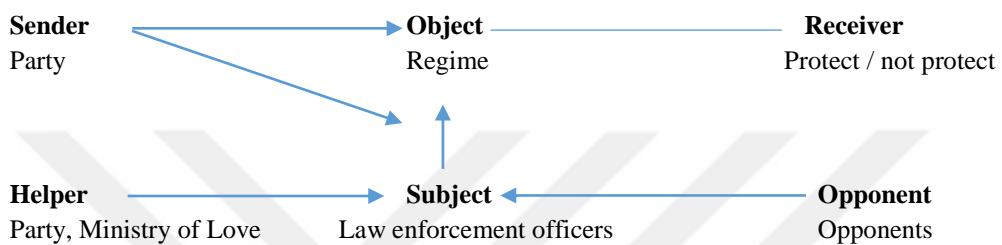


Figure 4.12: S1/SNP-05a

Considering the Party's evolutionary process, the Party has come to the point thanks to the unity of the socialists against the capitalists. They achieved to unite to revolt against the capitalist regime. They managed to come to these days as a result of the solidarity of the socialist opponents which cannot be ignored by the Party. So, as specified in the (S1/SNP-01a) schema, there will be others who dislike the management style of the Party that represents a natural process. The sender who is aware of the danger of this situation has chosen the absolute monarchy as a regime (S1/SNP-03) and kept its value object in its own hands to ensure its security. The agreement between the sender and the subject is for the protection of the regime. The situation also affects the future of the Party and its principles. In this case, the better the regime is protected, the quicker the contract between the sender and the subject will be realized and guaranteed ($S \wedge \nu O \vee aS$). Herein, the most important supporters of the subject are the Party, its constitutive elements, and members. However, the subject is not alone in this schema because of its opponents. There are dissidents such as Winston, Goldstein, and a Secret Organization opposed to the power as a result of the faced obstacles due to the misgovernment style of the Party and the facts of life. The critical point here is that if the law enforcement officers, who are tasked by the Party for the protection of the regime, fail, the object of value will

change hands by which both the Party's and its regime will be imperiled ($S \vee vO \wedge aS$).

It was the police patrol, snooping into people's Windows. The patrols did not matter, however. Only the Thought Police mattered (4). How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time (5). No one who had once fallen into the hands of the Thought Police ever escaped in the end (87). She was not actually a member of the Thought Police, but then it was precisely the amateur spy who was the greatest danger of all (71). That's a first-rate training they give them in the Spies nowadays—better than in my day, even (72). Quite likely the person at the next table was a spy of the Thought Police (71-72).

The Party has to impose an embargo on minds because of being under threat all the time. By this act, the subject enables to take the thoughts under control, and its law enforcement officers such as Thought Police and spies can follow the dissenters who have opposing views against the ruling Party. Oceania turns into such a country that where individuals are kept under surveillance even by the family members. Hence, the right to the privacy and individual rights and freedoms are disregarded to actualize the objective of the Party.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative considering the actants, their acts, and the modalities they obtain:

Table 4.36: S1/SNP-05a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The Party (sender) which has a strong political structure convinced the subject /persuasion/.	The subject who is tasked to preserve the Party's regime has to do the work ideally /having to do/. The subject is an expert in the field /knowing/. Thanks to the helpers, the subject ready to act as desired /being able to do/.	The subject does the work /doing/.	The subject is able to protect the regime /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS$ = The subject is successful because of the completeness of the modalities at the competence stage.			

In the end, the subject achieves to protect the Party, its ideology, and the regime thanks to the existence of the necessary modalities such as /knowing/ and /being able to do/. The subject, who is responsible for the security intelligence of the government, is well-reserved in the field. The existence of this knowledge in the subject gains the /being able to do/ modality at the same time. As a result, the

contract between the sender and the subject in the schema has positively ended which contributes to the continuation of the basic narrative programme of the first segment (S1/BNP-01a).

S1/SNP-05b: The schema above (S1/SNP-05a) can also be considered regarding its anti-subject. This time, the subject will be the opponents of the previous schema; whereas, the anti-subject will be the Party. In this case, the misgovernment style of the Party (S_n) compels the dissidents (S) to unite (R) with other proponents (vO).

S_n): Misgovernment style

(S): Dissidents

(vO): Other proponents

(R): Unite / not unite

(H): Other dissidents

(aS): Law enforcement officers

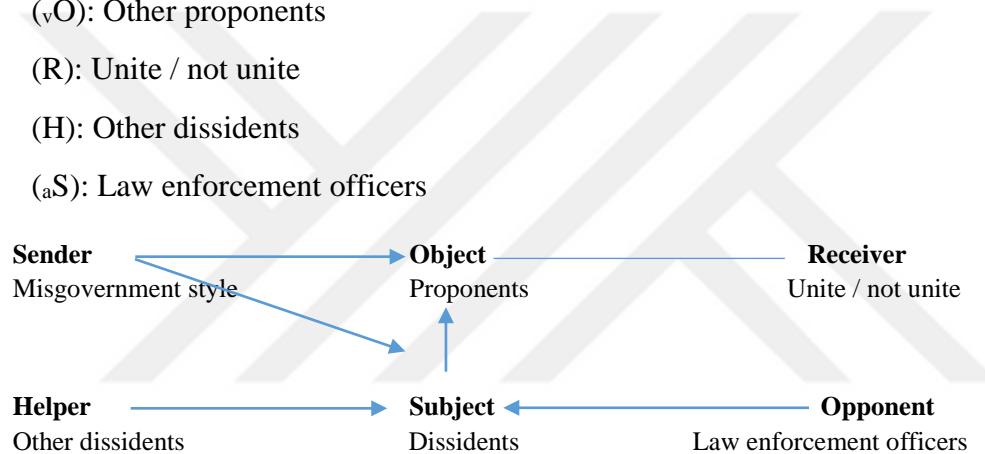


Figure 4.13: S1/SNP-05b

According to the schema, the dissidents, who are the opponents of the basic narrative schema (S1/BNP-01a), are the subject here. The aim of the dissidents here is to put an end to the increasingly worsening management style of the Party. Throughout the rulership of the Party, the people in the country have been looking for the peace and living conditions in the old days. Therefore, the sender asks the subject to find out its object of value to be together. Only then the country will get rid of the dictatorship of Ingsoc and reach more peaceful days. Although the strict control and surveillance in the country, the subject makes an effort to fulfill the agreement with the sender. According to the subject, to terminate the reign of the Party will bring another contra revolution. For this, the first thing to do for the dissidents is to become together with other opponents in the country to gain strength against the Party so that they can realize the purpose. However, that is not easy because everywhere in the

country is full of spies and Thought Police. On the top of that, there are tele-screens that continuously monitor them. In the circumstances, the dissidents have to find each other secretly without being caught by the law enforcement officers to be able to overcome the predicament caused by the Party in the country:

He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, here series, deviations, sprang directly out of his teaching. Somewhere or other he was still alive and hatching his conspiracies (14). Winston's diaphragm was constricted. He could never see the face of Goldstein without a painful mixture of emotions (15). He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the state. The Brotherhood, its name was supposed to be (16). Thus, at one moment Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party and the Thought Police (17). 'I am with you,' O'Brien seemed to be saying to him. (20). All that they did was to keep alive in him the belief, or hope, that others besides himself were the enemies of the Party (20).

Goldstein has been against the perception of Big Brother and his manner of the rule since the very beginning of the revolution because Big Brother has the revolution and Ingsoc principles deviated from their aims which represent the central conflict here. In the beginning, the revolution aimed to rescue the Oceanian people from the colonialist mindset of the capitalists. However, everything has changed just after the revolution. Big Brother, who is a dictator, has deceived his fellow fighters for his ideology, and he has made great strides in establishing his dictatorship.

In the first segment of the narrative, the situation in Oceania is as stated above. The dissidents are in the process of destroying the Party's dictatorship and regime while the Party is seeking to strengthen its dictatorship. However, although the struggles of the dissidents, this schema does not end positively ($S \vee vO \wedge aS$). If the schema ended positively, now, we would not be talking about the continuity of the basic narrative schema (S1/BNP-01a). Therefore, the schema ends in favor of the law enforcement officers who are responsible for the protection of the Party and its regime ($S \wedge vO \vee aS$).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.37: S1/SNP-05b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Evil governance of the country (sender) convinced the subject /persuasion/.	The subject desires to destroy the reign of the Party /wanting/. The situation is also a necessity for the subject /having to do/. However, the subject does not know who thinks what. /not knowing/. Therefore, who is a friend or foe is not clear. /not being able to do/	The subject performs the act, but the people he gets in touch are the wrong ones. /not doing/	The subject cannot manage to actualize the unity with other dissidents. /punishment/
(+)	(-)	(-)	(-)
Result: $S \vee \nu O \wedge {}_aS =$ The subject is unsuccessful because of the incompleteness of the modalities at the competence and performance stages.			

The most significant cause of the defeat regarding the modalities is the lack of /knowing/ and /being able to do/ modalities in the subject because it is not clear to identify friends or foes in this schema. There are always suspicious situations. People do not know whom to trust or not because everything can be a trick of the Party. The confronted situations can be a trap to reveal the opponents against the Party and its principles. In the circumstances, the disadvantage of the absence of /knowing/ modality which has an excellent role for the dissidents such as Winston to fall into the trap of the Party.

S1 / Result:

The basic narrative programme (S1/BNP-01a/b) in the first segment (S1) of the narrative and its formative sub-narrative programmes (S1/SNP-01a/b, S1/SNP-02, S1/SNP-03, S1/SNP-04, S1/SNP-05a/b) have been analyzed considering the semiotical structure of the text. Throughout the analysis, it is observed that the narrative can be divided into other segments and analyzed in different ways. However, since our primary goal is to identify the general organization of the narrative, we mainly dealt with the text in a comprehensible manner. In this respect, the text is divided into the segments without rambling.

Now, let us try to present the stated sub-narrative programmes above, which constitute the basic narrative programme (S1/BNP-01a) in the text, with their actants, modal roles, and transitions on a table. Each unit in the table below

shows the formative elements of the first segment (S1) and their articulation with each other to reveal the formation of the basic narrative programme in the text:

Table 4.38: Formative elements of S1/SNPs

Narrative Profile Stages	Initial stage			Developmental stage		Final stage			
	Contract			Competence	Performance	Sanction			
Actantial Profile	Sender-subject			Subject-subject	Subject-object	Subject-sender			
Modal Profile	Infor ming	Persua de	Havi ng to do	Knowi ng how to do	Bein g able to do	Doing	Persua de	Persuad ed	To convic tance
S1/SNP- 01a	+	+	+	+	+	+	+	+	+
S1/SNP- 01b	+	+	+	+	-	-	-	-	-
S1/SNP- 02	+	+	+	+	+	+	+	+	+
S1/SNP- 03	+	+	+	+	+	+	+	+	+
S1/SNP- 04	+	+	+	+	+	+	+	+	+
S1/SNP- 05a	+	+	+	+	+	+	+	+	+
S1/SNP- 05b	+	+	+	-	-	-	-	-	-
Result	At the start of the narrative				At the end of the narrative				
S1/SNP- 01a	$S \vee_v O \wedge_a S$				$S \wedge_v O \vee_a S$				
S1/SNP- 01b	$S \wedge_v O \vee_a S$				$S \vee_v O \wedge_a S$				
S1/SNP- 02	$S \vee_v O \wedge_a S$				$S \wedge_v O \vee_a S$				
S1/SNP- 03	$S \vee_v O \wedge_a S$				$S \wedge_v O \vee_a S$				
S1/SNP- 04	$S \wedge_v O \vee_a S$				$S \wedge_v O \vee_a S$				
S1/SNP- 05a	$S \vee_v O \wedge_a S$				$S \wedge_v O \vee_a S$				
S1/SNP- 05b	$S \wedge_v O \vee_a S$				$S \vee_v O \wedge_a S$				

In conclusion, the determined actants of the first segment, their functions, and modalities in each narrative stage, and the results of the schemata (positive/negative ending) in the stated sub-narrative programmes are illustrated. During the analysis in the first segment of the narrative, it is observed that all the identified sub-narrative programmes above support the maintenance of the basic narrative programme (S1/BNP-01a) assertively. It is also possible to say that if one of the stated sub-narrative programmes resulted

in negatively, then the basic narrative programme could not be ended successfully ($S \wedge vO \vee aS$).

All the efforts made by the actants in the sub-narrative programmes is for the continuation of the basic narrative schema in the first segment. In this regard, the gained data as a result of the systematic analysis in the basic narrative structure shows that the actants, their actions, and modal changes of them are closely related to the development of the narrative that is also shown in the table below:

Table 4.39: Formative elements of S1/BNP

Narrative Profile Stages	Initial stage			Developmental stage		Final stage			
	Contract			Competence		Performance	Sanction		
Actantial Profile	Sender-subject			Subject-subject		Subject-object	Subject-sender		
Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded	To convince
S1/BNP-01a	+	+	+	+	+	+	+	+	+
S1/BNP-01b	+	+	+	-	-	-	-	-	-
Result	At the start of the narrative				At the end of the narrative				
S1/BNP-01a	$S \wedge vO \vee aS$				$S \wedge vO \vee aS$				
S1/BNP-01b	$S \vee vO \wedge aS$				$S \vee vO \wedge aS$				

Through the analysis, it is encountered that there is an explicit discrepancy between the two schemata (S1/BNP-01a/b). Although the contract stages of these two narrative programmes evolved in a positive way regarding their modal profiles, they began to differ from each starting from the next stage. This fundamental difference plays a vital role in the favorable ending of the basic narrative programme (S1/BNP-01a) because the subject managed to equip itself with the endless support of its helpers, and it became conscious about what and how to do in the actantial schema of the programme. By this way, the subject also gained /being able to do/ modality with other modalities at this stage. In this regard, the subject managed to maintain its togetherness with the object of value, and the narrative programme ended positively.

On the other hand, in the opposite narrative programme (S1/BNP-01b), though the subject convinced to act by gaining the modalities of the contract stage,

from the second stage, the negativities for the subject have begun. As a result of the adverse situations at the competence stage, the subject could not gain /knowing/ and /being able to do/ modalities, and it could not get ready for the challenge. The negative chain of events brought about the failure of the subject in the schema.

As a result of the analysis here, it can be claimed that the actual completion of the basic narrative programme is supported by the following sub-narrative programmes respectively:

S1/SNP-01a, b → S1/SNP-02 → S1/SNP-03 → S1/SNP/04 → S1/SNP-05a,
b = S1/BNP-01a, b.

2nd Segment (S2): The second segment of the narrative is closely concerned with the individual actions of the opponents against the ruling Party and its regime. That is, this segment is related to the personal acts of the dissidents; whereas, the previous segment is connected to the social facts of the revolution. In the second segment, the point will be revealed on how such individual behaviors have developed against the Party and how the power protects itself from these misbehaviors. The individuals are the conscious ones, and they know the reason why they have different thoughts from the Party. Those individuals are the ones who also experienced the capitalists' period before the revolution. They can compare the periods of pre and post-revolution due to the experience. They are the ones who can acknowledge the facts of the Party since the revolution. Therefore, they do not like the impositions of the Party which rules the country by destroying the individual rights and freedom to reach its goals. The cruel and devastating acts of the Party psych out a group of individuals, and oblige them to come together to develop a counter-revolution against the Party.

Here is the basic narrative programme with its anti-programme of the second segment considering the data in the text:

S2/BNP-01a: [Segment 2: (S2) / Basic (macro) narrative programme-01a: (BNP-01a)]. The political development process of the British socialism has completed by combating with other supporters of Ingsoc just after the revolution in the previous segment. Big Brother has managed to reshape the Ingsoc principles and political aims within this process. He has achieved the formation

process of the Party, government, institutions, and regime. However, there is one important work to do for Big Brother and his Party. It is the work of self-defense. If the Party wants to have sustainable power to rule the country forever, it must develop defense mechanisms against all kinds of attacks and invasions. In fact, neither Big Brother nor the dissidents have a chance to rest on their laurels. Therefore, both sides are maintaining their struggles in different ways.

According to the situation in the second segment, Big Brother and the Party struggle to protect the regime and rulership from the dissidents. To accomplish it, Big Brother and the Party (S_n) orders Party members (S) to guard (R) their obtained rulership (vO) from people (aS) against the regime:

- (S_n): Big Brother, the Party
- (S): Party members
- (vO): Rulership
- (R): Guard / not guard
- (H): Ingsoc principles, administrative tools
- (aS): Dissidents

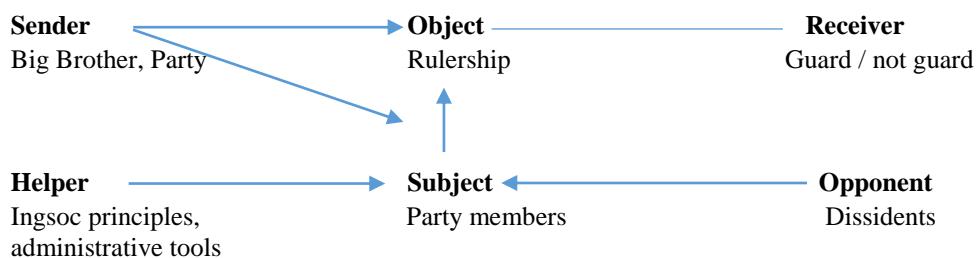


Figure 4.14: S2/BNP-01a

The responsibility of Big Brother, the Party, and Party members has increased more in this narrative programme (S2/BNP-01a). There is a seized power as a result of the revolution, and the duty for the Party members to protect the sustainability of the power. Otherwise, the Party may face the danger of returning to the pre-revolution time because of its dissidents. The Party and its supporters have to assess its power efficiently in order not to experience the bad situation at the end of the programme. As it is understood from the whole of the narrative, the Party wants to protect its regime and rulership to make them sustainable from all the threats at all costs:

The more the Party is powerful, the less it will be tolerant: the weaker the opposition, the tighter the despotism (307).

The Party and its members working for the Ministries have developed administrative tools and enacted to guard the rulership of it because of the quoted situation above. These developed tools (H) are the supporters of the subject to protect the Party, regime, and its rulership from the opponents. Some of the most important of them are the Ministries, their sub-organs, and the officers, mentioned in the (S1/SNP-04) schema, that serve to disseminate the ideology of the Party:

This day-to-day falsification of the past, carried out by the Ministry of Truth, is as necessary to the stability of the regime as the work of repression and espionage carried out by the Ministry of Love (243). The Ministry of Peace concerns itself with love, the Ministry of Truth with lies, the Ministry of Love with torture and the Ministry of Plenty with starvation (246).

The workers who work for the Ministries follow the orders given by Big Brother and the Party according to Ingsoc principles. They have to do everything regarding the interests of the Party within the scope of Newspeak, Doublethink, and changing the past principles:

The preparations for Hate Week were in full swing, and the staffs of all the Ministries were working overtime. Processions, meetings, military parades, lectures, was work displays, film shows, telescreen programmes all had to be organised; stands had to be erected, effigies built, slogans coined, songs written, rumours circulated, photographs faked. Julia's unit in the Fiction Department had been taken off the production of novels and was rushing out a series of atrocity pamphlets. Winston, in addition to his regular work, spent long periods every day in going through back files of the *Times* and altering and embellishing news items which were to be quoted in speeches (170).

The Ingsoc principles are in the state of helper of the subject (Party members) to be used to guard the value object (rulership) in the narrative. The Party tries to take the necessary precautions to prevent all kinds of ill-thoughts against the regime. In this respect, the first thing that the Party does to restrict the function and the vocabulary of Oldspeak, which is the native tongue of the Oceanian society, to limit the ability of thinking by which the Party prevents people from thinking and questioning its acts and implementations. Oldspeak has risks as it allows people to think and evaluate the situations in a broad sense, and the vocabulary and usage of that language do not fit the ideology and discourse of the Party because of its developed character. For this reason, one of the Ingsoc's main principles is strictly related to the alteration of language to prevent the

production of different discourses and thoughts against the Party. The Newspeak narrows down the boundaries of the language used in the country which restricts the way of people's thinking. Neither the Party members nor the people can think of anything other than the discourses and thoughts thanks to Newspeak which reflect the ideology and political discourse of the Party. So, the Newspeak is continually being studied by the specialists to actualize the facts stated above:

'Have you seen the tenth edition of the Newspeak Dictionary?' 'We are still using the ninth in the Records Department.' 'Some of the new developments are most ingenious. The reduction in the number of verbs - that is the point that will appeal to you, I think.' (182-183). Since each of the three super-states is unconquerable, each is in effect a separate universe within which almost any perversion of thought can be safely practised (228).

People cannot think anything against the Party thanks to the *doublethink* principle. In line with this principle, the Party makes people look at the facts and events as it looks. Here, it does not matter what the reality is, but what the Party says, believes, and imposes. Therefore, the Party retains the power by putting across its truths:

In Newspeak there is no Word for 'Science' (222). But in any case an elaborate mental training, undergone in childhood and grouping itself round the Newspeak words *crimestop*, *blackwhite* and *doublethink*, makes him unwilling and unable to think too deeply on any subject whatever (241). It need hardly be said that the subtlest practitioners of *doublethink* are those who invented *doublethink* and know that it is vast system of mental cheating (245).

The other principle of the Party is the *mutability of the past* by which the exaggerated and falsified discourse and unfair actions of the Party manipulated and justified by the principle. Both Big Brother and the Party gain more sympathy and increase their authority in the country by this forgery. The officers do the work of the alteration of the past according to the needs of the Party in the Ministry of Truth:

The mutability of the past is the central tenet of Ingsoc. Since the Party is in full control of all records, and in equally full control of the minds of its members, it follows that the past is whatever the Party chooses to make it. It also follows that though the past is alterable, it never has been altered in any specific instance. For when it has been recreated in whatever shape is needed at the moment, then this new version *is* the past, and no different past can ever have existed (243).

Also, there are other administrative tools such as Thought Police, Spies, and tele-screens developed by the Party to protect the regime by surveilling the

thoughts and behaviors of people. For this reason, everyone in the society especially the dissidents have to hide their thoughts from those tools. The Party manages to keep the ones who have different ideology and ill-thoughts against the power under constant surveillance so that it can identify and punish them. The power assigns the duty to the officers who work for the Ministry of Love to operate on the intelligence cycle in the country. These officers under the scheme of the Ministry of Love are responsible for the security of the government because the maintenance of the political order established by the Party depends on these officers.

There was no place where you could be more certain that the telescreens were watched continuously (123). ‘It is full of telescreens’ (130). The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately (153). He thought of the telescreen with its never-sleeping ear (192). The most gifted among them, who might possibly become nuclei of dishonest, are simply marked down by the Thought Police and eliminated (239). A Party member lives from birth to death under the eye of the Thought Police. Even when he is alone he can never be sure that he is alone. Wherever he may be, asleep or awake, working or resting, in his bath or in bed, he can be inspected (243).

In this narrative programme (S2/BNP-01a), the Party members (S), who serve the ideology of the power, have taken the necessary steps to accomplish the contract made with the sender successfully by protecting the Party and its regime from the dissidents. The Party put many administrative tools into service while trying to guard the regime. The ruling power has succeeded in bringing its object of value under control which means that the subject is together with its value object ($S \wedge vO \vee aS$) thanks to the tools and the officers work for the Ministry of Love. As for the dissidents, they cannot overcome the protective shield of the Party, and they fall through by being entrapped ($S \vee vO \wedge aS$).

According to the stages of Greimas’s narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.40: S2/BNP-01a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Big Brother and the Party convinced the subject to protect the rulership /persuasion/.	The Party members have to protect the power /having to do/. They know what and how to manage it /knowing/, and with the help of their supporters, they can manage it /being able to do/.	The subject performs the work as expected /doing/.	The subject manages to guard the power successfully /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge {}_vO \vee {}_aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

Considering the schema regarding the modalities at the contract stage, /informing/, /convincing/, and /having to do/ modalities are completed between the sender and the subject successfully. In addition, /having to do/, /knowing to do/, /being able to do/, and /doing/ modalities are perfectly fulfilled which enables the subject to be together with its value object at the competence and performance stages.

S2/BNP-01b: It is also possible to evaluate the basic narrative programme of the second segment (S2/BNP-01a) regarding the dissidents. In this case, the dissidents will be the subject; whereas, the Party and its members will be the anti-subject in the schema. The Party has to maintain its authority (S2/BNP-01a). However, there is another group of people who struggle to seize power because the group thinks that the ruling Party cannot rule the country, and the people are obliged to lead a life under increasingly bad conditions. For this reason, the opponents against the regime want to throw the rascals out, and seize power in the country. This schema (S2/BNP-01b) emerges as a continuation of the (S1/SNP-05b) schema in the first segment. In the previous one (S1/SNP-05b), there was an effort to unite and form a counter-power against the Party resulted in failure. However, it is also possible to see the same effort in this schema (S2/BNP-01b). At this point, the desire of leading a life with dignity (S_n) asks the dissidents (S), who fed up by the relentless applications and inhuman treatments of the Party, to capture (R) the governance (${}_vO$):

- (S_n): Desire to lead a life with dignity
(S): Dissidents
(vO): Governance
(R): Capture / not capture
(H): Other dissidents
(aS): The Party, Ingsoc principles, and administrative tools

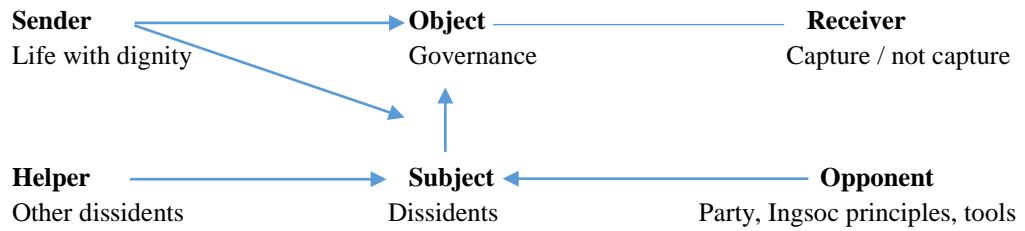


Figure 4.15: S2/BNP-01b

Accordingly, nothing the same after the revolution in the country. Life is getting tougher; people are silenced and abandoned hunger and poverty. On the top of it, the impositions of the Party, perception operations, and the acts of vaporization with its management apparatus stalemate dissidents. Everyone has to say what the Party says and what the Party asks to think. Under this circumstance, dissidents can compare the previous living conditions with the present time that obliged them to search for a new order to live decently. The new revolution that the dissidents desire is to live in more honorable and comfortable conditions. Therefore, the people against the Party try to come together to gain strength so that they can overthrow the government.

It was merely one symptom of her revolt against the Party and all its ways (141). Anything to rot, to weaken, to undermine! That was the force that would tear the Party to pieces (144). It was a blow struck against the Party. It was a political act (145). Even if the fabulous Brotherhood was a reality, there still remained the difficulty of finding one's way into it (175). 'We believe that there is some kind of conspiracy, some kind of secret organisation working against the Party, and that you are involved in it. We want to join it and work for it. We are enemies of the Party. We disbelieve in the principles of Ingsoc (197). The agents of Goldstein had been at work! (210).

The narrative programme (S2/BNP-01b) which belongs to the dissidents here completed unsuccessfully ($S \vee vO \wedge aS$). The previous narrative programme (S2/BNP-01a) has a significant contribution to the realization of the negation of the schema (S2/BNP-01b). However, it is not the only reason for this actualization because there are also other sub-narrative programmes that support

the negative and positive completeness of the stated schemata (S2/BNP-01a, b) in this segment. Otherwise, it would be impossible to have a positive outcome for the schema (S2/BNP-01a) which represents the basic narrative programme in the second segment. In brief, in this schema (S2/BNP-01b), the subject does violate the agreement with the sender, and it cannot become together with its value object.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.41: S2/BNP-01b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of living a life with dignity (sender) convinced the dissidents (subject). /persuasion/	Anti-regime dissidents have to take control of the country with a new revolution /having to do/. However, as they do not know their supporters /not knowing/, they cannot gain strength. /not being able to do/	They try to act against the Party, but they cannot manage. /not doing/	The act of the subject results in failure. /punishment/.
(+)	(-)	(-)	(-)
Result: $S \vee vO \wedge _aS$ = The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.			

The modal situation between the sender and the subject at the contract stage is positive. However, the difficulty emerges at the competence stage because of the deficiency of /knowing/ and /being able to do/ modalities of the subject. At this stage, the subject cannot identify both the enemies and friends. So, /knowing/ modality is not completed in the subject which also effects /being able to do/ modality negatively. Lack of these two crucial modalities does not let the subject to complete the schema positively. As a result of this situation, while the (S2/BNP-01a) finishes positively, the opposite one (S2/BNP-01b) ends negatively.

However, there are also other sub-narrative programmes which help to realize the basic narrative programme (S2/BNP-01) in this segment (S2). The positive ending of these sub-narrative programmes also contributes to the continuity of the basic narrative programme (S2/BNP-01a). Otherwise, the negative result of

one of the sub-narrative programmes will cause to end the basic narrative programme (S2/BNP-01a) with an undesirable effect that will change the course of events in the text.

Now, the sub-narrative programmes which support the continuity of the basic narrative programme in the second segment (S2/BNP-01a) will be revealed:

S2/SNP-01: We mentioned the administrative apparatus developed in accordance with the Ingsoc principles to protect the Party's power and the regime in the (S2/BNP-01a) schema. In this respect, we handled these apparatus regarding the supporters of the subject. The Party members in that schema, in fact, are the same ones with the civil servants who work for the government that has already been stated in the (S1/SNP-04) schema which has a close attachment with the (S2/BNP-01a) schema. In the previous one, we explained the reason for the existence of the officers, and in the latter one, the issue regarding the function of those officers with their general duties was extended. Considering the unfolded information, it is observed that how the rulership (_vO) of the Party is protected by the officers (S) who work for the Ministries in the (S2/BNP-01a) schema. However, there are also other units and workers in the Ministries that provides bringing into force the Ingsoc principles and administrative tools of the Party to contribute the basic narrative programme (S2/BNP-01a) positively. The tasks that each unit or individual performing are significant for a successful conclusion of the stated basic schema in this segment. Due to this reason, the sub-narrative programmes which have a great role in the positive completion of the basic narrative programme in this segment (S2/BNP-01a) are as follows:

The desire of forming a monotype society, in which there is no freedom of thought and expression as everything is under the control of Big Brother, (S_n) wants the Party (S) to designate (R) a set of new Ingsoc principles (_vO) which comply with the goals of the sender:

(S_n): Desire of forming a monotype society

(S): Party

(_vO): New principles

(R): Designate / not designate

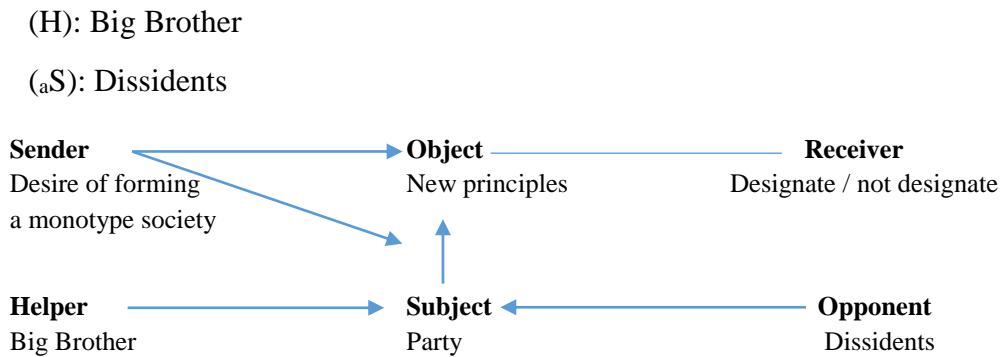


Figure 4.16: S2/SNP-01

The narrative programme above is not explicitly stated, but there is a point of origin of the principles on which the Party and its practices based that are represented implicitly in the text. The leading causes of them should not be ignored to understand these principles. So, it is necessary to analyze the reasons for their emergence that represents the basic constitutional law of the Party.

Thus, the Party rejects and vilifies every principle for which the Socialist movement originally stood, and it chooses to do this in the name of Socialism (246).

The schema above is closely related to the management style that Big Brother and the Party determined in the first segment (K1/SNP-03). Accordingly, Big Brother and the Party identified the totalitarian regime in the country because they want to form a standardized society with the people who think and do everything for the sake of the ideology of the Party. The Party desires to take control of all socio-economic and political activities in the country by restraining the opponents constantly. Considering the practices in the narrative, it seems that the majority of people in Oceania accept the Party's impositions without questioning them which shows the success of the Party for creating its monotype society.

The contract between the sender and the subject in the (S2/SNP-01) schema is based on the explanation we provide above. Accordingly, Big Brother does not want to see any authorities other than himself because the desire of him is to form a society which is lack of individual rights and freedom. This passion prompts the Party to determine its principles and the designation of these new principles according to the desire of the sender. The embodying of the principles will support Big Brother in the ruling of the country. Therefore, the attainment of the value object by the subject ($S \wedge vO \vee aS$) will bear important

consequences in terms of Big Brother and the future of his reign and power. It is necessary to underline that the principles determined here have no function to reflect the reality because when the Party adjusts the Ingsoc principles, it aims to place its falsity and forgery on a justified ground to legitimize them in the society. These principles, which the Party determined to protect its rulership, to manage people comfortably, and to justify what they claim, are no use of for the people except confusing their minds that can be illustrated with the discourse of the segments.

The sacred principles of Ingsoc. Newspeak, double-think, the mutability of the past (31). Delicate pieces of forgery in which you had nothing to guide you except your knowledge of the principles of Ingsoc and your estimate of what the Party wanted you to say (51).

There are three major principles identified by the Party that serve the actualization of the (S2/BNP-01a) schema. One of them is a new language (Newspeak) which reflects and impose the ideology of Big Brother and the Party safe from the dangers of the Oldspeak. The other one is a technique (Doublethink), which has a bi-directional character, allows people to evaluate favorable or unfavorable thoughts and beliefs for the Party. That is, by this technique, a discourse or a thought whether positive or negative can be evaluated in every aspect, but the result will be the same because at the end of the process the people think of what the Party asks them to think. Moreover, the last principle is the mutability of the past by which the Party can intervene and change all the critic discourses made against the itself, Big Brother and the regime in the past.

The empirical method of thought, on which all the scientific achievements of the past were founded, is opposed to the most fundamental principles of Ingsoc (222). These contradictions are not accidental, nor do they result from ordinary hypocrisy; they are deliberate exercises in *doublethink*. For it is only by reconciling contradictions that power can be retained indefinitely. In no other way could the ancient cycle be broken. Here we reach the central secret. As we have seen, the mystique of the Party, and above all of the Inner Party, depends upon doublethink. But deeper than this lies the original motive, the never-questioned instinct that first led to the seizure of power and brought *doublethink*, the Thought Police, continuous warfare and all the other necessary paraphernalia into existence afterwards (246-247).

Due to the stated basic principles that the subject determined, and to stick to the agreement with the sender the (S2/SNP-01) schema has a positive ending which

has a significant contribution to the favorable end of the basic narrative programme in the second segment (S2/BNP-01a).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.42: S2/SNP-01's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of the patronizing thought to create a monotype society (sender) convinced the subject /persuasion/.	The subject who prefers staying away from the real socialist line wants to identify new principles /wanting/. The subject knows what and how to manage it /knowing/, and with the help of their supporters, they can manage it /being able to do/.	The subject performs the work as expected /doing/.	The subject manages to determine new principles successfully /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The contract between the sender and the subject is fulfilled by the struggle of the subject as /informing/, /persuasion/, and /having to do/ modalities are succeeded. Besides, the subject attached to the agreement with the sender throughout the programme and could determine the necessary principles to assist protecting the rulership of the Party. In that process, it is seen that the subject fulfilled /wanting/, /knowing/, and /being able to do/ modalities to overcome the unwanted situations in the schema that makes the subject to be successful here.

S2/SNP-02a: When the functionality and applicability of the principles set by the Party in the (S1/SNP-01) schema come into question, another sub-narrative programme comes out here. Previously, the support of the Ministries (governing bodies) during the formation of the management system was mentioned in the (S1/SNP-03) schema. The support was related to the process of establishment of the Party according to the unity of forces principle. However, what we are interested in this segment is to see the realization of the duties within the scope of the new Ingsoc principles determined in the (S2/SNP-01) schema because the

Party was responsible for the designation of these new principles, and it did. Now, the next step is to put them into practice for the ruling power.

Accordingly, Big Brother and the Party (S_n) order the employees (S) in the Ministries to duly perform (R) their duties (vO) for the continuation of the power:

(S_n): Big Brother, the Party

(S): Ministry employees

(vO): Duty

(R): Perform / not perform

(H): Ingsoc principles

(aS): Those who are aware of the facts

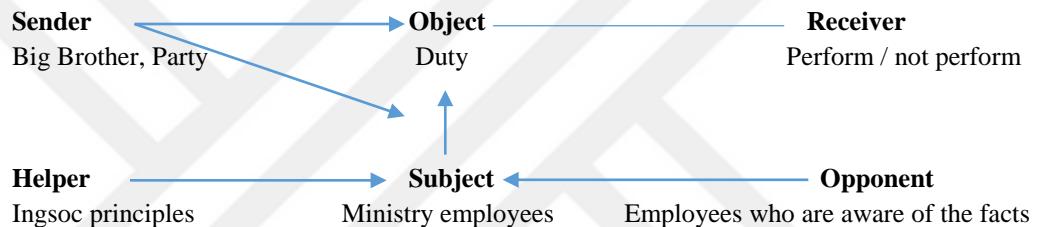


Figure 4.17: S2/SNP-02a

The task description of the subject has already provided in the (S1/SNP-04) schema earlier. The stated schema in the first segment has a close relationship with the schema here (S2/SNP-02a) because the civil servants we mentioned previously emerge as the practitioner of the Ingsoc principles later. The employees assigned to the four Ministries are obliged to perform the given duties in their units. They have to act according to the orders of Big Brother and the Party. The hierarchy is essential within the system of the Party. For this reason, the top government officials command, and the subordinates perform.

The positive or negative completion of the sub-narrative programme (S2/SNP-02a) also affects the result of the basic narrative programme in this segment (S2/BNP-01a). In this case, it is possible to think the situation such as the rings of a chain as the damage of a ring will also affect others relatively. Therefore, the positive ending of the basic narrative schema (S2/BNP-01a) depends on the favorable ending of the others in the same segment. Otherwise, the contract between the sender and the subject will not take place, and the narrative will be finalized negatively.

The tasks assigned to the employees by the authority must be performed well by adhering to the Ingsoc principles (H) in order to realize the (S2/BNP-01a) schema positively. At this point, Ingsoc principles are the supporters of the employees in the Ministries. Whichever of the four Ministries, the idea to be served is the same among the employees as they serve the same ideology to improve the strength of the Party as well as protecting and sustaining the rulership of it.

The preparations for Hate Week were in full swing, and the staffs of all the Ministries were working overtime (170). Everyone in the Records Department worked eighteen hours in the twenty-four, with two three-hour snatches of sleep (211).

The important thing is not *why* the subject does the tasks on behalf of the Party, but *how*. In this case, the subject acts according to the desire of the sender to manipulate the facts for the sake of the power that provides the favorable completion of the schema positively ($S \wedge vO \vee aS$). The future of the Party and its rulership will be endangered in the contrary case ($S \vee vO \wedge aS$).

However, the danger here is the awareness of the employees related to the facts which are distorted by the Party. The permanent alteration of the facts made by the employees, one day, may cause an awakening against the Party. Therefore, those who are aware of the facts (aS) mentioned in the schema are the opponents of the subject. These opponents can be someone outside or inside of the Party. Notably, those who know the difference between the pre and post-revolutionary times are in the state of comparing and criticizing the rights and wrongs made by the authority. On the other hand, there also other people who are not aware of the facts and attached to the Party blindly that they work heartily. The act of these workers is significant in terms of the positive continuation of the basic narrative schema in this segment (S2/BNP-01a).

One of those completely unquestioning, devoted drudges on whom, more even than on the Thought Police, the stability of the Party dependent (26). The eyeless creature at the other table swallowed it fanatically, passionately (68).

The increase in the number of people who are aware of the realities obstructs for the subject to perform his duty that will affect the result of the basic schema negatively.

We are enemies of the Party. We disbelieve in the principles of Ingsoc (197).

There is a different situation here because whether the employees are aware of the facts or not, or whether they have pro or con-opinions against the Party, they have to perform the given duties as they are the members of the Party. The pro-members of the Party fulfill the tasks as they devote themselves to the Party; whereas, others also do the tasks as they do not want to be blacklisted by the Party.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.43: S2/SNP-02's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Big Brother and the Party convinced the subject to perform the duty /persuasion/.	The subject has to do it /having to do/ and knows /knowing/ how and what to do /being able to do/.	The subject performs the work as expected /doing/.	Fabricated news and statistics, organized meetings are all done successfully /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The regime established by Big Brother in the country is based on a strong hierarchical structure. For this reason, the subject has to do every assigned order properly. This is a definite necessity. That is, the subject has to fulfill the given duties to him whether he wants or not. Therefore, /knowing/, /being able to do/, and /having to do/ modalities are in the subject which helps him to carry out the schema successfully.

S2/SNP-02b: It is also possible to examine the (S2/SNP-02a) schema in terms of its anti-subject. The subject in the stated narrative programme above is divided into two groups. The first group represents the ones who are aware of the facts that the Party is trying to realize, but they have to fulfill the tasks for the Party in order not to be blacklisted. The second group represents the ones who are attached to the ideology of the Party at all costs, and they just think of the future of the Party and its regime instead of thinking the future of their families and community. Then, it can be said that there is an opposition here, and because of the opposition, one group is the opposite of another group which

represents the new situation in the new schema. Though the previous group members insist on not to see the impositions and deceptions of the Party, the others can see all the facts related to the fabricated attempts, lies, social injustice, and the like.

The World of today is a bare, hungry, dilapidated place compared with the imaginary future to which the people of that period looked forward (218).

The two aims of the Party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought (223).

Although the Party tries to show everything positively that belongs to the past, present, and future with its white lies, in fact, the massive collective fraud in the country is explicitly apparent due to the condition of the community, its level of welfare, and the way of the life of people in the society. The only problem is closely related to seeing the situation which is an important feature that distinguishes the employees as conscious and unconscious ones. The ones who support the Party are accepted as partisans; whereas, the others who do not support it are accepted as the enemy of the Party. However, the only thing that the opponents can do here is not to support the government in secret for not being blacklisted.

In this case, the social facts (S_n) asks the employees (S) who are aware of the facts and have a conscience not to support (R) the rulership (vO) of the Party:

(S_n): Social facts

(S): Employees who are aware of the facts (Conscious employees)

(vO): Rulership

(R): Support / not support

(H): Dissidents

(aS): Those who are not aware of the facts (Unconscious employees)

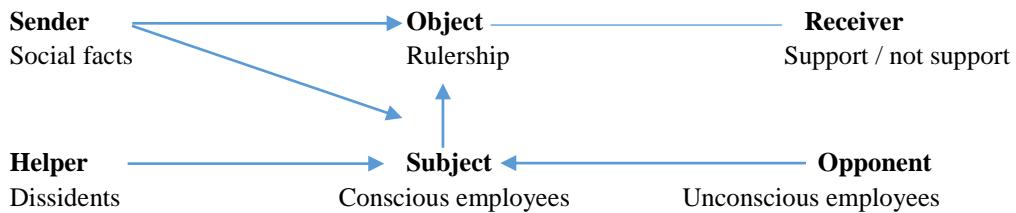


Figure 4.18: S2/SNP-02b

The subject in this schema is the rebellious subject who does not want to sit back and watch the Party's blatant injustice as a result of its self-interest in the

society. It is the subject who knows the difference between the pre-revolutionary and post-revolutionary situation and deterioration. Moreover, it is the subject which is closely interested in the future and esteem of the Oceanian society. For instance, Winston and Julia can be given as an example for the rebellious and conscious subjects; whereas, Tom Parsons and the ex-wife of Winston can also be given as an example for the unconscious anti-subjects in the schema.

In a way, the World-view of the Party imposed itself most successfully on people incapable of understanding it. They could be made to accept the most flagrant violations of reality, because they never fully grasped the enormity of what demanded of them, and were not sufficiently interested in public events to notice what was happening (179-180).

There is a great difficulty caused by the management system for the subject because the conscious workers, who are under constant surveillance of the Thought Police, spies, and other loyal employees, cannot easily express and share their real feelings against the practices of the Party. Even if they manage to do it, there is nothing to do much as they represent the minority. Therefore, the subject struggles to carry out its activities against the Party secretly to save the future of the society from the monopolist manner of the Party.

Moreover, she took it for granted that everyone, or nearly everyone, secretly hated the Party and would break the rules if he thought it safe to do so (175). Such a thing as an independent political movement was outside her imagination: and in any case the Party was invincible. You could only rebel against it by secret disobedience or, at most, by isolated acts of violence such as killing somebody or blowing something up (176).

Doing things that the Party does not adopt or tolerate also means a kind of sabotage in order not to support the power for the subject. The underlying reason for that act of the subject is to reach a better and comfortable living standard in the country, but it is impossible to realize it by himself. Therefore, the subject needs to come together with the other conscious workers, who are in the position of helper in the schema, to increase his power.

We believe that there is some kind of conspiracy, some kind of secret organization working against the Party, and that you are involved in it. We want to join it and work for it (197).

However, the open cooperation with other dissidents stated above is not as easy as thought because of the tight control of the loyal employees such as Thought Police and spies. In addition, it is almost impossible for an opponent against the

Party to find other opponents so as to unite the forces because of this authoritarianism that is the fundamental reason for the subject not to complete the schema successfully. The stated failure has led the (S2/SNP-02a) schema completed positively; whereas, the (S2/SNP-02b) schema ends negatively. On the other hand, the completion of both (S2/SNP-02a) and (S2/SNP-02b) schemata contributes to the positive continuation of the basic narrative schema (S2/BNP-01a) in the second segment.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.44: S2/SNP-02b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The real situations experienced in the societal context (sender) convinced the subject who is aware of the facts /persuasion/.	Though the subject does not want to support the power, he has to do it /having to do/ as he works for the government. However, the subject does not know his supporters /not knowing/ which the reason for the subject to realize the act. /not being able to do/	The subject cannot actualize what he desires. /not doing/	The act of the subject results in failure. /punishment/.
(+)	(-)	(-)	(-)

Result: $S \vee_v O \wedge_a S$ = The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.

The /knowing/ modality of the subject is missing in the schema which triggers at the same time the lack of /being able to do/ modality. As a result of the absence of these modalities, the subject failed to actualize its act properly ($S \vee_v O \wedge_a S$).

S2/SNP-03a: The opponent of the (S2/SNP-02a) schema and the subject of the (S2/SNP-02b) schema, who serve the same purpose, continue their acts against the Party secretly. There are different sub-narrative programmes we observed to provide the continuity of these acts in the schemata as follows:

- 1) The manner of Emmanuel Goldstein, who was one of the former leaders of the revolution and Big Brother's companion, against Big Brother and the Party after the revolution.

2) The attitudes of Winston Smith and Julia as a conscious Party members toward Big Brother and the Party.

The relationships of them with each other and the process of the transition of being an opponent against the Party will be revealed when the three actants stated above are examined in turn. First, the conflict between the two leaders (Big Brother/Goldstein), who wage war against capitalists in the course of the revolution, should be taken into consideration to unfold the main reason of the fierce fight between them. Accordingly, the desire of deviating Ingsoc principles from its real aim (S_n) just after the revolution wants Big Brother (S) to kill (R) the other leaders (vO) who have counter-view and desire to protect the ex-principles of Ingsoc to defeat the capitalists:

- (S_n): The desire of deviating Ingsoc principles from its aim

- (S): Big Brother

- (_vO): Other leaders

- (R): Kill / not kill

- (H): Supporters of Big Brother

- (_aS): Goldstein

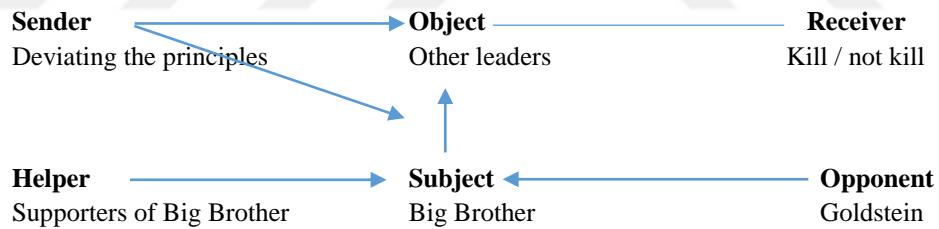


Figure 4.19: S2/SNP-03a

The situation in the country has changed because of Big Brother's desire about changing the basic aim of the revolution. Big Brother wants to proceed on his way with his authoritarian ideology and principles to rule the country; whereas, Goldstein insists on the previous socialist principles which cause conflict between Big Brother and Goldstein. Goldstein is the defender of the real socialist principles, but Big Brother is the defender of the new principles based on the totalitarian mentality. Also, the other revolutionist leaders want to establish a real social law state, which prioritizes the human rights and freedom, and standard of living in the country, instead of the exploitative capitalist state. However, Big Brother desires the exact opposite as he wants to reign over the

country with an anti-democratic and oppressive regime based on his ideology instead of an equal and democratic regime based on the individuals and their needs.

The revolutionists are divided into two groups as pro and con of the authoritarian ideology of Big Brother. Accordingly, Big Brother wants to push all other leaders out after the great revolution to carry out his dream. The situation which is against the spirit of the revolution sets Big Brother against other revolutionist leaders.

The new movements which appeared in the middle years of the century, Ingsoc in Oceania, Neo-Bolshevism in Eurasia, Death-Worship, as it is commonly called, in Eastasia, had the conscious aim of perpetuating *unfreedom* and inequality. These new movements, of course, grew out of the old ones and tended to keep their names and pay lip-service to their ideology. But the purpose of all of them was to arrest progress and freeze history at a chosen moment (233).

According to the schema, the sender makes a contract with the subject. The subject has to kill (R) all other leaders ($\vee O$) who are against the ideology and principles of Big Brother. Otherwise, the agreement that the subject made with the sender will be broken ($S \vee \vee O \wedge aS$). The supporter of the subject are the ones (H) who defend the new Ingsoc principles of Big Brother. However, the anti-subject who stands out against Big Brother's principle is Goldstein (aS) in the schema.

The story really began in the middle 'sixties, the period of the great purges in which the original leaders of the Revolution were wiped out once and for all. By 1970 none of them was left, except Big Brother himself. All the rest had by that time been exposed as traitors and counter-revolutionaries. Goldstein had fled and was hiding (86).

In fact, the betrayal of Big Brother to his brother in arms is dominant in this part. Big Brother turns his back on the other leaders, who devote themselves to the cause, to impose his dictatorship on them. He runs after the ideological interest by ignoring the social and national interests which oblige Goldstein to fight with Big Brother and his dictatorships. Considering the whole of the narrative, Big Brother proclaims Goldstein and the other revolutionist leaders as traitors.

Goldstein was the renegade and backslider (14). He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly

out of his teaching. Somewhere or other he was still alive and hatching his conspiracies (14).

Big Brother manages to account for almost all other revolutionist leaders except Goldstein as a result of his struggle. He initiates a smear campaign for Goldstein to make the Party members and proletariat not to believe him, and he achieves to put his dreams into practice ($S \wedge vO \vee aS$).

At the apex of the pyramid comes Big Brother. Big Brother is infallible and all-powerful (237-238).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.45: S2/SNP-03a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of deviating Ingsoc principles from its main aim (sender) convinced the subject /persuasion/.	The subject wants to violate the ex-principles /wanting/. He knows /knowing/ how and what to do /being able to do/ thanks to his supporters.	The subject takes action as expected. The ex-principles has changed and reshaped /doing/.	Other leaders who oppose new principle are killed. The subject is successful /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The subject has /wanting to do / modality because it is one of the dominant modalities in the schema which provides the subject to get his ideas into action. Besides, /knowing to do/ and /being able to do/ modalities are also completed by the subject because he knows what and how to realize the contract made with the sender. Moreover, the subject has the necessary qualification and equipment due to the /being able to do/ modality to be able to act appropriately. Therefore, the subject fulfills the agreement with the sender, and he manages to kill the other leaders, who are against the new project of Big Brother, except Goldstein.

S2/SNP-03b: The narrative programme (S2/SNP-03a) analyzed above can also be interpreted in a different way. This time Goldstein is the subject; whereas, Big Brother is the anti-subject in the new schema which emerged by Goldstein's escape the wrath of Big Brother. Therefore, Goldstein who was the opponent in the previous schema is now the subject who fights against Big Brother and his

authoritarian regime. In this opposite case, the responsibility of making the basic aim of the revolution successful (S_n) asks Goldstein (S) to conserve (R) the fundamental principles of the revolution (vO):

(S_n): The responsibility of making the basic aim of the revolution successful

(S): Goldstein

(vO): Fundamental principles of the revolution

(R): Conserve / not conserve

(H): Other revolutionist leaders

(aS): Big Brother

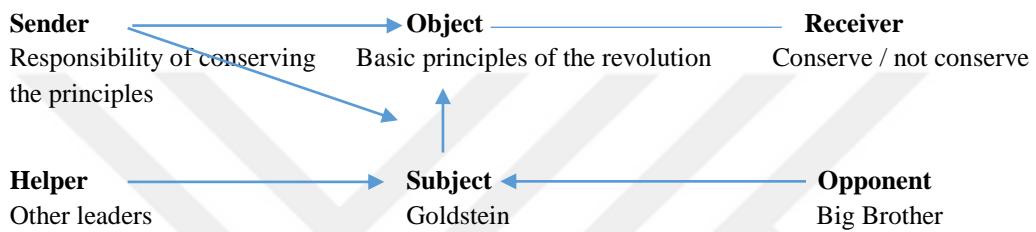


Figure 4.20: S2/SNP-03b

The socialists who wanted save the Oceanian society and the country from the colonization of the capitalists united the forces and realized a successful revolution together. However, the unenviable voices began to rise among the socialists just after the revolution. The main reason for the conflict is the desire of deviating from the basic aim of the revolution. Big Brother and his supporters want to actualize a new revolution within the revolution against Goldstein and the other leaders who stand for the fundamental principles of the revolution. They do not want Big Brother to sidetrack the purpose of the revolution because the resistance movement against the capitalists was just for the salvation of the people in the society. However, Big Brother reverses a decision for taking control of the country to impose his ideology over country. In this case, the subject and supporters of him have to confiscate the situation and protect the value object. The agreement between the sender and the subject emanates from the stated situation here. It is also possible to observe the necessity of such an agreement from the general discourse of the characters in the narrative.

Goldstein [...] was abusing Big Brother, he was denouncing the dictatorship of the Party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the press, freedom of assembly, freedom of thought, he was crying hysterically that the

revolution had been betrayed (15). The new movements which appeared in the middle years of the century, Ingsoc in Oceania, Neo-Bolshevism in Eurasia, Death-Worship, as it is commonly called, in Eastasia, had the conscious aim of perpetuating unfreedom and inequality (233).

Goldstein, who is aware of the dangers of the totalitarian regime that Big Brother tries to establish by betraying the basic principles of the revolution, is the only leader who survived the destructive attempts of Big Brother. Goldstein is still the greatest enemy of Big Brother and his oppressive power. Although it has been many years since the revolution, Goldstein has never forgiven Big Brother for his betray and objection to the basic Ingsoc principles, and he does his worst to destroy Big Brother's oppressive regime in the country. For this reason, Goldstein continues to conduct his anti-Big Brother activities to inform his supporters who are also against the authoritarian regime of Big Brother.

Even if the fabulous Brotherhood was a reality, there still remained the difficulty of finding one's way into (175). To our leader: To Emmanuel Goldstein (198). It was sabotage! The agents of Goldstein had been at work! There was a riotous interlude while posters were ripped from the walls, banners torn to shreds and trampled underfoot (210). THE THEORY AND PRACTICE OF OLIGARCHICAL COLLECTIVISM by Emmanuel Goldstein (213).

Goldstein continually criticizes Big Brother and his power. Moreover, he pulls out all the stops to throw the rascals out as it is seen through the narrative. Big Brother, who is the anti-subject in the schema (S2/SNP-03b), murdered Goldstein's helpers and left him alone. Goldstein cannot revolutionize alone as he lost his fellow fighters. Even if he has a manifesto involving his doctrine and a secret organization to assemble other opponents against Big Brother, he cannot make progress. Goldstein has had to flee and hide from Big Brother for the rest of his life which passivates him in the schema. As a result, the subject cannot conserve the object of value which causes the negative ending of the contract with the sender ($S \vee vO \wedge aS$). Big Brother has an advantage over Goldstein in the schema, and he manages to capture the value object in the schema ($S \wedge vO \vee aS$). The adverse outcome of the schema (S2/SNP-03b) contributes the positive ending of the previous schema (S2/SNP-03a).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.46: S2/SNP-03b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of attaining the revolution's objective (sender) convinced the subject /persuasion/.	The subject knows how and what to do /wanting/, but cannot achieve it alone /not to be able to do/.	The subject cannot realize his act /not doing/.	The subject cannot prevent Big Brother to deviate the basic Ingso principles The act of the subject is unsuccessful /punishment/.
(+)	(-)	(-)	(-)
Result: $S \vee \text{vO} \wedge \text{aS}$ = The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.			

The modalities /informing/, /convincing/, and /having to do/ are in the subject at the contract stage because the sender persuades the subject to act according to the agreement they did. However, although the subject has /wanting/ and /knowing/ modalities at the competence stage, the other important modality /being able to do/ is not completed by the subject since the subject has not enough power to stand alone against the power of Big Brother. The main reason of Big Brother's power is that he has managed to change the basic principles of the revolution and started to rule the country as he desires through the lack of /being able to do/ modality in the schema.

S2/SNP-03c: The schema is the continuity of the (S2/SNP-03a) schema which is closely related to the contra-actions of Winston and Julia against the power in the narrative. We mentioned the primary conflict between Goldstein and Big Brother that was one of the fundamental reasons for the formation of the other dissidents in the country in the previous analysis of the (S2/SNP-03b) schema. Big Brother, who did not respect the fundamental principles of the revolution and changed them in accordance with his authoritarian ideology to rule the country alone, has also taken some of the Party members on. The rate of poverty and hunger have increased with the revolution in the country. In addition, the right of privacy has been disregarded, and serious restrictions have been imposed to intervene the life of people in many fields by the power. All these impositions have separated the society into different classes and have set the living standard for people accordingly. The Oceanian society has divided into three groups as Inner Party members, Outer Party members, and the proletarians, and the provided amenities for these people vary according to the classes they belong to.

In fact, the schema (S2/SNP-03c) is intimately relevant to the schemata (S2/SNP-02a, b) analyzed earlier. Firstly, the Party members stated in the (S2/SNP-02a) schema, divided into two groups in the (S2/SNP-02b) schema. One of the groups represents the ones who are aware of the acts of the Party and do not accept the impositions of it; whereas, the other group presents the workers who are blindly attached to the ideology of the Party and accept the impositions. The subject who takes place in the new schema (S2/SNP-03c) serves as an example for the subject in the (S2/SNP-02b) schema. The only difference is that the subject in the prior schema addresses the employers in general, while the other subject in the following schema is more specific and individual. Accordingly, the subjects (Winston and Julia) in the (S2/SNP-03c) schema are the concrete examples for the subjects (conscious employees) provided in the earlier schema (S2/SNP-02b).

The sender of the new schema (S2/SNP-03c) stated below was the opponent of the employees who work for the Party in the (S1/SNP-04) schema. In the earlier schema (S1/SNP-04), the actantial relationship between Big Brother/Party (S_n), and the government officials (S) have been described. During the analysis of the schema, it has been stated that the difficult living conditions (aS) are one of the significant obstacles for the civil servants which prevent them from performing the tasks assigned by the authority. The situation we encountered in the previous schema (S1/SNP-04) supports our new schema (S2/SNP-03c) in this section.

In that respect, poor living conditions (S_n) asks Winston and Julia (S) to participate (R) other dissidents (vO). It is important to mention about these two Party members; Winston is against Big Brother, Party, and their practices since the beginning of the narrative; whereas, Julia is influenced by Winston's anti-regime thoughts later. Julia goes along with Winston, and they both become dissidents against the power through their intimate relationship. Regarding the narrative schema, we decided to analyze these two actants in one narrative schema together as both of them are the opponents of the regime and share the similar fate. Otherwise, most of the elements in the schema would be the repetition of them in the other schema:

(S_n): Poor living conditions

(S): Winston

(_vO): Other dissidents (Pro-Goldstein)

(R): Participate / not participate

(H): Manifesto, the Secret Organization, and Proletariat

(_aS): Big Brother, Party, Thought Police, Proletariat

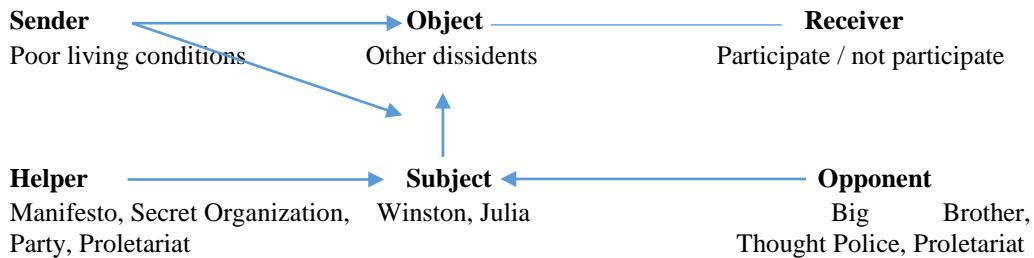


Figure 4.21: S2/SNP-03c

The subject has to find other dissidents and join them to gain power regarding the contract with the sender that is the only way to presume a counter-revolution. The two subjects, Winston and Julia, ally with each other to oppose the power by defying the rules imposed by the Party during the process.

You wanted a good time; ‘they’, meaning the Party, wanted to stop you having it; you broke the rules as best you could (151). Winston stopped reading for a moment. Somewhere in remote distance a rocket bomb thundered. The blissful feeling of being alone with the forbidden book, in a room with no telescreen, had not worn off (229).

There is an interesting situation related to the proletarians in this schema. Although they represent the vast majority of the society in Oceania, they have nothing to do with the oppressive impositions of the Party. The proletariat is seen as both helper and opponents of the subject. On the one hand, it is the helper, because there is always hope that they will be aware of everything and revolt the regime one day. On the other hand, it is the opponent, because it is not aware of the potential power in itself in the schema.

If there was hope, it *must* lie in the proles, because only there, in those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated. But the proles, if only they could somehow become conscious of their own strength, would have no need to conspire. They needed only to rise up and shake themselves like a horse shaking off flies. If they chose they could blow the Party to pieces tomorrow morning. Surely sooner or later it must occur to them to do it? (80).

Despite the power, the proletariat is not conscious about goings-on in the country they live, because they accept all the doctrines and impositions of the power without questioning. In addition, they live only for their daily needs and

pleasures that prevents them to revolt the power with other dissidents such as Winston and Julia.

It was not desirable that the proles should have strong political feelings. All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working-hours or shorter rations. And even when they became discontented, as they sometimes did, their discontent led nowhere, because, being without general ideas, they could only focus it on petty specific grievances. The larger evils invariably escaped their notice (82-83). And the people under the sky were also very much the same- everywhere, all over the world. If there was hope, it lay in the proles! (251).

The devastating intervention of the Party to all aspects within the scope of Ingsoc principles made it difficult to distinguish the truth from the untruth in the country after the revolution. The Party's fabricated news, the struggle of showing evil always good, and its perception operations overturn the right of privacy in the society. The private life of individuals are not respected, on the contrary, the Party prevents the crucial natural needs such as love and sex. By this way, it aims at controlling all the type of feelings and thoughts.

The sex impulse was dangerous to the Party, and the Party had turned it to account. They had played a similar trick with the instinct of parenthood. The family could not actually be abolished, and, indeed, people were encouraged to be fond of their children in almost the old-fashioned way. The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately (153).

The interference in the private life of people by violating the individual rights and freedom of them inconsiderately, force some of them like Winston and Julia to search new ways in Oceania where poverty, starvation, and misery are dominated.

Julia, however, seemed unable to mention the Party, and especially the Inner Party, without using the kind of words that you saw chalked up in dripping alleyways. He did not dislike it. It was merely one symptom of her revolt against the Party and all its ways. It was merely one symptom of her revolt against the Party and all its ways (141). ‘Of course. Hundreds of times- well, scores of times, anyway’. Not merely the love of one person, but the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces (144).

In that case, both subjects start to look for other dissidents who bear a grudge against the Party. The purpose of the subjects here is to fulfill the contract made

with the sender. In other words, the subjects go all out to find the other opponents to gain power.

'We believe that there is some kind of conspiracy, some kind of secret organisation working against the Party, and that you are involved in it. We want to join it and work for it. We are enemies of the Party. We disbelieve in the principles of Ingsoc. We are thought-criminals. We are also adulterers. I tell you this because we want to put ourselves at your mercy. If you want us to incriminate ourselves in any other way, we are ready' (197).

Even though the subject desire to come together with the pro-Goldstein secret forces, they are not able to actualize it, because everybody in Oceania is under the surveillance of the power. The omnipresent Thought Police are the vital part of the control mechanism to guarantee the future of the regime, and they are always ready to catch the dissenters who commit a crime against Big Brother and the Party. The subjects cannot achieve the agreement, and the schema ends negatively ($S \vee vO \wedge aS$) considering the whole narrative in general.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.47: S2/SNP-03c's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Poor living conditions (sender) convinced the subject /persuasion/.	The subjects want to act /wanting/, but they do not know how to do it /not knowing/. They cannot get enough help /not to be able to do/.	The struggle of the subjects to unite with the other dissident is negative /not doing/.	The act of the subject is unsuccessful /punishment/.
(+)	(-)	(-)	(-)

Result: $S \vee vO \wedge aS$ = The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.

The /knowing/ and /being able to do/ modalities are not in the subjects although they are keen on /wanting/ reaching the object value through the narrative. The modalities /informing/, /convincing/, and /having to do/ at the contract stage are also completed. However, the subjects are entrapped by the Thought Police as they do not know how to get in touch with the right persons. The sub-schema (S2/SNP-03c) contributes the positive ending of both (S2/SNP-03a) and (S2/BNP-01a) schemata in the narrative.

S2/SNP-03d: In this narrative programme, the Thought Police and its precautions to protect Big Brother, the Party, and the regime from the dissidents such as Winston and Julia that has been analyzed in the previous schema (S2/SNP-03c). The Thought Police, who are the members of the Ministry of Love and responsible for the security of the country, contribute to the negative ending of the (S2/SNP-03c) schema which also supports the positive continuity of the basic narrative programme of this segment (S2/BNP-01a).

Accordingly, the responsibility of guarding Big Brother, the Party, and regime (S_n) commands Thought Police (S) to catch (R) thought criminals (vO) who are against Big brother and his power:

(S_n): Responsibility of guarding the power

(S): Thought Police

(vO): Thought criminals

(R): Catch / not catch

(H): Ministry of Love, tele-screen

(aS): Concealment of feelings and thoughts

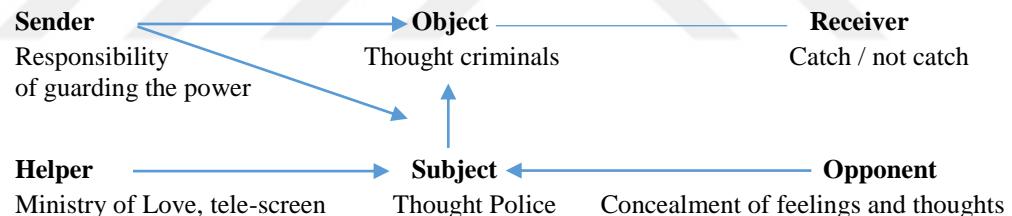


Figure 4.22: S2/SNP-03d

The crucial importance of the law enforcement officers for the government has been stated in the (S1/SNP-05a) schema earlier as they maintain the order and safety of the power, but not community. It is the duty of them who are entrusted with the task by the Ministry of Love. All the assigned tasks related to the protection of the power lays a burden on the Thought Police as the future of the authority of Big Brother, the Party, and regime depends on fulfilled tasks by the Thought Police. The Thought Police who is the subject of the (S2/SNP-03d) schema forms a part of the officers working for the government in the (S1/SNP-04) schema.

The responsibility of the subject in this actantial schema requires the Thought Police to be together with his value object to fulfill the responsibility of him

against the sender which is the only way to guard the leader of the Party and his power. Otherwise, the future of the regime will be imperiled. Therefore, the Thought Police have spread into the every segment of the society because of their responsibility. There is a possibility that every individual can become the Thought Police in the Party, society, or even in the family. Everybody can be confronted with the Thought Police at any time and place. The members of the broad-based organization are in pursuit of capturing and destroying dissidents who are against the power.

Nobody ever escaped detection, and nobody ever failed to confess. When once you had succumbed to thoughtcrime it was certain that by a given date you would be dead (117). The family had become in effect an extension of the Thought Police (153). The Thought Police hunts them down and destroys them almost as fast as we can produce them (205).

The Thought Police who are the subject of the (S2/SNP-03d) narrative programme, perform the given tasks and realize the agreement they have made with the sender. They manage to catch the thought criminals, Winston and Julia, ($S \wedge vO \vee aS$). One of the most critical factors in the success of the Thought Police is the ability to disguise themselves that prevents people from recognizing them. The situation makes the Thought Police's job easier.

'You are the dead,' repeated the iron voice. 'Remain exactly where you are. Make no movement until you are ordered.' (253). It occurred to Winston that for the first time in his life he was looking, with knowledge, as a member of the Thought Police (256).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.48: S2/SNP-03d's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The responsibility of guarding the regime (sender) convinced the subject /persuasion/.	The subject wants to protect it /wanting/. He knows /knowing/ how and what to do /being able to do/.	The subject follows the thought criminals and carries out the action /doing/.	The thought criminals are caught. The subject is successful /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The sender has all the modalities at the contract stage. The subject checks his sufficiency and remedies the deficiencies to get ready for the next stage. The

subject has /wanting/, /knowing/, and /being able to do/ modalities. In this case, after the successful act of the subject, the schema is completed positively.

S2/SNP-03d/a: The success of the Thought Police in the (S2/SNP-03d) is the result of well-organized teamwork in the Ministry of Love. The prominent names behind the success are Mr. Charrington and O'Brien who work for the Ministry of Love. The planned actions, which can be seen in a sub-narrative programme. Mr. Charrington and O'Brien contributes to the positive ending of the (S2/SNP-03d) narrative schema. In this context, the achievement of the Thought Police in the (S2/SNP-03d) schema is, in fact, hinges upon the successful completion of the (S2/SNP-03d/a) schema.

As it is seen, the narrative does not consist of a single narrative programme and actantial schema in the semiotic analysis. The positive result of a narrative programme or an actantial schema is closely related to the other sub-narrative programmes. The schema (S2/SNP-03d/a) stated in this section has the supportive feature of the continuity of the previous schema (S2/SNP-03d). In the new schema, the two essential actants will be handled since the object of value that they follow is the same.

In this case, the Ministry of Love (S_n), which is responsible for the security and intelligence facilities in the country orders, Mr. Charrington, a Thought Police, and O'Brien, an Inner Party member, (S) to capture the dissidents such as Winston and Julia (vO):

(S_n): Ministry of Love

(S): Mr. Charrington, O'Brien

(vO): Winston, Julia (Thought criminals)

(R): Capture / not capture

(H): Junk shop, Secret Organization, Manifesto, room, tele-screen

(aS): Hypocrisy

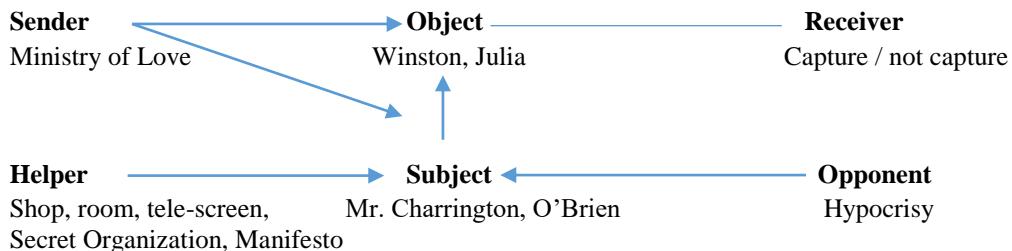


Figure 4.23: S2/SNP-03d/a

The subjects, who take part as a Thought Police and an Inner Party member in the Ministry of Love, are aware of the importance and confidentiality of their duty. For this reason, those subjects (Mr. Charrington and O'Brien), who are described at the discursive level, have double identities (also see pp. 100-101). The reason for the fact that the subjects are in different identities is due to the precision of the tasks assigned to them.

The other person was a man named O'Brien, a member of the Inner Party and holder of some post so important and remote that Winston had only a dim idea of its nature (13). O'Brien's remark must obviously have been intended as a signal, a codeword (182). Mr Charrington, it seemed, was a widower aged sixty-three and had inhabited this shop for thirty years (113). He led a ghostlike existence between the tiny, dark shop, and an even tinier back kitchen where he prepared his meals and which contained, among other things, an unbelievably ancient gramophone with an enormous horn (173).

The subjects have to identify and capture the thought criminals such as Winston and Julia to protect the political future of Big Brother, the Party, and their regime from all kinds of threats within the framework of the contract made with the sender. They will be able to realize their duty by concealing their real identities from the society which shows that the subjects are ready to do their worst for the continuity of the state in the schema (S2/SNP-03d/a). The primary purpose here is to detect the thought crime and criminals to catch and account for them. The subjects are successful in the schema since they are able to gain the value object by arresting Winston and Julia who are thought criminals for them. Identifying thought criminals is not an easy duty for the subjects as it requires an eternal and systematic struggle to set traps for such people.

Mr. Charrington had made no difficulty about letting the room. He was obviously glad of the few dollars that it would bring him. Privacy, he said, was a very valuable thing (158-159). 'Then there is such a person as Goldstein?' he said. 'Yes, there is such a person, and he is alive. Where, I do not know.' 'And the conspiracy -the organization? Is it real? It is real. The Brotherhood, we call it (198). Meanwhile I shall send you a copy of *the book*'- Goldstein's book, 'There are details to be settled,' he said. 'I assume

that you have a hiding-place of some kind?' Winston explained about the room over Mr. Charrington's shop (205-204).

The junk shop that Mr. Charrington runs, the Secret Organization and Goldstein's Manifesto that O'Brien provides, and the tele-screens that the Ministry of Love uses to catch the thought criminals are the helpers of the subject in the schema. The subject manages to fulfill the conditions of the agreement made with the sender due to the support of the helpers in the narrative ($S \wedge vO \vee aS$).

'You are the dead,' said an iron voice behind them. Unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor uncovering the telescreen behind it (252-253). Mr Charrington came into the room. The demeanour of the black-uniformed men suddenly became more subdued. Something had also changed in Mr Charrington's appearance. It occurred to Winston that for the first time in his life he was looking, with knowledge, as a member of the Thought Police (255-256). The boots were approaching again. The door opened. O'Brien came in (273). It was O'Brien who was directing everything (279).

The main reason why the subject needs to have different identities and setups is to be able to overcome the hypocrisy which is the opponent of the subject. Otherwise, the dissidents such as Winston and Julia who manage to hide their anti-power thoughts and do not show their true colors will become a threatening pressure group for the government. In this case, the positive completion of the schema will be difficult for the subject. However, there is no such a threatening point as mentioned above considering the prior schema (S2/SNP-03d) which arises thanks to the successful continuation of this (S2/SNP-03d/a) sub-schema.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.49: S2/SNP-03d/a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
Ministry of Love (sender) convinced the subject /persuasion/.	The subject wants to capture the criminals /wanting/. He knows /knowing/ how and what to do. The subject is ready for the act by the help of the supporters /being able to do/.	The subject wrap himself up different identities, prepares traps, and takes action /doing/.	The criminals are detected and caught red-handed. The subject is successful /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge vO \vee aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The /knowing/, /wanting/, and /being able to do/ modalities come into prominence in the subject, and the existence of these modalities makes the subject achieve his goal. The /knowing/ modality in the subject can be evaluated in two ways: The first one is important for the subject of doing to know what to do. The second one is significant for the same subject to know his enemy and to arrange his attitudes accordingly. In this context, the subject has identified the dissidents, who try to conceal their real thoughts and feelings against the power, and captured them victoriously. As for the /knowing/ modality, the acts of the subject by hiding himself, preparing traps, and making plans to catch them raises the importance of the /knowing/ modality in the schema, because if the subject did not have /knowing/ modality, he could not realize the schema successfully though he had /wanting/ and /being able to do/ modalities.

S2/SNP-04a: The significant point here is the Party's attitude about the criminals. That is, what kind of people are seen as dissidents and criminals by the Party? The Party does not want two types of people as in the following: The individuals who break the law enacted by the power, and the ones who are smart. These two types of people take place in the narrative that they will be analyzed the first type of them in the (S2/SNP-04a) and (S2/SNP-04b) schemata, and the second type of people who are really smart in the (S2/SNP-04c) schema. The common point of these three sub-narrative programmes is to response the question of how to oppose the Party and its ideology. Therefore, these sub-programmes are the ones which also show the situation of the employees in terms of Winston, Julia, and Syme who are aware of the facts of

the country that we issued in the (S2/SNP-02b) schema generally. We have encountered with these subjects (Winston and Julia) previously as the subjects of doing who struggle to unite with the other dissidents against the Party in the (S2/SNP-03c). The same subjects have also observed as the value object-the thought criminals- that the Thought Police heads out them in the (S2/SNP-03d) and (S2/SNP-03d/a) schemata. In this respect, the new schemata (S2/SNP-4a), (S2/SNP-04b), and (S2/SNP-04c) have an intimate relationship with the stated schemata above because the new narrative schemata in this part reveal the transformative process of the subjects of doing (Winston, Julia, and Syme) to be opponents and thought criminals. For the stated reasons, these new sub-schemata are the ones who support the positive realization of all the earlier schemata in this segment (S2).

In addition, the acts of the actants stated previous schemata above depend on the actions of the actants in these sub-schemata (S2/SNP-04a, b) proposed here. For instance, the subjects of doing (Julia and Winston) in the (S2/SNP-04a, b) schemata should put their actions into practice so that they can get in touch with other dissidents in the (S2/SNP-03c) schema. Similarly, the same subjects in the (S2/SNP-04a, b) schemata should act against the power so that they can be the thought criminals that the Thought Police follows them in the (S2/SNP-03d - S2/SNP-03d/a) schemata. Thereby, the proposed sub-narrative schemata (S2/SNP-04a, b, c) are also the main reasons for the existence and positive development of the basic narrative schema (S2/BNP-01a) in this segment (S2). Moreover, the course of events and their results in the (S2/SNP-04a, b, c) schemata will contribute to the positive or negative ending of the basic narrative programme in this segment.

However, the (S2/SNP-04c) sub-narrative programme is different from the (S2/SNP-04a) and (S2/SNP-04b) programmes because the subject of doing in the previous one (Syme) is different from the other subjects (Julia and Winston) in the latter ones. Syme is firmly attached to the Party and its ideology, and he never opposed to the Party. However, he is the brilliant and logical person that the Party does not want such individuals to live in the community. The Party accounts for the educated and intelligent people once they are identified by the Party.

The (S2/SNP-04a) schema is observed as follows in the light of the explanations above: Everything begins with the expression of human feelings. However, there is a serious problem for the Party members. Accordingly, they cannot have love affair with each other in accordance with the Party's rules. Despite the prohibitions, the need for love and to be loved (S_n) wants Julia (S) to express her feelings with Winston (vO):

(S_n): Need for love and to be loved

(S): Julia

(vO): Winston

(R): Express / not express

(H): Corridor, note, canteen, lunch breaks

(aS): Party's rules

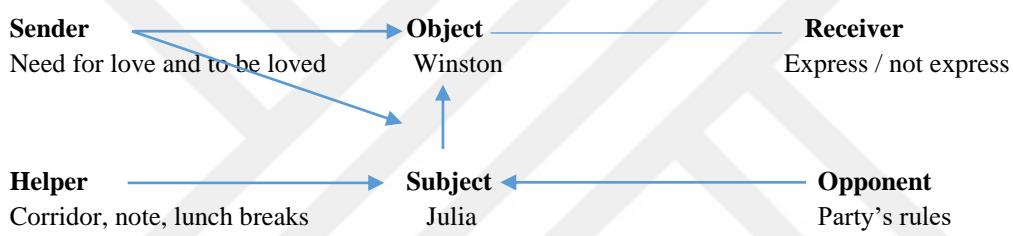


Figure 4.24: S2/SNP-04a

Julia (S) is a Party member who is working for the Ministry of Truth the same as Winston (vO). She has strong feelings (S_n) for Winston, and she wants to explain (R) her feelings to Winston anyway. However, it is not easy for Julia to come together with him, because one of the serious impositions of the Party for its employees is not to have a romantic relationship with each other. However, Julia does not take care of the stated rule by the Party and insists on to act as she desires in order to fulfill the agreement done with the sender. If she manages to express her feelings to Winston, she will be together with the value object. Otherwise, the separation between the subject and the object of value will be maintained.

Nevertheless, it had been very difficult not to betray a momentary surprise, for in the two or three seconds while he was helping her up the girl had slipped something into his hand. It was a scrap of paper folded into a square (121-122). On it was written, in a large unformed handwriting: *I love you* (124). If he could get her at a table by herself, somewhere in the middle of the room, not too near the telescreens (127). After having been recognized, he could not go and sit at a table with an unattended girl. It was too noticeable (128). They did not speak again, and, so far as it was possible for

two people sitting on opposite sides of the same table, they did not look at one another (130).

The subject of doing manages to reach her value object and shares her feelings with him although the obstacles such as Party, its members, and tele-screens. In this case, Julia has kept to the agreement with the sender and reached the value object in the schema ($S \wedge {}_vO \vee {}_aS$) that constitutes a crime against the rules of the Party.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.50: S2/SNP-04a's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of love and being loved by someone (sender) convinced the subject /persuasion/.	The subject wants /wanting/ and knows /knowing/ how and what to do. The subject is ready for the act /being able to do/.	The subject encounters with the object, gives note, express herself /doing/.	The subject is successful /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge {}_vO \vee {}_aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

The sender manages to convince the subject at the contract stage by completing /informing/, /convincing/, and /having to do/ modalities. The subject also achieves to gain /wanting/, /knowing/, and /to be able to do/ modalities that makes her work easier at the performance stage. Accordingly, the subject of doing accomplishes to the completion of the schema she takes part. The success of the subject means to commit an offense by the subject in the schema as she has a secret affair with the object of value. The criminal act of Julia causes another criminal act in the next sub-narrative programme (S2/SNP-04b).

S2/SNP-04b: The programme is also significant to reveal another criminal situation according to the Party. This time, Winston as a thought criminal and anti-power dissident in the narrative will be considered. Human needs and feelings (S_n) asks Winston (S) to reciprocate (R) Julia's love ($_vO$). The situation that arises in this narrative programme is closely related to Winston's responses. There are two options for Winston at this point; responding or not responding Julia's love which causes a conflict. If Winston reciprocates Julia's love, he will

gain her, but at the same time, he will be a criminal for the Party. If he does not response her love, he will lose his chance with Julia:

(S_n): Human needs and feelings

(S): Winston

(_vO): Julia' love

(R): Reciprocate / not reciprocate

(H): Mr. Charrington, room, crowded streets, rural areas

(_aS): Party's rules

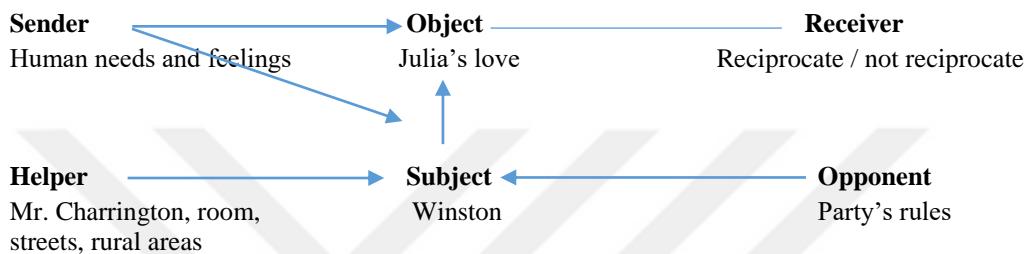


Figure 4.25: S2/SNP-04b

Repressed feelings and sexual urges in Winston make him react positively to Julia's feelings about him. In fact, it is a requirement of the agreement between the sender and the subject. The subject tries to comply with the contract and evaluates her confession. Although the potential obstacles posed by the impositions of the Party, he begins to meet Julia in crowded places, rural areas, and room. That is, Winston has the value object by not paying attention to Party's rules which makes him a criminal for the Party ($S \wedge vO \vee aS$).

It was impossible that this affair should end successfully; such things did not happen in real life (129). It was not safe to go near her until some more people had accumulated. There were telescreens all round the pediment (131). The girl hopped over and forced apart the bushes, in which there did not seem to be an opening. When Winston followed her, he found that they were in a natural clearing, a tiny grassy knoll surrounded by tall saplings that shut it in completely (137). 'In this room I'm going to be a woman, not a Party comrade' (164).

Winston has had a miserable marriage with Katharine with the permission of the Party after the revolution. His wife did everything for the sake of the Party's ideology, not for her husband that makes Winston stay away from Party's women for a long time. Whatever they do, is not for themselves, but for the Party. They call everything including sexual intimacy and making a baby as a duty for the Party. In this situation, Winston has disappointed and kept away

from women for a long time. However, when he encounters with a young and beautiful girl, all his feelings come to light again.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.51: S2/SNP-04b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire human needs and feelings (sender) convinced the subject /persuasion/.	The subject wants /wanting/ and knows /knowing/ how and what to do. The subject is ready to act with the help of the supporters /being able to do/.	The subject does not care about the rules and takes risks. He rents a room and meets her /doing/.	The subject has experienced the feelings he desires /rewarding/.
(+)	(+)	(+)	(+)

Result: $S \wedge {}_vO \vee {}_aS =$ The subject is successful because of the completeness of the modalities at the competence stage.

The subject has /wanting/, /knowing/, and /being able to do/ modalities at the competence stage that makes him successful at the next stage to complete his duty according to the agreement with the sender. Although the result is positive for the subject, there is also a risk for him because Winston, just like Julia in the (S2/SNP-04a), also draws the attention of the Party by his illegal act, and becomes the enemy of the power in this schema (S2/SNP-04b).

S2/SNP-04c: Syme's knowledge and intelligence in socio-economic and political situations rise to the prominence in this programme which is a dangerous and undesired situation for the Party and its regime. Therefore, Syme and other smart people like him are not accepted within the Party as they have the capacity to acknowledge the facts in the society. Accordingly, Syme's knowledge and intelligence (S_n) wants him (S) to express (vO) his opinions (vO) related to the social facts and impositions of the Party over society:

(S_n): Knowledge and intelligence

(S): Syme

(vO): Social facts and Party's impositions

(R): Express / not express

(H): Knowledge, intelligence

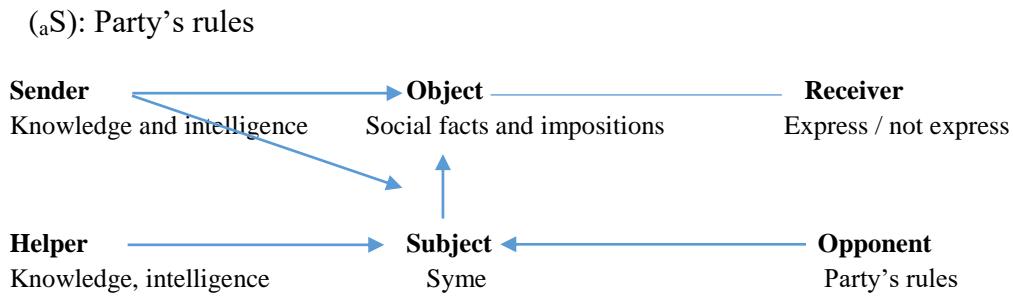


Figure 4.26: S2/SNP-04c

There are two important and dangerous situations here. The first one is Syme's behavior which is not appropriate for the Party because of his smart interpretations related to the acts and impositions of the Party. It is dangerous because the power does not like such intelligent individuals who can think and comment on the Party's operations. The solution of the Party for such people is vaporization. Syme's behavior in the schema is sufficient for the Party to be blacklisted and killed as a thought criminal.

In an intellectual way, Syme was venomously orthodox. He would talk with a disagreeable gloating satisfaction of helicopter raids on enemy villages, and trials and confessions of thought-criminals, the executions in the cellars of the Ministry of Love (57). One of these days, thought Winston with sudden deep conviction, Syme will be vaporized. He is too intelligent. He sees too clearly and speaks too plainly. The Party does not like such people. One day he will disappear. It is written in his face (62).

In this schema, Syme has acted in a way that the Party does not approve. Due to the realization of his action, the schema completed positively ($S \wedge vO \vee aS$). However, this positiveness in the schema is becoming negative in terms of the relationship between the Party and Syme because Party never wants to have such smart people who are able to criticize the acts of it. Then, Syme turns into the value object as a thought criminal for the Thought Police in the narrative.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.52: S2/SNP-04c's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The level of knowledge and intelligence (sender) convinced the subject /persuasion/.	The subject wants /wanting/ and knows /knowing/ how and what to do. The subject is ready to act /being able to do/.	The subject shares his knowledge with his friends. He establishes logical connections between the work that the Party assigned and the social events, and he talks about the possible results of the Party's applications in the society /doing/.	The subject is successful /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge {}_vO \vee {}_aS =$ The subject is successful because of the completeness of the modalities at the competence stage.			

Syme is a quite smart and knowledgeable employee. He is able to complete all the necessary modalities /wanting/, /knowing/, and /being able to do/ at the competence stage. For this reason, the schema in which Syme takes place is positively ended which has a negative impact on the Party because Syme is accepted as the thought criminal by the Party because of his acts.

S2 / Result:

The basic narrative programme (S2/BNP-01a/b) in the second segment (S2) and its formative sub-narrative programmes, which support the favorable maintenance of the basic narrative programme, (S2/SNP-01, S2/SNP-02a, b - S2/SNP-03a, b, c, d, d/a - S2/SNP-04a, b, c) have been analyzed within the frame of the narrative-semiotical structure of the text. During the study, we have tried to analyze each of the narrative programmes on the actantial schema by focusing on the actants and their functions in the narrative.

The stated sub-narrative programmes, which constitute the basic programme (S2/BNP-01a/b) with their actants, modal roles, and transitions in the text can be visualized in a table. Each unit in the table shows the formative sub-narrative programmes of the second segment (S2) and their articulation with each other for the formation of the basic narrative programme as follows:

Table 4.53: Formative elements of S2/SNPs

Narrative Profile Stages	Initial stage			Developmental stage		Final stage			
	Contract			Competence		Performance		Sanction	
Actantial Profile	Sender-subject			Subject-subject		Subject-object	Sender-subject		
Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded	To convince
S2/SNP -01	+	+	+	+	+	+	+	+	+
S2/SNP -02a	+	+	+	+	+	+	+	+	+
S2/SNP -02b	+	+	+	-	-	-	-	-	-
S2/SNP -03a	+	+	+	+	+	+	+	+	+
S2/SNP -03b	+	+	+	+	-	-	-	-	-
S2/SNP -03c	+	+	+	-	-	-	-	-	-
S2/SNP -03d	+	+	+	+	+	+	+	+	+
S2/SNP -03d/a	+	+	+	+	+	+	+	+	+
S2/SNP -04a	+	+	+	+	+	+	+	+	+
S2/SNP -04b	+	+	+	+	+	+	+	+	+
S2/SNP -04c	+	+	+	+	+	+	+	+	+
Result	At the start of the narrative			At the end of the narrative					
S2/SNP -01	$S \vee_{vO} \wedge_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -02a	$S \wedge_{vO} \vee_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -02b	$S \vee_{vO} \wedge_{aS}$			$S \vee_{vO} \wedge_{aS}$					
S2/SNP -03a	$S \vee_{vO} \wedge_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -03b	$S \wedge_{vO} \vee_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -03c	$S \vee_{vO} \wedge_{aS}$			$S \vee_{vO} \wedge_{aS}$					
S2/SNP -03d	$S \vee_{vO} \wedge_{aS}$			$S \vee_{vO} \wedge_{aS}$					
S2/SNP -03d/a	$S \vee_{vO} \wedge_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -04a	$S \vee_{vO} \wedge_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -04b	$S \vee_{vO} \wedge_{aS}$			$S \wedge_{vO} \vee_{aS}$					
S2/SNP -04c	$S \wedge_{vO} \vee_{aS}$			$S \wedge_{vO} \vee_{aS}$					

Both determined basic and sub-narrative programmes at the narrative level of the text can be reproduced in the semiotic analysis process. Other sub-narrative programmes, which also support the continuity of the presented both basic and sub-narrative programmes, can be found at this level of meaning other than the narrative programmes we revealed. It is possible to think of that situation as the rings of the chain as all the narrative programmes are intimately connected to each other to make the text as a meaningful whole. However, limiting the boundaries of the research is vitally significant to reach healthy research findings in semiotic studies. As the primary object of the study is to reveal the general organization of the narrative in a semiotic sense, we need to stay within this boundary. The sub-narrative programmes, their actants, the functions of actants, their relations with each other, the modalities they gain to develop the basic narrative schema (S2/BNP-01a/b) have been found within this boundary that supports the favourable completion of the basic narrative programme in the second segment. If one of this examined narrative programmes ended negatively, the result of the basic narrative programme could not be positive ($S \wedge vO \vee aS$).

It is worth to mention that the favorable completion of the last three sub-narrative programmes (S2/SNP-04a, b, c) do not mislead us because these schemata are significant to emerge how the stated subjects are opposed to the rules of the Party to become thought criminals. The modalities that they gain make them complete the related programmes successfully. Otherwise, if their modalities were negative in the proposed schemata, then we would encounter the subjects who were submissive and attached to the all impositions of the Party.

All the efforts made by the actants in the sub-narrative programmes are for the continuation of the basic narrative programme in the second segment. As a result of the analysis in the basic narrative structure, the data shows that the actants, their actions, and modal changes of them are strictly related to the development of the narrative:

Table 4.54: Formative elements of S2/BNP

Narrative Profile Stages	Initial stage			Developmental stage		Final stage			
	Contract			Competence		Performance	Sanction		
Actantial Profile	Sender-subject			Subject-subject		Subject-object	Subject-sender		
Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded	To convince
S2/BNP-01a	+	+	+	+	+	+	+	+	+
S2/BNP-01b	+	+	+	-	-	-	-	-	-
Result	At the start of the narrative			At the end of the narrative					
S2/BNP-01a	$S \wedge {}_vO \vee {}_aS$			$S \wedge {}_vO \vee {}_aS$					
S2/BNP-01b	$S \vee {}_vO \wedge {}_aS$			$S \vee {}_vO \wedge {}_aS$					

The analysis of the first segment (S1) has been actualized within the frame of a general outlook of the Party, its regime, and the situation of the Oceanian society; whereas, the second segment (S2) has been analyzed with respect to the Party and its measures that are taken to establish its authority on a solid basis. Big Brother and his supporters went through difficult phases to revolt the capitalist system, and they managed to seize power as it has been stated in the (S1/BNP-01a) schema. After the revolution, Big Brother succeeded to gain his political power and authority (S1/SNP-02) and determined the new regime in the country (S1/SNP-03). Throughout the analysis, it can be seen that Big Brother has taken steps to create monotype society within the scope of the new Ingsoc principles (S2/SNP-01).

He also fought against the other revolutionist leaders who had a dispute with him (S2/SNP-03a) while realizing his dreams. The betrayal of Big Brother to the case and other revolutionist leaders divided the socialists into two groups, and he wanted to reformulate the basic Ingsoc principles (S2/SNP-01) according to his ideology. This has led to the formation of another group of people who are opposed to Big Brother not to let him destroy the basic Ingsoc principles (S2/SNP-03b) which have been the main cause of conflict between the two groups. As a natural consequence of the confrontation between the two groups, the basic narrative programme (S2/BNP-01a) in the second segment has

emerged. The positive ending of the basic narrative programme depends on the following sub-narrative programmes (S2/SNP-01, S2/SNP-02a, b - S2/SNP-03a, b, c, d, d/a - S2/SNP-04a, b, c) through the second segment. The modalities that the actants gained in these schemata support the conclusion of the basic narrative schema (S2/BNP-01a). Accordingly, the positive completion of the macro narrative programme (S2/BNP-01a) in the second segment hinges upon the positive ending of the following micro-narrative programmes respectively:

$$\text{S2/SNP-01} \rightarrow \text{S2/SNP-02 a, b} \rightarrow \text{S2/SNP-03a, b, c, d} \rightarrow \text{S2/SNP-03d/a} \rightarrow \\ \text{S2/SNP-04a, b, c} = \text{S2/BNP-01a, b.}$$

3rd Segment (S3): The segmentation process has been done regarding the idiosyncratic features of each segment in the text. Accordingly, the text is divided into the segments (also see pp. 156-157). The general situation of the country, which is ruled by Big Brother, and the ideology of him has been taken into account in the first segment (S1). During the analysis of the actants in the segment, we have taken notice of Big Brother and his Party's political developmental process (also see p. 166). Contrary to general and social facts in the first segment, the reference to the specific incidents based on the individual thoughts, acts, and conditions have been made in the second segment (S2). The opposing views toward Big Brother, his regime, and the precautions taken against them have been analyzed. Through the analysis, we tried to display how the ruling power denounces and captures the traitors who have opposing ideas against the ruling power and its ideology (also see p. 190). Now, in this third segment (S3), the main aim is to reveal the enforcement process of the ruling power for such traitors, who came up against the political authority (S1/SNP-02), regime (S1/SNP-03), and new Ingsoc principles (S2/SNP-01) established by the ruling power.

S3/BNP-01a: Big Brother and the Party gains the political identity and power as a result of the positive completion of the first basic narrative programme (S1/BNP-01), which is also supported by the sub-narrative programmes of the segment. The Party comes to power alone due the obtained political identity and power. According to Raphel (1990, p. 15), the state is within power because it is impossible to establish and maintain the authority without the power. Accordingly, the struggle of Big Brother and the Party is for gaining more

power to lead its existence because becoming a state without power is out of the question for authority. So, Big Brother tried to gain and increased the political power to reign the country in the sub-narrative programmes. However, there is another problem related to the legitimacy of the power that the ruling power encounters.

“In the specific sense of the legitimacy of government [...] those of the first kind protecting the ‘civil’ character of rule and democracy serving to sustain and invigorate the consent of the citizenry. [...] It is not enough for government itself to be lawful, just or democratic. If society is disfigured by unjustifiable inequalities or other forms of injustice, and if government does not use its authority to combat them and to pursue the ends and purposes mentioned above, the legitimacy of the politically organized society or ‘regime’ is called into question” (Flathman, 2007, pp. 681-682).

The matter of legitimacy comes into question in Oceania when the subject comes to the enforcing socio-economic and political practices of the ruling Party. In fact, Big Brother tried to solve the problem of legitimacy partially while he was trying to gain the political recognition in the (S1/SNP-03) schema. However, it did not last long because of the betrayal of Big Brother to his fellow fighters after gaining the power in the (S2/SNP-03a) schema. So, it can be said that the political power of Big Brother is not based on the social contract because of his undesired practices by the society. Since then the enforcing manner of Big Brother and his Party is just for managing the maintenance of the rulership.

Yes, because at the least it would be a world of sanity. Where there is equality there can be sanity. Sooner or later it would happen, strength would change into consciousness (252).

Accordingly, the third basic narrative schema (S3/BNP-01a) that faced in the last segment is as follows:

The responsibility of maintaining the political power of Big Brother forever (S_n) dictates the Party and the civil servants of the Ministry of Love (S) to form (R) an ideal society (νO) that will abide by Big Brother, his Party, regime, and principles unquestioningly:

(S_n): Responsibility for maintenance the political power of Big Brother forever

(S): Party, civil servants of the Ministry of Love

(νO): Ideal society

(R): Form / not form

(H): Ingsoc principles (Newspeak, doublethink, mutability of the past), administrative tools (Ministry of Love, Thought Police, tele-screens, cell, Room 101, instruments of torture)

(_aS): Dissidents

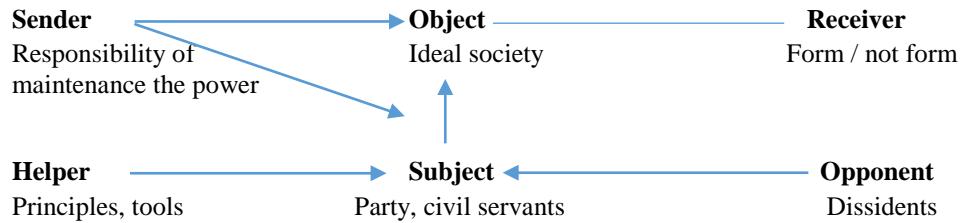


Figure 4.27: S3/BNP-01a

The government ignores all social and economic needs of the society as it is only interested in the continuity of the regime that causes the legitimacy problem in Oceania. In this case, it is possible to encounter rebellions against the power because of the problem. The ones who tend to rebel against the practices of the Party are the dissidents who are aware of the facts in the country that was encountered in the (S2/SNP-02b) schema. Though the dissidents represent the minority in the country, they pose a danger to the ruling power and its future. For this reason, the Party and its employees have to protect the continuity of the regime from such opponents for the permanency of Big Brother's power. The only way to realize it is to keep everything and everybody under constant surveillance.

'We, the Party, control all records, and we control all memories (285). Whatever the Party holds to be truth, *is* truth. (285). The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them (290). 'We are the priests of power' (303).

The sender orders the subject to build an ideal society that internalizes all the rules and impositions of the power without question. The dissidents against the power will be accounted for due to the fulfillment of the agreement between the sender and the subject that leads to the consolidation of Big Brother's power in the country ($S \wedge vO \vee aS$). Otherwise, Big Brother will lose his power and overthrow that has adverse effects on the contract ($S \vee vO \wedge aS$), and the project of forming the ideal society in Oceania will fall through.

The mutation process of the society, which needs time, has been left to time since it appears as an idea which is yet completed the formation process in the narrative. Throughout the process, both the Party and its servants perform the task they undertake deservedly. The proponents' devotion to the regime is the sign to understand the success of the project in the text since they follow, identify, and destroy the criminals at all costs. It shows that the Party and its members fulfill the responsibilities for the sake of the continuation of the power ($S \wedge vO \vee aS$).

'We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him' said O'Brien. 'There is learning, there is understanding, and there is acceptance (299). The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power (301-302).

The only thing which is significant for the Party and its members is the maintenance of Big Brother's rulership. For this reason, they make the thought criminals to idolize Big Brother and his principles rather than killing once they round up them which represents the mutation process of individuals.

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.55: S3/SNP-01a's actants, modal roles, and transitions

Initial stage		Developmental stage		Final stage
Contract	Competence	Performance	Sanction	
Sender-subject	Subject-subject	Subject-object	Subject-sender	
The responsibility for the continuity of Big Brother's political power forever (sender) convinced the subject /persuasion/.	The subject wants /wanting/ and knows /knowing/ how and what to do. The subject is ready to act /being able to do/.	Many plans and traps are organized to catch the thought criminals. They are tortured, discouraged, and vaporized /doing/.	The dissidents who are against the power are reintegrated into the society. The subject is successful /rewarding/.	
(+)	(+)	(+)	(+)	
Result: $S \wedge vO \vee aS$ = The subject is successful because of the completeness of the modalities at the competence stage.				

According to the programme, the /informing/, /convincing/, and /having to do/ modalities are full in the subject at the contract stage because the subject believes Big Brother and sticks to his ideology. As for the other modalities in

the schema, as a result of having /wanting, /knowing/, and /being able to do/ modalities, the subject manages to be together with the value object in the end.

S3/BNP-01b: The schema above can be reevaluated with respect to the opponent. This time, the opponent will be the subject; whereas, the subject will be the opponent. Accordingly, the dissidents will be the subject, and the Party and its members will be the anti-subject in this new schema. At this point, the aim of the dissidents in all schemata (S1/BNP-01b – S2/BNP-01b – S3/BNP-01b) never changes. They are always struggling to overcome the difficulties that the Party brought so that they can lead a proper life without any impositions.

The command of the old despotisms was ‘Thou shalt not.’ The command of the totalitarians was ‘Thou shalt’ (292).

The socio-economic problems rather than the political problems after the revolution make people fed up. On the one hand, the deteriorating living conditions, on the other hand, encroaching the individual rights and freedoms (S2/SNP-03c) disturb the ones who are aware of the facts (S2/SNP-02b) in the country. The effort of the government for sustaining its rulership at all costs by ignoring the nature of fundamental rights and freedoms of people naturally activates the dissidents against the power (S1/SNP-05b - S2/SNP-02b - S2/SNP-03c).

The same situation can also be observed in this new schema (S3/BNP-01b). The desire of living in a peaceful country where the fundamental rights and freedoms are considered (S_n) calls for the dissidents (S) to wipe (R) the ruling Party (vO) out:

(S_n): The desire of living in a peaceful country where the fundamental rights

and freedoms are provided

(S): Dissidents

(vO): Ruling Party

(R): Wipeout / not wipeout

(H): Proponents, proletariat

(aS): The Party, Ingsoc principles, administrative tools, proletariat

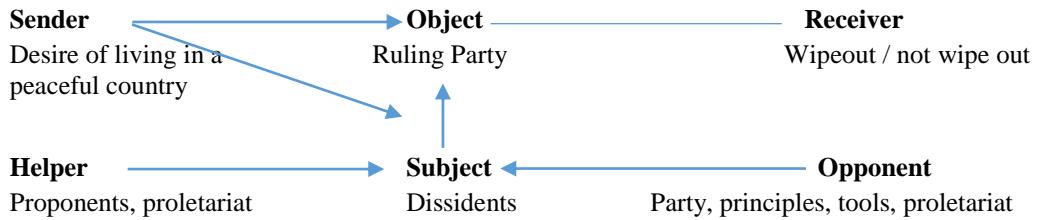


Figure 4.28: S3/BNP-01b

The dissidents are ineffective against the Party's power because of not being organized in this schema which reflects the main problem of the other schemata as well. Therefore, everything that is done against the power remains in the individual scale and they cannot damage the regime because of the lack of support of the subject's helper. Although the proponents want to unite, they do not know each other as the helper of the subject. As for the proletarians, they do not take care of anything except their own daily and temporary interests that prevent them from helping the subject to reach its aim. As it can be understood from the narrative, the effective usage of the administrative tools of the Party makes it unclear to understand who is who. So, the dissidents are not able to find other opponents to unite against the power.

He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the State. The Brotherhood, its name was supposed to be. There were also whispered stories of a terrible book, a compendium of all the heresies, of which Goldstein was the author and which circulated clandestinely here and there. It was a book without a title. People referred to it, if at all, simply as *the book*. But one knew of such things only through vague rumours (16). Yet she had only the dimmest idea of who Goldstein was and what doctrines he was supposed to represent (176).

The things which are served to the people in the country are tricky that have been stated earlier in the (S2/SNP-03d - S2/SNP-03a) schemata. For example, the changing situations and characters of Mr. Charrington and O'Brien to entrap the dissidents, who are thought criminals, are part of the plan made by the Thought Police. The primary purpose of the conspiracy is to identify and neutralize the dissidents which basically prevents the opponents from achieving their goal.

'We believe that there is some kind of conspiracy, some kind of secret organisation working against the Party, and that you are involved in it (197). 'To our leader: To Emmanuel Goldstein.' 'Then there is such a person as Goldstein?' he said. 'Yes, there is such a person, and he is alive. Where, I do not know' (198). 'And the conspiracy - the organization? Is it real? It is not simply an invention of the Thought Police?' 'No, it is real. The Brotherhood,

we call it. You will never learn much more about the Brotherhood than that it exists and that you belong to it' (198).

As for the proletarians, although they constitute the majority of the Oceanian population, they do not show any interest in the social problems in the country because they are just engaged in everyday affairs for pleasure. For this reason, their situation prevents them from helping the dissidents. Therefore, proletariat also takes place as an anti-subject in the schema with its impeding factor.

But if there was hope, it lay in the proles (99). The proletarians will never revolt, not in a thousand years or a million. They cannot (300).

The acts of dissidents cannot go beyond which makes the Party's job easier to arrest and punish them ($S \wedge vO \vee aS$) because of the systematic effort of the Party and the impassivity of the proletarians. This is the basic point for the dissidents for not completing the schema positively ($S \vee vO \wedge aS$).

If you have ever cherished any dreams of violent insurrection, you must abandon them. There is no way in which the Party can be overthrown. The rule of the Party is forever (300).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.56: S3/BNP-01b's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The desire of living in a peaceful environment where the equality, freedom, and rights are taken into consideration (sender) convinced the subject /persuasion/.	The subject wants to act /wanting/, but he does not know how to do it /not knowing/. He cannot get enough help /not to be able to do/.	The subject cannot act against the Party /not doing/.	The subject is caught by the police. The act of the subject is unsuccessful /punishment/.
(+)	(-)	(-)	(-)
Result: $S \vee vO \wedge aS =$ The subject is unsuccessful because of the incompleteness of the modalities at the competence stage.			

Although the modalities at the contract stage are completed, the other modalities at the competence stage are not completed which also affects the existence of /doing/ modality at the performance stage. The /wanting/ modality is not enough to actualize the contract made with the sender. So, the subject cannot move to the performance stage because of the lack of /knowing/ and /being able to do/ modalities in the narrative programme. As a result, the failure of the

(S3/BNP/01b) schema supports to the success of the (S3/BNP-01a) schema in this segment (S3).

Just as the previous basic narrative schemata in the first and second segments, there are also sub-narrative programmes which support the positive continuation of the basic narrative programme (S3/BNP-01a) in the third segment as follows:

S3/SNP-01: One of the most critical sub-narrative programmes we encountered here is the individuals who do not take care of the Party's rules and regulations by ignoring the authority of it. It is possible to give the situations as an example in the (S2/SNP-04a, b, c) schemata. It has been observed that how Winston and Julia turned into dissidents and thought criminals as a result of their anti-power acts in the (S2/SNP-04a, b) schemata. At the same time, we have also seen how Syme was blacklisted by the Party in the (S2/SNP-04c) schema. It is possible to confront such sub-narrative programmes in the text. They are necessary to make the basic narrative programme (S3/BNP-01a) meaningful. Otherwise, a society in which individuals did not oppose the power and not take any counteractions against the power would be the society that the Party desired. In such a case, the (S3/BNP-01a) would be meaningless in the text. That is, the society is still in the formation process (S3/BNP-01a) as the Party does not keep up the level of the desired society yet.

The Party has taken the necessary steps in all the basic and sub-narrative programmes that serve the fundamental goal of the (S3/BNP-01) schema since the beginning of the narrative. As result of the process, there will be the ones who oppose the sanctions of the Party as well as the ones who submit them. In this frame, the thought criminals whose thoughts and behaviors have not been approved by the Party has already been revealed. In this part, it requires analyzing the necessary precautions taken by the Party, and the response of the Party for such crimes in order to reach its value object seen in the (S3/BNP-01a) schema.

The Party punishes the thought criminals in a similar manner regarding the penalization method of it. The method of punishment consists of three phases such as *learning*, *understanding*, and *acceptance*. The steps are the components of the transformation strategy that the Party practices on the criminals.

Whomever the persons are, the application process of the strategies is the same. As the transformation process of the Party is almost the same for the ones who need to be domesticated, we decide to focus on the transformation process regarding one of the leading narrative persons Winston Smith. So, the new schema will be formed according to his situation as an apprehended thought criminal because Winston is the only person who exposed all the transformative phases explicitly in the narrative.

Accordingly, the struggle of the Party to create its ideal society (S_n) orders the Ministry of Love's officers (S) to change (R) the thoughts of the criminals (vO) related to the Party and its leader:

- (S_n): The struggle of the Party to create its ideal society
- (S): Officers of the Ministry of Love (O'Brien)
- (vO): Thoughts of criminals (Winston)
- (R): Change / not change
- (H): Administrative tools (cell, torture, torture instruments, Room 101, rats)
- (aS): Winston's anti-power thoughts

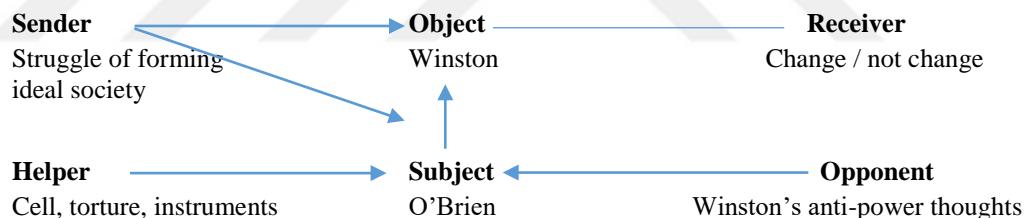


Figure 4.29: S3/SNP-01

The goals that the Party wants to reach come to light with the statements of O'Brien in this schema. Each step that the Party takes since the beginning of the narrative is to raise a society which is compatible with the Party's ideology. The people who are not as intelligent as Syme (S2/SNP-04c) are not subjected to the transformation process. However, the people who revolt to the power, and have anti-regime thoughts such as Winston (S2/SNP-04b) are subjected to the process.

We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them (289-290). We convert him, we capture his inner mind, we bring him over to our side, not in appearance, but genuinely, heart and soul. We make him one of ourselves before we kill him (292).

The given narrative programme above can also be stated as follows: The struggle of the Party to form an ideal society (S_n) orders O'Brien (S), who is one of the Party's executives and guardians, to transform (R) the thought criminals such as Winston (νO) within the scope of the transformation strategy.

'There are three stages in your re-integration,' said O'Brien. 'There is learning, there is understanding, and there is acceptance' (299).

The process represents the mutation of feelings and thoughts. The realization of the operation depends on the favorable completion of the stages such as learning, understanding, and acceptance within the mutation process. The subject must follow the steps respectively in order to manage the transformation process. Otherwise, he will not fulfill the contract with the sender.

In fact, the following process for Winston began many years ago by the Thought Police. Winston has not been aware of the process and maintained his life by repudiating the power of Big Brother, the Party, and Ingsoc principles. The Thought Police, who pointed Winston as a target, was not mistaken about his opposing ideas against the power. The Thought Police including Mr. Charrington and O'Brien made a lot of plans to catch Winston on the very act.

It occurred to Winston that for the first time in his life he was looking, with knowledge, as a member of the Thought Police (256). The boots were approaching again. The door opened. O'Brien came in (273). 'For seven years I have watched over you. Now the turning-point has come. I shall save you, I shall make you perfect' (280).

O'Brien managed to catch Winston as a thought criminal after many years, and it is time to play with Winston's thoughts for O'Brien. The uncontrolled power and tortures used against Winston are only to change his ill-thoughts about Big Brother and his authority. The limits of the used power and suffering do not matter at all. The important thing is to make sure that the criminals such as Winston will be the citizens in the format of Party's desire.

His sole concern was to find out what they wanted him to confess, and then confess it quickly, before the bullying started anew (278).

Winston, who exposes different tortures in different rooms through the narrative, has to obey the authority of the Party in the end. O'Brien manages to clear Winston's head from the ill-thoughts against the power and turns him into a useless one who is ready to give in to the pressures of the Party in the end. As it is stated in Winston's example, the Party achieves its goal due to the fiercely

loyal Party members such as O'Brien and Mr. Charrington, and because of the fulfillment of the contract with the sender, the Party gains ground in its way to create the ideal society in Oceania. Winston is reformed through the three-stage transformation process like other thought criminals and mutated according to the new format of an ideal citizen who loves Big Brother.

It was O'Brien who was directing everything (279). *TWO AND TWO MAKE FIVE* (318). 'Room IOI,' he said (324). The cells where the guards had beaten him were below ground level (325). O'Brien picked up the cage and brought it across to the nearer table (327). There was an outburst of squeals from the cage (328). O'Brien moved the cage nearer. 'Have you ever seen a rat leap through the air? They will leap onto your face and bore straight into it. Sometimes they attack the eyes first. Sometimes they burrow through the cheeks and devour the tongue' (328). 'Do it to Julia! Do it to Julia! Not me!' (329). He had won the victory over himself. He loved Big Brother (342).

As it can be understood from the quotes, O'Brien fulfills the task given by the Party properly and reintegrates Winston, who is ready to accept all the impositions of the Party without question, into the new totalitarian society. So, the subject realizes the agreement he has done with the sender at the contract stage of the narrative ($S \wedge {}_vO \vee {}_aS$) which also makes a significant contribution to the favourable completion of the basic narrative schema in the third segment (S3/BNP-01a).

According to the stages of Greimas's narrative programme, here is the representation of the transition process of the narrative in accordance with the actants, their acts, and the modalities they obtain:

Table 4.57: S3/SNP-01's actants, modal roles, and transitions

Initial stage	Developmental stage		Final stage
Contract	Competence	Performance	Sanction
Sender-subject	Subject-subject	Subject-object	Subject-sender
The struggle of the Party for creating its ideal society (sender) convinced O'Brien (subject) to act accordingly /persuasion/.	The subject wants /wanting/ and knows /knowing/ how and what to do. The subject is ready to act /being able to do/.	The subject reveals his real identity and does his task properly /doing/.	The subject is successful to mutate the ill-thoughts of the dissidents against the power /rewarding/.
(+)	(+)	(+)	(+)
Result: $S \wedge {}_vO \vee {}_aS$ = The subject is successful because of the completeness of the modalities at the competence stage.			

The subject, which is attached to the Party and its principles, in the schema manages to complete all the necessary modalities such as /wanting/, /knowing/,

and /being able to do/ at the competence stage that leads realizing the /doing/ modality at the performance stage successfully.

During the analysis of the (S3/SNP-01) schema, we also encounter another sub-narrative programme which supports the continuation of the stated schema. However, the narrative has a unique feature as it has a spiral structure rather than a simple chain structure, therefore, the incidents do not develop within the succession of the events of the actants. So, it is possible to confront a situation, which is encountered before, in any part of the narrative again. In this case, if the narrative programmes in such situations analyzed previously, there is no need to tackle the similar programme again. For example, previously identified sub-narrative programmes (S2/SNP-04a, b, c) in the second segment are also the programmes that support the realization of the (S3/SNP-01) schema in the third segment. If there was nothing to constitute a crime as stated in the previous schemata (S2/SNP-04a, b, c), then there would not be any criminals to be punished by the members of the authority in the (S3/SNP-01). That is, as the schemata (S2/SNP-04a, b, c), which closely support the last one (S3/SNP-01), there is no need to repeat the same schemata in this segment. As a result, the thought criminals stated in the schemata (S2/SNP-04a, b, c) arrested by the efforts of the Thought Police mentioned in the (S2/SNP-02a - S2/SNP-03d/a) schemata are eventually transformed in the (S3/SNP-01) schema. The criminal minds have changed and reintegrated into the society to serve the authority which makes a significant contribution to the formation of the ideal society in Party' mind (S3/BNP-01a).

S3 / Result:

As it is seen in the last basic narrative programme (S3/BNP-01a), the main purpose of Big Brother and his Party is to build a new autocratical society which embraced the ideology of them. The realization of the sub-narrative programme (S3/SNP-01) in this segment also means the successful completion of the basic narrative programme (S3/BNP-01a) which helps the Party to reach its fundamental goal. Otherwise, the result would be a disaster for the future of the power.

The stated sub-narrative programme above, which constitute the basic programme (S3/BNP-01a/b) in the text, with their actants, modal roles, and transitions are summarized in a table below. Each unit shows the formative micro-narrative programmes of the third segment (S3) and their articulation with each other for the formation of the basic narrative programme:

Table 4.58: Formative elements of S3/SNP

Narrative Profile Stages	Initial stage			Developmental stage		Final stage		
	Contract		Competence		Performance	Sanction		
Actantial Profile	Sender-subject			Subject-subject		Subject-object	Sender-subject	
Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded
S3/SNP-01	+	+	+	+	+	+	+	+
Result	At the start of the narrative			At the end of the narrative				
S1/SNP-01	$S \wedge vO \vee aS$			$S \wedge vO \vee aS$				

Brief information based on the findings related to the actants, the relationship of them with each other, their acts and modalities in the (S3/SNP-01) schema is provided. Though the stated schema is a sub-narrative schema, it supports the positive continuation of the basic narrative schema in the segment (S3/BNP-01a). As a result of the analysis in the basic narrative structure, the data shows that the actants, their actions, and modal changes of them are firmly related to the development of the narrative:

Table 4.59: Formative elements of S3/BNP

Narrative Profile Stages	Initial stage			Developmental stage		Final stage		
	Contract		Competence		Performance	Sanction		
Actantial Profile	Sender-subject			Subject-subject		Subject-object	Subject-sender	
Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded
S3/BNP-01a	+	+	+	+	+	+	+	+
S3/BNP-01b	+	+	+	-	-	-	-	-
Result	At the start of the narrative			At the end of the narrative				
S3/BNP-01a	$S \vee vO \wedge aS$			$S \wedge vO \vee aS$				
S3/BNP-01b	$S \vee vO \wedge aS$			$S \vee vO \wedge aS$				

There is a noticeable difference between the (S3/BNP-01a) and (S3/BNP-01b) programmes. The modalities at the contract stage are positive in both schemata; whereas, the other stages are not in the same condition. This difference plays a crucial role in the positive ending of the (S3/BNP-01a) schema in which the subject is able to equip himself and becomes aware due to the endless support of the helpers to act at the next stage. As a result of it, he gains the necessary modalities /wanting/, /knowing/, and /being able to do/ to act properly at the next stage that makes him come together with the value object in the schema. On the other hand, the subject in the anti-narrative programme (S3/BNP-01b) cannot gain the necessary /knowing/ and /being able to do/ modalities to overcome the transformative process of the Party. Although he gains the modalities of the contract stage, he cannot protect his object of value and give reign to the subject of doing in the schema that makes him unsuccessful in the narrative.

The favorable completion of the basic narrative programme in the third segment realized with the help of the satisfactory ending of the sub-narrative programme as follows: S3/SNP-01 = S3/BNP-01a, b.

4.2.3 Thematic Level Analysis

There are different semantic levels in the narratives just as in Orwell's *Nineteen Eighty-Four* masterpiece. All of the levels are closely related to each other despite the fact that each of them has specific characteristics. However, the ranking of these meaning levels is of vital importance in terms of both production and analysis processes of the text. The semantic levels of the narrative follow a path from the deep to the surface structures in the production process; whereas, the analysis process of these levels follows a route from the surface to the deep structures oppositely.

Accordingly, the analysis of the surface structures of the narrative has been done initially. The formative elements of the surface structure such as actor, space, and time which have a significant contribution to the generation of the semantic universe of the text have been analyzed during the process (also see Ch. 4.2.1). Then the narrative level with its formative components such as narrative programmes, actants, their functions, and modal roles of the actants

have been disclosed. During the analysis process at this level, the transformation process of an actor into an actant, the relationships of the actants with each other, and the underlying aim of their acts have been revealed (also see Ch. 4.2.2.5).

At present, it is time to analyze the deep structure of the narrative in the light of the findings from the previous levels. Kırın and Kırın (2011, p. 327) state that the value of the time, space, actor, actant, and object, which cannot be seen at the surface level, will begin to emerge in the abstract level of the narrative. The abstract values of the stated features can be expressed with linguistic and non-linguistic signs. While some of these values which are presented with the linguistic signs at the surface level explicitly, the others are presented with the non-linguistic signs at the deep level of the text implicitly. In this case, the primary focus here will be on the non-linguistic features of the narrative such as implicit or abstract concepts and thoughts taking place in the deep structure. By this way, we tend to reveal the implicit and abstract aims of the actants that are not mentioned with the linguistic signs explicitly in the text.

At this point, Greimas's semiotic square becomes prominent as the focus of the study in this section is related to the analysis of the abstract and implicit structures in the narrative. Greimas made an effort to form a systematic analysis model which can be applied for the study of the deep structures of different meaningful facts in real life. Henault (2009, pp. 112-113) states that Greimas's effort is to display the implicit and abstract structures by his approach with semic analysis, narrative schema, modalities, and semiotic square in different types of meaningful texts based on social science. Accordingly, whatever the field or subject is, "the formulation of the *elementary structure* of signification can be represented metalinguistically" (Greimas, Perron & Collins 1989) thanks to Greimas's analysis approach. However, as the starting point of the research is Orwell's literary work, the work of signification in the thematic structure within the context of literature will be taken into consideration.

The deep level analysis is required to visualize the primary idealistic tenets of the actants's acts in the narrative with the help of Greimas's semiotic square. Martin and Ringham (2000, p. 5) state that the square is the visual representation of semantic universe of narrative which shows the opposite,

contradict, and implicit relationships of signs with each other. It is the discovery of the generation process of the text at the deep level of meaning which is full of idealistic signs. In respect to this, Greimas's semiotic square plays a crucial role in the signification of those idealistic concepts taking place in the deep semantic structures.

The main point of Greimas's semiotic square is to reveal abstract and thematic meanings and the relationships of them with each other in the narrative. In this regard, the square is defined by three critical relationships within the framework of *wanted society/unwanted society* opposition as follows (Kalelioğlu 2017):

1. The relation between *oppositions* or *contraries*:



Figure 4.30: Oppositional relation

Signs gain their meaning with their contraries. Contraries are the necessary facts for the generation of signs as meaningful wholes (Saussure, 1959, p. 130). Therefore, it can be said that without opposition of a sign, there is no meaning as the meaning of that sign will be unclear. As in the figure stated as (a^1) and (a^2) representing signs, the one makes the other meaningful because they are the opposites of each other. For instance, let us take *wanted* and *unwanted* opposition as an example. In the figure, (a^1) represents the wanted; whereas, (a^2) represents the unwanted. The two terms have a strong connection with each other. So, (a^1) presupposes the availability of (a^2) as in the example above.

2. The relation between *contradictions*:

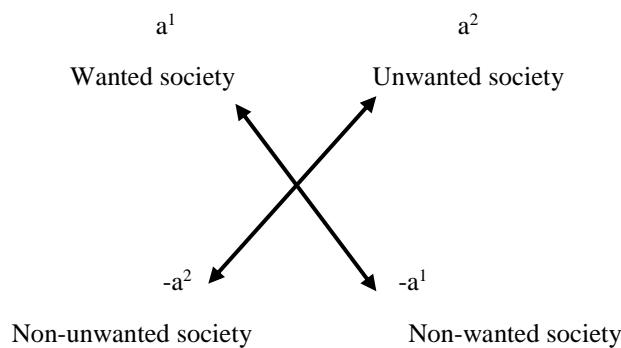


Figure 4.31: Contradicitive relation

In the first oppositional example, (a^1) cannot move directly to (a^2) or vice versa because there is no way to actualize the movement between those two oppositions. Therefore, according to the second figure, the importance of the relation between the contradictions emerges. To move from (a^1) to (a^2) , (a^1) must visit the $(-a^1)$ first, then it can move to the next stage of the square (a^2) . Since (a^1) (wanted society) has started to give the alarm to turn into (a^2) (unwanted society), first of all, it must visit $(-a^1)$ (non-wanted society), and then it can be (a^2) (unwanted society). The process is also the same for (a^2) . For instance, if (a^2) (unwanted society) has started to give signals to turn into (a^1) (wanted society), first, it must move to $(-a^2)$ (non-unwanted society), and then it can be (a^1) (wanted society).

3. The relation of *implication* or *complementarity*:

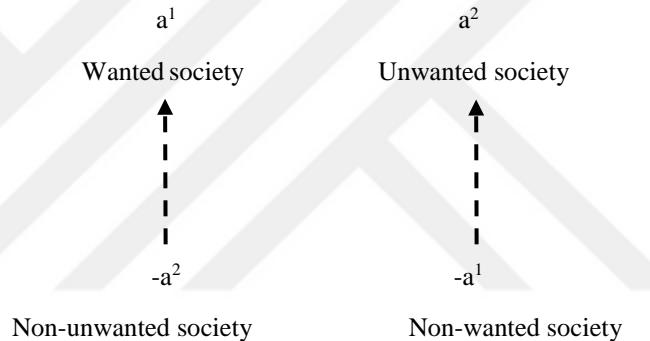


Figure 4.32: Implicative relation

The last relationship is an implication which reflects the link between (a^1) and $(-a^2)$ and between (a^2) and $(-a^1)$. That is, wanted society (a^1) does not imply non-unwanted society $(-a^2)$; whereas, unwanted society (a^2) does not imply non-wanted society $(-a^1)$. As (a^1) and (a^2) are in different semantic categories, it is possible to define them as complementary terms. However, $(-a^1)$ implies (a^2) ; whereas, $(-a^2)$ implies (a^1) as they are in a relation of implication with each other.

SSq/01: [Semiotic Square: SSq]. In semiotics, it is a prerequisite for making use of the opposition principle when conducting a semiotic square analysis. After the revolution, a new model of society is to be created by the ruling power. All the struggles and activities are just for realizing the stated aim by the Party because the future of the Party and its power depend on the existence of such a society. It is such a society in which people cannot question the practices of the

Party and obey all the rules and impositions of it. Moreover, it is a society in which transformation applications with various perception operations and tortures are made. The reason why the Party desires to create its own society is to prevent the occurrence of a new anti-power made by the Opponents against itself. So, the ruling Party desires to transform the old society left by the capitalists into a new one as it never approves the present situation of the society.

On the other hand, when the current situation of the society is evaluated regarding Opponents against the regime, it is possible to encounter a contrary case as they do never live longer under the suppression of the Party anymore. They think that both the Party and its leaders betrayed the other socialist leaders and the fundamental purpose of the revolution after gaining the power. As stated before, the Party starts to rule the country with new rules and principles far from the fundamental principles of the revolution. The new governance model of the Party has emerged in the form of a totalitarian regime which is away from the democracy that collapses the dreams of the people who expected a more prosperous life after the revolution. Individuals condemned to live in hunger and poverty as well as leading their life under constant surveillance and hegemony of the Party that naturally supports the emergence of anti-Party acts in the country. The ones who are against the regime are in search of a new counter-revolution against the Party as they want to save the future generations from the repressive and tyrant regime of it. When the situation is evaluated within the *wanted/unwanted* opposition, the Party's desirable model of society represents the undesirable one for the Opponents and vice versa. This situation reveals the underlying reason for the conflict between the groups. In this respect, the semiotic square will be designed according to the stated opposition as *wanted/unwanted* which also represents the core conflict between the dissidents and the power.

Here is the semiotic square which reflects the situation in Oceania:

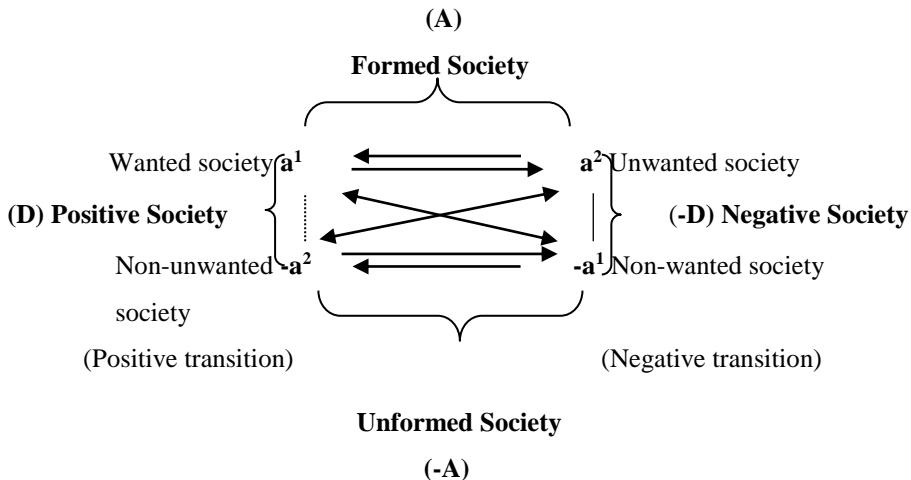


Figure 4.33: SSq/01 General perception

In the square, *positive transition* represents non-unwanted society ($-a^2$); whereas, *negative transition* stands for non-wanted society in the analysis process. The previous one shows the positive transformation process of (a^2) which must, first, visit ($-a^2$) to reach (a^1). The latter shows the negative transformation process of (a^1) which must, first, visit ($-a^1$) to reach (a^2).

The concept of creating a wanted society has been dealt with implicitly in the text, and everything in the narrative is based on this idea regarding the two groups. There is a specific modal of society to establish for both sides, and each of them desires to establish its own society. The presented abstract and implicit signs in the square gain their real meanings due to their various relationships with opposites within the system. As a result of the interaction of the opposites with each other, the implicit and abstract signs can be observed in the deep structure of the text. According to Günay (2013a, p. 208), those signs can gain their value due to the logical transformations between the concept and its opposition/contrariety, subcontrary, contradiction, supposition, and implication. Therefore, the *wanted society* (a^1) encountered in the deep structure of the narrative gains its meaning with the relations of the other signs such as *unwanted society* (a^2), *non-wanted society* ($-a^1$), and *non-unwanted society* ($-a^2$) in the semiotic square we created.

According to the explanation above, it is possible to concretize the *wanted society* concept with different relational values as follows:

Table 4.60: SSq/01 Relational values of the *wanted society* concept

Relational values	Opposite axes	Positive society / Negative society	(D) / (-D)
	Opposite axes	Formed society / Unformed society	(A) / (-A)
	Contrariety relation	Wanted society / Unwanted society	(a ¹) / (a ²)
	Sub-contrariety relations	Non unwanted society / Non wanted society	(-a ²) / (-a ¹)
	Contradictory relation	Wanted society / Unwanted society	(a ¹) / (-a ¹)
	Contradictory relation	Unwanted society / Non unwanted society	(a ²) / (-a ²)
	Implicative relation	Wanted society / Non unwanted society	(a ¹) / (-a ²)
	Suppositional relation	Non unwanted society / Wanted society	(-a ²) / (a ¹)
	Implicative relation	Unwanted society / Non wanted society	(a ²) / (-a ¹)
	Suppositional relation	Non wanted society / Unwanted society	(-a ¹) / (a ²)

According to the table in which the relational values of the identified aim (forming the desired society) of the groups in the semiotic square is specified, there is a biaxial structural representation. One of these semantic axes stands for the *formed society* (A); whereas, the other is for the *unformed society* (-A) which is still in progress. The unwanted society (a²) stated on the first semantic axis emerges an old model of society, in which everything is corrupted by the capitalists, for the Party. In this case, the new model of society that the Party tries to establish is the wanted one (a¹) which represents a model of society that is reformed and idealized by the ideology of the Party. The Party enters the amendment process to reach its goal which is transforming the unwanted society (a²) on the first semantic axis into the wanted one (a¹) situated on the second semantic axis. Throughout the process, the ruling Party tries to reestablish the degenerated society inherited from the capitalists within the frame of its principles. It also uses the administrative tools efficiently in the process so that it can reach the aim (a¹). In this case, the unwanted society represents the *past*; whereas, the wanted one represents the *future*. The *present* situation of the society is now neutral as it is in the process of transformation for the Party.

It is also possible to face with the opposite situation when the situation in the square evaluated concerning the Opponents. For them, the *past* represents the wanted society; whereas, the *present* represents the unwanted society because of the mismanagement of the ruling Party. The *future* is hopeful for them, but at the same time, it is neutral because of the uncertain position of the future. That

is, the unwanted society (a^2) on the first semantic axis represents the Party's society which is tyrannized by the ruling power. It is a society, for the Opponents, in which people, their thoughts, and feelings are suppressed, and the human rights and freedoms are ignored mercilessly for the sake of the maintenance of its power. In this circumstances, all the efforts of the Opponents are to transform the unwanted society, (a^2) which has been degenerated by the revolutionist Party, into the wanted one (a^1) in which the conditions of people will be better.

In fact, the square (SSq/01) we created based on the fundamental idea of the two opposite groups reflects the general conflict which is stated in the deep structures of the narrative. Whether wanted or unwanted, the realization of both situations ($a^2 \rightarrow a^1$) which are opposed to each other is not an easy process for both the Party and the Opponents objectively. That is, the transition from (a^2) to (a^1) or vice versa is almost impossible at once. If it were easy, there would not be any dissidents who struggle to change it as they wish. Then there must be a dynamic process in which both sides pay the penalty for their acts and thoughts. At this point, the sub-contrarieties ($-a^2$) and ($-a^1$) in the semiotic square become part of the transition process to make the goal of the groups real. Here, a persuasive and logical representation form a basis.

No matter the ideology, the process of transition from (a^2) to (a^1) is the same for both groups regarding semiotics. It is the transmutation process by which the groups can reach their purpose. Now, here is the analysis of the challenging transition process pursuant to the semiotic square and the relational values of the axes with each other:

The identified sub-contrariety axes ($-a^2$) and ($-a^1$) in the semiotic square above take place the on the (-A) which stands for the axis of the unformed society. Everything on this axis refers to the dynamic process in which the necessary steps are taken to change the developing societies. All kinds of societies from the different background on this axis are in a state of flux, and the countries such as Oceania or others on this axis represent the developing countries in general. The dynamic process can be linked to the Party and its purpose in Oceania. There was a capitalist system on the (A) which came through the developmental process by experiencing the (-A) axis in the past. As a result of

their success on the battleground (-A), the system managed to reach the peak (A). Then the country was accepted as the developed one as it was completed the requirements on the (-A) axis. However, after a while, the desire of living in a more equal and comfortable condition made people oppose the current system which compelled the socialists to unite their force to rebel the capitalist system. In this case, the situation changed in the country, because the ideology of the capitalists started to move from its stationary state (A) toward the dynamic state (-A) for a change. On the dynamic axis ($-a^2$) which also represents the transition process, the insurgent socialists seized power with a successful revolution, and many necessary socio-economic and political steps were taken. Throughout the transformation process, the Party deviated from the fundamental principles of the revolution and asserted itself to the society. The traitorous manner of the Party formed a basis for the formation of new dissidents against it.

According to the semiotic square (SSq/01), the route to success was also the same for the capitalists during the formation process of their society in Oceania ($-a^2$). They could not move from the unwanted (a^2) to wanted (a^1) society directly. Instead, they challenged all the difficulties they faced, struggled to overcome the dissidents, and paid the price for freedom on the battleground (-A), then they were able to move to the (A) to live as they wish. Thus, the process of attaining the level of wanted society from the level of unwanted one needs to go through the following process; $(a^2) \rightarrow (-a^2) \rightarrow (a^1)$ which shows the importance of the relational value between the contrarieties and sub-contrarieties on the opposite axes.

The relational values mentioned in the table above is the most critical issue in the semiotic square analysis because the value of each sign is determined by the logical transformations between the other signs within the same system. In this respect, let us focus on the general condition of the societal transformation stated in the square regarding the positive (D) and (-D) negative transitions. Accordingly, while the transition from the unwanted to wanted society $(-a^2) \rightarrow (a^1)$ represents the positive transition (D), the from the wanted to unwanted transition $(-a^1) \rightarrow (a^2)$ presents the negative transition (-D). The opposite situations between the (D) and (-D) can be associated with the text regarding both the Party and the Opponents as follows.

As for the Party's situation, the transition from the negative (-D) to the positive (D) is dominant in the narrative. The ruling Party wants to restructure the corrupted society left by the capitalists with respect to the new Ingsoc principles to make its sovereignty immortal. During the transformation process in the dynamic stage (-a2), the Party becomes closer to its aim with the steps it has taken that supports its transition process from the negative to the positive one. It can be represented as (a2) → (-a2) → (a1).

If the same situation is examined regarding the Opponents, the direction of the transition will be from the negative (-D) to the positive (D) one ideationally, because, after the revolution, there is an opposing group who wants to change the negative situation in the country. The fundamental aim of the Opponents is to remove all the adverse facts imposed by the Party. By this way, it will be able to reshape the society to make it more secure and prosperous country to live. Accordingly, the route that the Opponents follow ideationally is (a2) → (-a2) → (a1).

However, the stated situation above for the Opponents is only valid as an idea because the reality changes in practice. Opponents' desire of forming the society remains unfulfilled which can be understood from the text. The situation may also be the same for the Party, but it is the dominant character who holds and manages the power in the country with the help of its administrative tools. Although the Party has not reached the desired level of society yet, its overwhelming power comes into prominence. In this case, the failure of Opponents is in uniting their power to overcome the power of the Party, because the Party gives no respite the Opponents to gather strength. The servants of the regime determine the criminals and capture them. Then, there are two ways for the criminals who have ill-thoughts against the Party and its regime: One of them is to be transmuted by accepting all the impositions of the power; the other is to be vaporized. For this reason, the Opponents never achieves their goals, and all their hopes and desires related to the contra-revolution against the power are collapsed. Thus, in reality, the real state of the Opponents is hopeless which force them to move from the positive transition (D) to the negative (-D) as a result of the effective practices and suppression of the Party. Therefore, the

Opponents follow hte route in reality $(a1) \rightarrow (-a1) \rightarrow (a2)$ regarding the general semiotic square stated above (SSq/01).

Considering Greimas's semiotic square, it is possible to study the stated situation above in different ways within the context of the relationship between the sender and the value object in actantial the schemata revealed in the previous section. The most significant reason for applying the semiotic square above is to display the implicit or abstract thoughts which are developed within another system of thought in the deep structure of the narrative. In this respect, the foundation of the ideal (the basic system of thought that triggers another thought) based on the thoughts and acts of the opposing groups is tried to put forward. These kinds of thoughts expressed with implicit or abstract concepts in the narrative because of its instrict nature, and it is the semiotic square which makes the discovery of these concepts possible.

SSq/02a: The wanted and unwanted society models have been analyzed in accordance with the relation between the subject and the anti-subject in the semiotic square above. Throughout the analysis, we witness that the stated situation related to the *formation of an ideal society in Oceania* can be analyzed separately for both opposing groups. There are two types of desired societies. While one of these societies is in the new formation process, the other is in danger of extinction. The rebellion of Ingsoc against the capitalists and seizing power from them was the departure point of the social changing process in Oceania. Besides, the stated situation is also the beginning of a new ideology (socialism); whereas, it is, at the same time, an end of the old one (capitalism). At that rate, the new situation in the country take place for the benefit of the Ingsoc and its supporters who desire to create a new social order. However, the same situation is a disadvantage for the Opponents who want to turn back to ex-social order that reflects the central conflict within these groups.

In that case, it is possible to analyze the stated clashing ideas and the groups in two different semiotic squares. By this way, the situations which cause the central conflict between the groups can be unfolded with reasons. In this respect, firstly, the analysis will be handled according to the revolutionary Party in the (SSq/02a) semiotic square. Then it will be done regarding the Opponents of the Party in the (SSq/02b) square. Primarily, the first analysis will be realized

regarding the ruling Party and its ideal society that they desire to establish in Oceania.

This time, before starting to the semiotic square analysis, we try to examine the semes in the narrative that is important to reach the real meaning of the *Party's ideal society* in the new square stated below. The seme is “the unit of the signifier that is par excellence because of its connotation” (Barthes, 1990, p. 17) in the text. It is related to the determined societies (a^1 Party's ideal society / a^2 Opponents' non-ideal society / $-a^1$ negative transition / $-a^2$ positive transition) in our semiotic square to make the study more concrete and comprehensible:

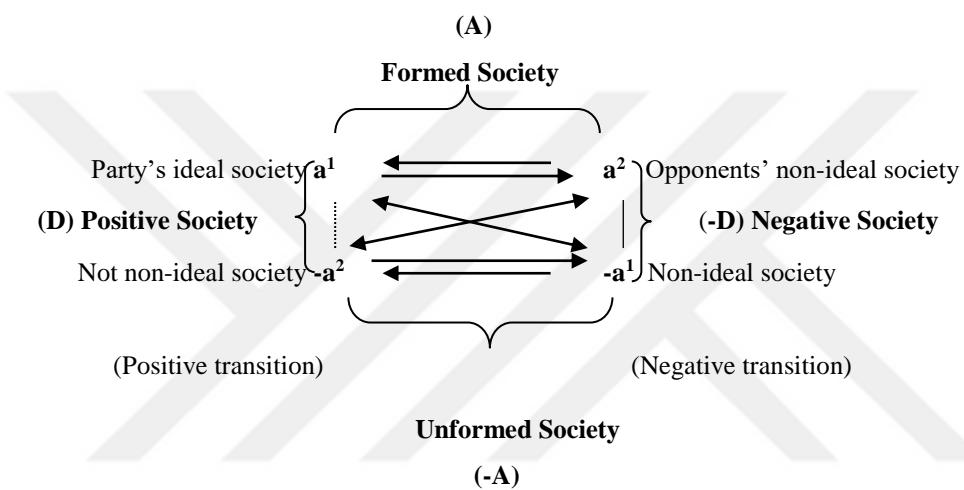


Figure 4.34: SSq/02a Party's ideal society perception and the formation process of it
(a¹) *Party's ideal society*:

/Revolutionist/: In the Party histories, of course, Big Brother figured as the leader and guardian of the revolution since its very earliest days (41).

/Utopian/: Day and night the telescreens bruised your ears with statistics proving that people today had more food, more clothes, better houses, better recreations - that they lived longer, worked shorter hours, were bigger, healthier, stronger, happier, more intelligent, better educated, than the people of fifty years ago (85).

/Single regime/: Collectively, the Party owns everything in Oceania, because it controls everything and disposes of the products as it thinks fit (236).

/Dictator/: One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship (302).

/Strong intelligence/: How often, or on what system, the Thought Police plugged in on any individual wire was guesswork (5). The Thought Police would get him just the same (22).

/Controller/: “Who controls the past, controls the future: who controls the present controls the past” (40).

/Exclusionary/: Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly likened to the hands. Below that come the dumb masses whom we habitually refer to as “the proles”, numbering perhaps eighty-five per cent of the population (238).

/Scary/: Ours is founded upon hatred. In our world there will be no emotions except fear, rage, triumph and self-abasement. Everything else we shall destroy - everything (306).

/Narcist/: The sex instinct will be eradicated. We shall abolish the orgasm. There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother (306).

/Cruel/: There will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed (306).

/Tyrant/: The face will always be there to be stamped upon (307).

(a²) *Opponents' non-ideal society for the Party:*

/Traitor/: He was the primal traitor (14).

/Terrorist/: He was the commander of a vast shadowy army, an underground network of conspirators dedicated to the overthrow of the State. The Brotherhood, its name was supposed to be (16).

/Vindictive/: Winston’s hatred was not turned against Goldstein at all, but on the contrary, against Big Brother, the Party and the Thought Police (17).

/Exploitative/: Before the Revolution they had been hideously oppressed by the capitalists, they had been starved and flogged, women had been forced to work in the coal mines, children had been sold into the factories at the age of six (81-82).

/Miserable/: Before the glorious Revolution, London was not the beautiful city that we know today. It was a dark, dirty, miserable place where hardly anybody had enough to eat and where hundreds and thousands of poor people had no boots on their feet and not even a roof to sleep under (83).

/Torturer/: Children no older than you are had to work twelve hours a day for cruel masters, who flogged them with whips if they worked too slowly and fed them on nothing but stale breadcrusts and water (83).

/Indecent/: It was the law by which every capitalist had the right to sleep with any woman working in one of his factories (84).

/Aimless/: They were born, they grew up in the gutters, they went to work at twelve, they passed through a brief blossoming-period of beauty and sexual desire, they married at twenty, they were middle-aged at thirty, they died, for the most part, at sixty (82).

/Corrupt/: There was a vast amount of criminality in London, a whole world-within-a-world of thieves, bandits, prostitutes, drug-peddlers and racketeers of every description. In all questions of morals they were allowed to follow their ancestral code (83).

/Discriminatory/: In terms of our earlier classification, the proles are the Low (238).

/Unpeaceful/: Late at night, when crowds of rowdy proles roamed the streets, the town had a curiously febrile air (171).

(-a¹) *Non-ideal society of the Party (negative transition):*

/Seeking alternative power/: Small groups of people banding themselves together, and gradually growing, and even leaving a few records behind, so that the next generation can carry on where we leave off (179). The agents of Goldstein had been at work! (210). If there was hope, it lay in the proles! (251).

/Smart people/: Syme will be vaporized. He is too intelligent. He sees too clearly and speaks too plainly. The Party does not like such people (62).

/Disobedience/: Whatever the Party holds to be truth, is truth. It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to re-learn, Winston (285).

(-a²) *Not non-ideal society of the Opponents (positive transition):*

/Indoctrination/: One of those completely unquestioning, devoted drudges on whom, more even than on the Thought Police, the stability of the Party depended (26). Nearly all children nowadays were horrible. What was worst of all was that by means of such organisations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it (29).

/Intervention to the past and future/: The sacred principles of INGSOC. Newspeak, doublethink, the mutability of the past (31). You will be annihilated in the past as well as in the future. You will never have existed (291).

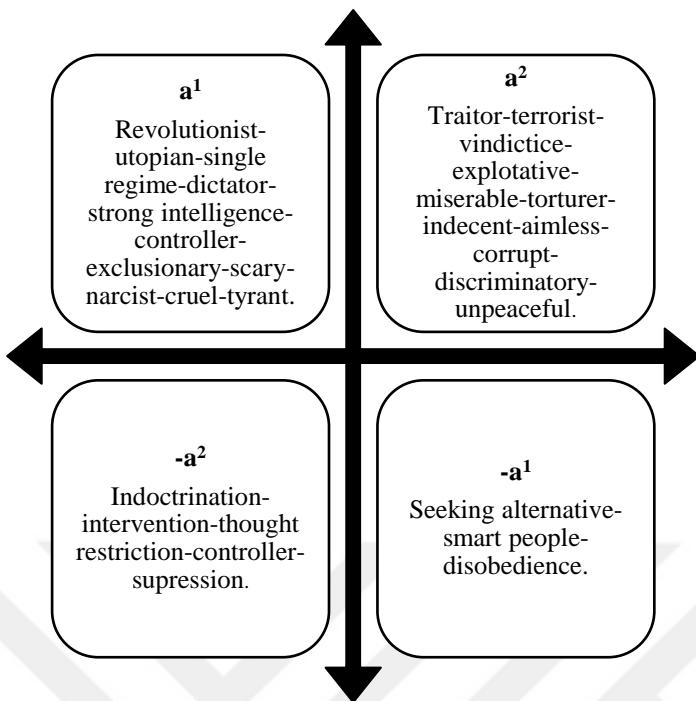
/Thought restriction/: Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it (60).

/Controller/: It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered (4).

/Suppression/: 'Everyone is cured sooner or later. In the end we shall shoot you' (314). But not room 101! (271). There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother (306). There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother (306).

Here is the representation of the identified semes that makes the semiotic square of the Party more meaningful:

Table 4.61: SSq/02a Semic analysis



The identified semes are the ones that represent Party's ideal society (a^1) and Opponents' non-ideal society (a^2) from the standpoint of *ruling Party*. Accordingly, the party repudiates Oceanian society in which /traitors/, /terrorists/, /vindictive/, /exploitative/, /miserable/, /torturer/, /indecent/, /aimless/, /corrupt/, /discriminatory/, and /unpeaceful/ arise. For the Party, such a society is an undesirable, spoilt, and disorderly society that requires being changed. So, the party aims to transform this corrupted community according to its targets as it is the only way to realize the transformation of the degenerated society into the ideal one. The achievement of this transformation from (a^2) to (a^1) also leads the change of the semes in (a^2) such as /revolutionist/, /utopian/, /single regime/, /dictator/, /strong intelligence/, /controller/, /exclusionary/, /scary/, /narcist/, /cruel/, and /tyrant/ that represent the ruling Party's ideal society. That is, when the party achieves this transformation, it will be the real authority and power holder that guarantees the future of itself.

On the other hand, the semes according to the sub-contrarieties of the Party's ideal society (a^1) and the Opponents' non-ideal society (a^2) are also the societies taking place in both the negative ($-a^1$) and positive transition processes ($-a^2$).

From the following semes such as /seeking alternative power/, /smart people/, and /disobedience/ that represent the negative transition (-a¹), it can be understood that the emergence of counter organizations against the ruling Party is an inadmissible situation in Oceania as dissidents can be organized and seek an alternative regime to create a new political and social order. As for the seme /smart people/ who are detrimental ones can restrain the Party from reaching its ultimate goal. Moreover, the multitude of such smart people endangers the Party and its ideology as they can make out all the lies, and deceptions that the Party produces. The last seme that is determined in this part is /disobedience/. Accordingly, it requires admitting all impositions as such people do not accept every discourse, action, and sanction of the ruling power without questioning imprudently that prevents the Party to create its ideal society. Considering the following semes such as /seeking alternative power/, /smart people/, and /disobedience/ in the sub-contrary part (-a¹), they can trigger an undesirable condition that exposes (-a¹).

However, there are also important semes such as /indoctrination/, /intervention to the past and future/, /thought restriction/, /controller/, and /suppression/ in the other subcontrary part-positive transition (-a²), that represents significant administrative apparatus of the Party to amend the society as it wishes. Those are the tools with different functions to support the process of transformation from (-a²) to (a¹). During the process, to reach the primary goal, brainwashing, domesticating people, gaining respect and sympathy with the help of the press and organizations, controlling thoughts and acts by the help of the tele-screens, thought police and splices are essential aspects for the ruling power. If they do not achieve them, then, the last seme comes to the scene to vaporize the opponents who strictly reject the ideology of the Party. This is necessary. Otherwise, the voice of the opponents might gradually increase, and detain the Party from its path that makes the society (-a²). So, if the party cannot put the Opponents' non-ideal society through the transformation process effectively, it will never reach its ideal society (a¹).

Whether ideal or non-ideal, the formed society (A) can be handled in two ways regarding the Party's ideal society (a¹) and Opponents' non-ideal society (a²). The other one is the unformed society (-A) which has two sub-categories as the

society in the positive transition process ($-a^2$) and the society in the negative transition process ($-a^1$). So, it can be said that it is possible to observe the societies (a^1) / ($-a^2$) as the positive ones; whereas, the others (a^2) / ($-a^1$) as the negatives on the basic (A) / (-A) planes.

“Forbidden Paths:

$a1 \rightarrow a2 \& a2 \rightarrow a1$

$\text{non-}a1 \rightarrow \text{non-}a2 \& \text{non-}a2 \rightarrow \text{non-}a1$

Canonical Paths:

$a1 \rightarrow \text{non-}a1 \rightarrow a2 \& a2 \rightarrow \text{non-}a2 \rightarrow a1$

Non-canonical Paths:

$a1 \rightarrow \text{non-}a2 \rightarrow a2 \& a2 \rightarrow \text{non-}a1 \rightarrow a1$ ” (Fontanille, 2006, pp. 27-31).

Accordingly, the representation of positive and negative transformation stages of the Party’s ideal society:

$/a^2/ \& /-a^2/ = (a^1)$ positive deixis (D): The process implies the contradictory relation of the stated conditions within the positive transformation process. This means that if the Party wants to form its society, it has to follow the stated route starting from the /Opponents’ non-ideal society/ which represents *past*, and moves to the /not non-ideal society/ state representing the *future* of the Oceanian society.

$/a^1/ \& /-a^2/$ positive deixis (D): It represents the implicative relation of the stated conditions within the positive transformation process between the /Party’s ideal society/ and the /not non-ideal society of the Opponents/.

$/a^2/ \& /-a^1/$ negative deixis (-D): This process stands for implicative relation of the given conditions within the negative transformation process between the /Opponents’ non-ideal society/ and the /Party’s non-ideal society/.

$/a^1/ \& /a^2/$ complex axis (A): It shows the opposite relation of the stated condition within the transformation process of the /Party’s ideal society/ and the /Opponents’ non-ideal society/. It is complex because there is no direct way to move from one to another.

$/-a^1/ \& /-a^2/$ neutral axis: (-A): The process presents the subcontrary relation of the stated conditions within the transformation process of the /not ideal society of the Party/ and /not non-ideal society of the Opponents/. The neutral axis is the most dynamic one among the others axes as the society goes into a change.

For example, the process has started in Oceania with the revolution of Ingsoc, continues.

The graphs on each axis in Greimas's semiotic square can be evaluated as $a^1 \& -a^2$ positive graph; $a^2 \& -a^1$ negative graph; $a^1 \& -a^2$ positive deixis (D); $a^2 \& -a^1$ negative deixis (-D). Accordingly, the intersystem relations can be defined as $a^1 \& a^2$ the axis of cotrariety; $-a^2 \& -a^1$ axis of sub-contrariety; $a^1 \& -a^1$ and $a^2 \& -a^2$ axis of contradiction; $a^1 \& -a^2$ and $a^2 \& -a^1$ axis of implication; $-a^2 \& a^1$ and $-a^1 \& a^2$ axis of supposition.

(D) / (-D): It represents the /positive transition process/ and the /negative transition process/ in Oceania.

Contrariety relation:

(A) / (-A): The /formed society/ versus the /unformed society/.

(a^1) / (a^2): The /Party's ideal society/ vs the /Opponents' non-ideal society/.

Sub-contrariety relation:

($-a^2$) / ($-a^1$): The /positive transition process of the Opponents' not non-ideal society/ vs the /negative transition process of the Party's not ideal society/.

(a^1) / ($-a^1$): The /Party's ideal society/ vs the /not ideal society of the Party/.

(a^2) / ($-a^2$): The /Opponents' non-ideal society/ vs the /not non-ideal society of the Opponents/

Implicative relation:

(a^1) / ($-a^2$): The /Party's ideal society/ vs the /not non-ideal society of the Opponents/.

(a^2) / ($-a^1$): The /Opponents' non-ideal society/ vs the /not ideal society of the Party/.

Suppositional relation:

($-a^2$) / (a^1): The /not non-ideal society of the Opponents/ vs the /Party's ideal society/.

($-a^1$) / (a^2): The /not ideal society of the Party/ vs the /Opponents' non-ideal society/.

In brief, according to our formulations based on the square (SSq/02a), the society in Oceania is a spoilt one by the Opponents (a^2) which has to be transformed into a desired society (a^1) as the party disapproves the previous one (a^2). The ruling Party needs to follow the path from (a^2) to (a^1) to reach its aim by applying its administrative apparatus efficiently. To realize its aim stated in the semiotic square (SSq/02a), the transformation process of the Opponents non-ideal society should follow the path $(a^2) \rightarrow (-a^2) \rightarrow (a^1)$ as there no direct transition between (a^2) and (a^1) in the square. That is, as a result of the stability and efficient practices of the Party revealed at the narrative level of the text, it seems that the ruling power will manage to reach its primary goal related to the formation of its new society in Oceania.

SSq/02b: It is also possible to interpret the same semiotic square (SSq/02a) in a different perspective. The previous one was created regarding the ruling Party's ideal society. However, this time we can handle the situation considering the Opponents' ideal society in the new square (SSq/02b):

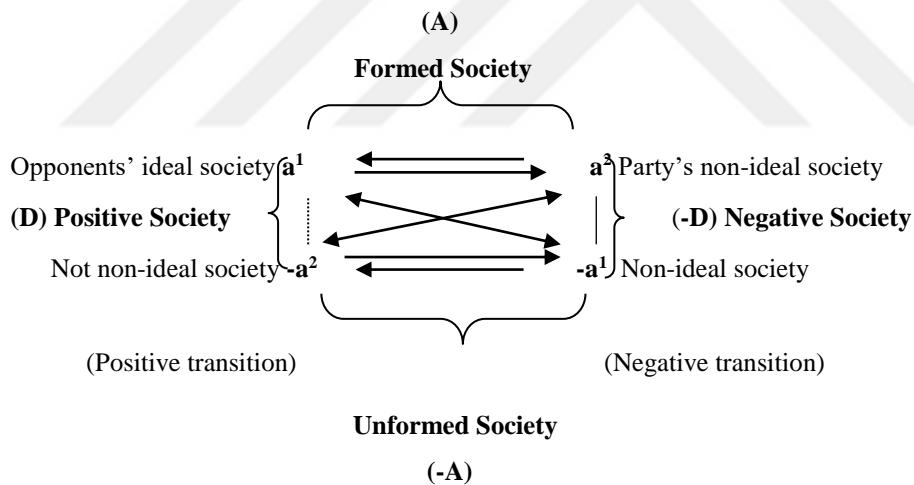
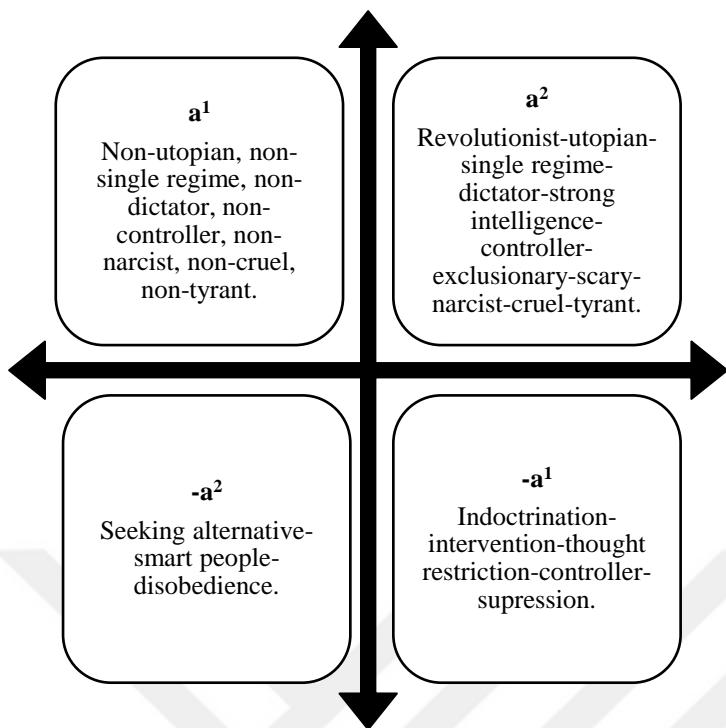


Figure 4.35: SSq/02b Opponents' ideal society perception and the formation process of it

As for the semic analysis made in table 4.61, the semes need to change according to the new square here (SSq-02/b).

Table 4.62: SSq/02b Semic analysis



In this case the semes for (a^2) are as /revolutionist/, /utopian/, /single regime/, /dictator/, /strong intelligence/, /controller/, /exclusionary/, /scary/, /narcist/, /cruel/, and /tyrant/ that represent the Party' non-ideal society for the Opponents. On the other hand, the same semes for the (a^1) should be /non-revolutionist/, /non-utopian/, /non-single regime/, /non-dictator/, /non-strong intelligence/, /non-controller/, /non-exclusionary/, /non-scary/, /non-narcist/, /non-cruel/, and /non-tyrant/. Opponents should move from (a^2) to ($-a^2$) in order to reach their aim. The semes in ($-a^2$) /seeking alternative power/, /smart people/, and /disobedience/ represent the rebellious acts of the Opponents against the power within the positive transition process. However, the semes for ($-a^1$) are /indoctrination/, /intervention to the past and future/, /thought restriction/, /controller/, and /suppression/ that represent the negative transition process.

Although Opponents did not manage to complete the narrative programmes at the narrative level of the text positively, they had a specific aim to battle with the power. Their fundamental purpose is to seize power so that they can create a decent society to live far from the suppressions and impositions of the Party. As it has been stated above, we do not restate the explanation of each axis and their

relationship with each other. Instead, we will focus on how the Opponents achieve their goals on the square. That is, the pathway to the victory will be discussed this time.

The squares (SSq/02a - SSq/02b) present the central conflict between the dissidents and the power because the meaning of *ideal* for the dissidents does not make sense for the Party and vice versa. So, there is an inevitable battle between the groups because of the controversies of what ideal is.

According to the square, because of the ill-treatment of the ruling Party, the Opponents struggle to capture the rulership to bring back the earlier condition before the unfortunate revolution. According to them, by the realization of the revolution the Oceanian society turns into a non-ideal society (a^2) that has to be changed into the ideal one (a^1) they desire. In this case, the dissidents, who do not approve the Party's non-ideal society, should follow a specific route from (a^2) to (a^1) in order to put their aim into practice successfully.

However, there is no direct transition between the stated axes. Therefore, the society that the Opponents do not approve (a^2) should first meet the positive transition process ($-a^2$) which represents not non-ideal society of the Party. Then the non-ideal society can turn into the ideal society after taking the necessary steps through the dynamic positive transition process. Accordingly, the transformation of the Party's non-ideal society into the Opponents' ideal society can be actualized by the following path: $(a^2) \rightarrow (-a^2) \rightarrow (a^1)$. So, the logical transformation of the stated society takes place from the negative ($-D$) to positive one (D). However, it is also possible to propose the opposite transition process which is dominant in the narrative. In this case, the Opponents' ideal society has to follow the route from $(a^1) \rightarrow (-a^1) \rightarrow (a^2)$ by the force of the ruling power, which presents a general transformation process from positive (D) to negative ($-D$).



5 CONCLUSIONS and RECOMMENDATIONS

Literary or not, semiotics is not interested in by whom, when, and under what conditions the text is produced. The personal experience of its writer, the socio-economic, politic and historical incidents, and developments, are not the focal point of the semiotic analysis. Instead, the primary focus of the theory is how the text is produced as a meaningful whole. Thus, the following points such as how the narrative is told, how the semantic universe of the narrative is formed, how each of the formative elements of meaning is articulated to create the text as a meaningful whole are the critical factors for the theory. In this case, the analysis process requires a systematic *synchronic* approach to be able to analyze the stated facts within the scope of the semiotic theory. Everything left out except the text itself between the two covers of the narrative throughout the analysis as the synchronic approach necessitates it. So, this study has been carried out with the synchronic approach within the framework of literary semiotics theory because the primary focus of the study is to reach consistent and systematic results related to the formation process of the semantic universe of the narrative.

In this context, the research question which constitutes the departure point of this study is for emerging the semantic organization of the narrative within the production process:

“How is the signification process of Orwell’s Nineteen Eighty-Four constituted? In what ways is the semantic universe of the narrative organized to become a meaningful whole throughout the signification process?”

The semantic universe of the text is formed due to the articulation of *different meaning levels* within the system to form the meaningful whole. In this respect, there are also some other questions asked for revealing the *formative elements* of meaning and *the way of their articulation* in each layer that lead us to response the central research question above correctly. Each of the answers obtained for the questions below at different meaning levels provides us to

response the central research question efficiently. In this case, we experienced that the research which is carried out with the semiotic approach requires more questions than the fundamental research question. Accordingly, the following questions at different meaning levels have been asked to be able to find healthy and consistent answers to the main research question of the study.

Questions for the *discursive level* of the text:

1. What are the *formative elements* of meaning that take place at the discursive level of the narrative?
- 2a. How is the *actor* organized as one of the formative elements in the narrative?
- 2b. How is the *space* organized as one of the formative elements in the narrative?
- 2c. How is the *time* organized as one of the formative elements in the narrative?
3. How does the *relationship* of the formative elements (actor-space-time) with each other make a contribution to the formation of the semantic structure at the discursive level of the narrative?

Questions for the *narrative level* of the text:

1. How many *basic segments* are there in the narrative? Which conditions are taken into consideration while these basic segments are determined? What are the corresponding values of the segments, and the basic themes in each segment in Greimas's narrative programme schema?
2. What are the *basic narrative programmes* identified in each segment? Are there any anti-narrative programmes against the basic narrative programmes? If so, what are the main causes of conflict between the subjects that constitute these narrative programmes?
3. Under what conditions are the *sub-narrative programmes* that support the basic narrative programmes of each segment encountered? Are there any anti-narrative programmes against the sub-narrative programmes encountered? If so, what are the main causes of conflict between the subjects that constitute these narrative programmes?
4. How is the *junctive/disjunctive* condition between the subject and the object arranged in each schema? What kind of contributions do these junctive/disjunctive conditions make to the narrative?
5. Based on the identified narrative programmes and schemata, which *modalities* are more dominant than the others in the narrative? What kind of contributions do these modalities make to the narrative?

6. What kind of contributions does the *narrative-semiotical level analysis* make to the meaning universe of the novel?

Questions for the *thematic level* of the text:

1. How are the *oppositions* determined on each axis so that the implicit or abstract meanings, which have been created in the deep structure of the narrative by the author, can be analyzed in the semiotic square?
2. What kind of contributions does the analysis carry out in the deep structure of the narrative make to the meaning universe of the novel?

At the end of the research, we will open the following questions up for discussion based on the findings and experience throughout the analysis:

1. Is the surface (ordinary) reading act sufficient to understand the fictional structures?
2. Are there any particular aspects that privilege semiotics in the signification of the text? If so, What kind of conveniences do these privileges provide to the researchers?
3. What is the role of the researcher in the signification process of the literary text within the framework of semiotic approach?

The discussion related to the answers to the stated questions will not only provide comprehensible input for understanding the response of the leading research question, but also the requirements and privileges of the semiotic reading act. Greimas's semiotic theory and analysis tools have been applied to answer the questions asked for each level of meaning in the text. One of the most significant reasons for it is the applicability of the methods and tools in different semantic layers of the narrative.

Since the analysis process necessitates an active reading act within the framework of literary semiotics, the method of procedure is based on the opposite of Greimas's meaning production process (also see p. 9). The process is also indicated in Bertrand's narrative programme (also see p. 80). Therefore, the procedure we followed is from the surface to the deep structures of the text. In this context, the formative elements of the semantic structure at the discursive, narrative, and thematic levels have been revealed respectively. Each of the meaning levels has been examined in its layer. In conclusion, the

elements which contribute to the formation of these meaning levels have been unfolded.

Accordingly, here are the responses based on the obtained findings for the descriptive level questions:

1. What are the *formative elements* of meaning that take place at the discursive level of the narrative?

The elements, which can be noticed with the first reading attempt, are the actor, space, and time that constitutes the descriptive level of the text.

Table 5.1: Formative elements of the narrative

Formative elements of the first meaning level		
Actor	Space	Time

These formative elements add value to the narrative with their existence and sequences in the text. The presence of them provides a basis for the narrative to be able to move to the higher level of meaning. Otherwise, the formation of the next level of meaning would be impossible without these elements in the text.

- 2a. How is the *actor* organized as one of the formative elements in the narrative?

Through the analysis, we observed the way of the existence of the elements with their names, and another visible characteristics features. The actor in the novel has been evaluated according to its functions in the narrative and thematic levels. So, although there are different actors, we just focused on the ones who have functions in the subsequent meaning levels in the narrative. According to the findings, the *actor* in the novel have been stated in three different types:

Table 5.2: Types of narrative persons

A Real	B Legal	C Collective
Winston, Big Brother, Emmanuel Goldstein, Julia, O'Brien, Mr. Charrington, Parsons, and Syme	Party and four Ministries	Civil servants and proletariat

- A. Represents the *real persons* who shape in flesh and bones, and have human qualities.
- B. Stands for the *legal entities* (actors) the umbrella organizations that represent more than one persons and have the power of sanction.

C. Presents *a group of people or the masses*.

Each of the stated actors, who will be shown as an actant in the narrative level, has fundamental differences regarding their appearance and states. These differences have been observed when comparing the features at the beginning and at the end of the narrative. We gave priority to analyze their existence and situations they were in with their thematic roles together (also see pp. 139-140). Here is the result that we have reached during the analysis process which shows the changing situations of the actors within the frame of *positive/negative opposition*:

Table 5.3: Evaluation of the changing situations of the narrative persons within the frame of positive/negative opposition

	At the beginning of the narrative		At the end of the narrative	
Opposite values →	Positive	Negative	Positive	Negative
Real persons				
Winston	+			+
Big Brother	+		+	
Emmanuel Goldstein		+		+
Julia	+			+
O'Brien	+		+	
Mr. Charrington	+		+	
Parsons	+			+
Syme	+			+
Legal Persons				
Party	+		+	
Ministries	+		+	
Collective persons				
Civil servants	+		+	
Proletariat		+		+

Accordingly, we conclude that the situation of the narrative persons, who are attached to the regime and obey rules put into practice by Big Brother and the Party, does not change. Such persons succeed to protect their favorable conditions throughout the narrative; whereas, others cannot. On the other hand, the ones who do not obey the Party and its principles cannot uphold their position, and they undergo a change in their lives. They are the thought criminals who take undesirable steps against the Party. However, the failure of them to fulfill the aim gets them into a tight corner which turns their positive status into the negative through the novel. The situations of the actors are also supported by their acts and functions in the narrative stage. The ones who stick

to the ideology of the Party and struggle to make it more powerful are approved; whereas, the others who never accept the rules and impositions of the ruling power are disapproved in the narrative.

2b. How is the *space* organized as one of the formative elements in the narrative?

The subject of *space* is one of the most critical formative elements among the others because it provides a tight link between the fiction and the real world, and it also makes reference to the real entities in the world. There are three different spaces in which the narrative persons take place:

Table 5.4: Three basic spaces in the narrative

Space		
Oceania	Eurasia	Eastasia

The spaces at the descriptive level are to provide more room for the incidents stated in the narrative. For instance, the countries need to prove their power to frighten and suppress their societies by wars far from their boundaries. By this way, the ruling powers make their existence compulsory for the people as they make the society think the country is always under pressure by other forces, and if the power (government) does not rule the country then, the result of the war will be worse for them. Oceania, Eurasia, and Eastasia are the necessary spaces to create trouble among the countries as the maintenance of their power in their country depend on these spaces. Therefore, the existence of different spaces comes into question for the three super-powers to keep the fabricated battles alive.

Another fact that we find out at this level is the classification of spaces among themselves because the situation of a country with another country depends on the characteristics feature of these spaces that we emerged them due to our *stable/unstable* opposition:

Table 5.5: Evaluation of spaces within the frame of stable/unstable opposition

Stable spaces	Unstable spaces
Oceania	
Eurasia	
Eastasia	The spaces outside the borders of the three super-states

The stable spaces are the closed spaces where the borders of the three states are always protected and never changed. Moreover, these spaces are secure ones for the countries because each of the countries never interferes the internal affairs of the other super-states. The super-states are free in their domestic affairs. Because of the facts we encountered in the narrative, we determined Oceania, Eurasia, and Eastasia spaces as the stable ones which are entirely safe and close to all kinds of attacks from other spaces. Also, we observed that such stable, secure, and closed spaces are undesired spaces for the three super-powers. Since the stable spaces are declared and recognized as the official borders of the super-powers, they are the undesirable spaces in the narrative.

On the other hand, the unstable spaces, contrary to the stable ones, represent the spaces that are always under attack and invasions by the three super-states, and the borders of unstable spaces are always changing among these super-powers. The functionality of the unstable spaces in the narrative is vitally important for the states to take place in the stable spaces because the states in the stable spaces build up a reputation as a result of the wars they organized among themselves. So, with this feature, the unstable spaces are the desired spaces for the super-states. Also, since the borders of the unstable spaces are open to all attacks and invasions, we identified them as open spaces in comparison with the closed and stable spaces in the narrative.

The stable and unstable spaces are also compared with their foreign and domestic policies and prosperity level of the societies of the three super-states considering the *positive/negative* opposition. We saw that there is no positive aspects of the prosperity of people and political affairs of the countries taking place in the unstable spaces that represent the occupied territories. However, the countries located in the stable spaces have positive foreign and domestic politics except for the prosperity of their communities. The negativeness of prosperity level of people in the stable spaces is not the result of the failure of the super-powers as it is part of their internal politics.

We observed that there are many points that can be revealed regarding space in the narrative. However, we tend to deepen our research toward the space of Oceania as basic incidents take place there. As a result, we have seen that there are also different spaces within that closed space which support the incidents of

the narrative in different levels of meaning. The new spaces have been analyzed regarding the *open/close*, *surrounded/surrounding*, and *desired/undesired* oppositions:

Table 5.6: Other spaces within the Oceania space

Opposite values	Spatial values
Open space	* Oceania, Airstrip One, London, The street, Victory Square, the route, a path, track, knoll.
Closed space	*Victory Mansions, corridor, living room, over to the window, office, canteen, home, pub, the junk shop, the room upstairs, O'Brien's doorstep, section, Ministry of Love, Room 101, the cell, The Chestnut Tree Cafe.
Surrounded space	*Knoll, track, a path, the route, Victory Square, The street, London, Airstrip One, Oceania. *Corridor, canteen, Office, the Records Department, The Ministry of Truth building. *The cell, Room 101, The Ministry of Love building.
Surrounding space	*Oceania, Airstrip One, London, The street, Victory Square, the route, a path, track, knoll. *Victory Mansions, home, room. *The Ministry of Truth building, the Records Department, Office, canteen, corridor. *The Ministry of Love building, Room 101, the cell.
Undesired space	*The cell, Room 101, The Chestnut Tree Cafe
Desired space	*Home, the room upstairs, office, canteen, pub, O'Brien's doorstep, section, the route, a path, knoll.

Accordingly, Oceania comprises different spaces including both open and closed spaces. For example, closed spaces are presented as the room, cell, buildings or home; whereas, open spaces represented as streets, ways, city or the country. Moreover, the knoll, path, Victory Square, and buildings are surrounded by Oceania as surrounding spaces; whereas, the situation is opposite when the process starts with Oceania toward the knoll as surrounding spaces. Considering the value of the spaces in terms of the narrative person, we handled the situation with the *desired/undesired* opposition which changes according to the situation of the narrative persons. Since the stated spaces can be both positive and negative for the same narrative person in different parts of the novel, we do not find it right to generalize the subject of space concerning positive/negative opposition.

2c. How is the *time* organized as one of the formative elements in the narrative?

Through the descriptive level analysis, the last formative element is the time. In our research, we have encountered three different time periods:

Table 5.7: Timeframe in the narrative

Time		
Past	Present	Future
Pre-revolution	While -revolution	Post-revolution

The time analysis has been done according to the narrative persons from different groups and thoughts. That is, we have associated the time factor (past, present, and future) with the narrative persons. The determined timeframes in the narrative have also been correlated with the revolution represented above. Accordingly, the *past* represents the pre-revolution period, the *present* represents the while-revolution period, and the *future* represents the post-revolution period in the narrative. During our analysis, we tried to reveal the relationships between the narrative persons and timeframes of the narrative with each other within the context of *positive/negative*, *neutral*, and *desired/undesired* oppositions:

Table 5.8: The state of the time in the narrative within oppositions

Temporal values →	Past (Pre-revolution)			Present (While-revolution)			Future (Post-revolution)			
	Narrative persons →	Party	Opponents	Proletariat	Party	Opponents	Proletariat	Party	Opponents	Proletariat
Opposite values ↓										
Positive		+			+			?	?	
Negative	+				+	+		?	?	
Neutral				+			+	+	+	+
Desired		+			+			+	+	
Undesired	+				+	+				

There are three different groups of narrative persons such as the ruling Party, Opponents of the Party, and the Proletariat. We observed that the groups differ from each other when we examine them according to the timeframes in positive/negative, desired/undesired, and neutral oppositions. For example, the past timeframe for the Party is both negative and undesired; whereas, the same frame is both positive and desired timeframe for the Opponents. When we analyzed their future, we encountered that the future of them is not specific, and nobody does not know anything about it. As for the situation of the Proletariat,

it is different because they are always seen as the nonreactive group in all stated timeframes in the narrative.

3. How does the *relationship* of the formative elements (actor-space-time) with each other make a contribution to the formation of the semantic structure at the discursive level of the narrative?

As a result of our research, we have revealed the roles of the formative elements at the discursive level and the contribution of them to the development of the narrative. The oppositions such as positive/negative, desired/undesired, and the like that we proposed make it possible to emerge the characteristic features and relations of the elements with each other. Moreover, the function of the elements and the contributions of them to the narrative have been displayed. We witnessed the importance of the analyzed elements taking place in the surface structure for the next meaning levels. Therefore, we saw that the data we gained at the discursive level is also essential at the next meaning level analysis.

The process of the narrative level analysis is different from the previous one. Although the analysis procedure is the same with the previous level, it requires different tools. Thanks to these tools, we observed how the actors turn into actants who have functions in the text. At this level, we also introduced the actans, their acts, the aim of these acts, their relationships with each other, and the modalities they gain. Here are the questions that guided us during our analysis process at the narrative level:

1. How many *basic segments* are there in the narrative? Which conditions are taken into consideration while these basic segments are determined? What are the corresponding values of the segments, and the basic themes in each segment in Greimas's narrative programme schema?

Before we started our narrative level research, we actualized the segmentation process. We divided the text into three basic parts. After the segmentation, we had the opportunity to reach the basic, and sub-narrative programmes, which constitute the segments, due to Greimas's narrative programme schema that help the development of the plot, and we observed the narrative level organization of the text as follows:

Table 5.9: Basic segments and narrative programmes

1st Segment	2nd Segment	3rd Segment
Initial stage	Developmental stage	Final stage
Contract	Competence	Performance
<p><i>The social and intellectual segment of the narrative:</i> The struggle of the Party against the capitalists, the pre and post-revolutionary condition of the people, the regime of the Party in Oceania, and the steps taken by the Party to gain its political power and responsibility.</p> <p><i>Basic narrative programme:</i> The desire of the Party to reign over the country according to its targets and principles after the revolution.</p>	<p><i>Individual reactions and acts against the ruling power:</i> Individual acts of the dissidents against the Party and Ingsoc principles. The struggle of uniting forces for a counter-revolution against the Party. Individuals try to come together to destroy the Party and its power.</p> <p><i>Basic narrative programme:</i> The struggle of the Party and the members to protect the Party's political identity and power by the administrative apparatus against the dissidents.</p>	<p><i>The segment in which the acts of the dissidents are evaluated:</i> The transmutation process of the dissidents who rebelled against the ruling power.</p> <p><i>Basic narrative programme:</i> The struggle of the Party to maintain its gained political power at all costs.</p>
Cognitive dimension	Performative dimension	Cognitive dimension

The incidents and changing situations in the three basic segments outline the whole narrative. Accordingly, it is the reflection of the general situation of the Oceanian society in the first segment. Also, the stated outline reflects the reasons for the urgency of the revolution that the Party realized, and its gained power and ideology. These facts provide general knowledge related to the condition of the society in both pre and post-revolution periods. Based on the conditions that people experienced in both periods give them a chance to go into the ins and outs of the Party and its regime. In the second segment, we encountered the anti-regime practices to protest the ruling power and its impositions made by the Opponents. These practices actualized by the individual persons who struggle to ally with other dissidents against the practices of the ruling Party. In the last segment, we observed that it is the segment in which the power has evaluated all the individual attempts against the Party.

2. What are the *basic narrative programmes* identified in each segment? Are there any anti-narrative programmes against the basic narrative programmes? If

so, what are the main causes of conflict between the subjects that constitute these narrative programmes?

The point we reached at the end of our analysis in the three basic segments is that for each basic narrative programme we emerged an anti-narrative programme that stimulates the conflict in the programme. That is, each subject as an actant has an anti-subject to confront which supports the flow of the narrative in its phase. The battle between these subjects provides the continuity of the narrative, and the winner of the battle also supports the maintenance of the segment positively; whereas, the loser bars the development of the programme as a result of the failure. The following table shows both the winners and losers of the battle between the subjects and anti-subjects in the identified basic narrative programmes within the framework of the *positive/negative* oppositions:

Table 5.10: Basic narrative programmes of the novel

Actants →	Subject	Anti-subject	Value object (Main conflict)	Result
Basic segments and narrative programmes ↓				
Segment 1 BNP-01a	Party	Opponents	Governing <i>Oceania</i>	Positive
Segment 1 BNP-01b	Opponents	Party	Taking over <i>the governance of Oceania</i>	Negative
Segment 2 BNP-01a	Party, members	Party	Guarding <i>the rulership</i>	Positive
Segment 2 BNP-02b	Opponents	Party, Ingsoc principles, management tools	Capturing <i>the governance</i>	Negative
Segment 3 BNP-01a	Party, members (employees)	Party	Forming <i>an ideal society</i>	Positive
Segment 3 BNP-03b	Opponents	Ruling Party	Destroying <i>the Party and its power</i>	Negative

We realized that each basic narrative programme in each segment involves the Party as a ruling power and the dissidents who desire to destroy the Party and its regime in the country. This situation reveals the conflict between the two clashing elementary ideas belonging to the groups. We observe that the basic narrative programmes of the Party are positive; whereas, they are negative for the Opponents that affect the successful continuity of the narrative in the related

segments. However, there is a significant point that we confronted throughout the analysis. We realized that there are also different sub-narrative programmes which support the positive ending of the stated basic narrative programmes above because those stated programmes cannot be created alone in the text. If they reflect the result of each segment, in this case, there must be the cause which reflects the reason for the conflict in each programme. This problem has directed us to get the roots of the stated conditions in the basic narrative programmes to find out other supportive narrative programmes for the development of the basic programmes.

3. Under what conditions are the *sub-narrative programmes* that support the basic narrative programmes of each segment encountered? Are there any anti-narrative programmes against the sub-narrative programmes encountered? If so, what are the main causes of conflict between the subjects that constitute these narrative programmes?

In this analysis, we tried to unfold the stated basic narrative programmes to reach the supportive (sub) narrative programmes of the text that help the formation of the novel as a meaningful whole. This time, we encountered various sub-narrative programmes reflecting both the Party's and dissidents' thoughts and acts against each other that support the formation of the stated three basic segments above. Finally, the sub-narrative programmes we found through the analysis process have been evaluated with their anti-narrative programmes within the scope of the *positive/negative* oppositions:

Table 5.11: Sub-narrative programmes of the novel

Actants →	Subject	Anti-subject	Value object (Main conflict)	Result
Segment 1				
SNP-01a	Ingsoc's revolutionists	Capitalists	Seeking <i>new political and social order</i>	Positive
SNP-01b	Capitalists	Ingsoc's revolutionists	Protecting <i>capitalist system</i>	Negative
SNP-02	Ingsoc's supporters	Opponents	Gaining <i>political authority</i>	Positive
SNP-03	Party	Opponents	Structuring <i>unity of power</i>	Positive
SNP-04	Officers	Challenging living conditions	Performing <i>tasks</i>	Positive

Table 5.11: (continued) Sub-narrative programmes of the novel

SNP-05a	Law enforcement officers	Opponents	Protecting <i>regime</i>	Positive
SNP-05b	Opponents	Law enforcement officers	Uniting other proponents	Negative
Segment 2				
SNP-01	Party	Opponents	Designating <i>new principles</i>	Positive
SNP-02a	Ministry employees	Conscious employees	Performing <i>duty</i>	Positive
SNP-02b	Conscious employees	Unconscious employees	Support <i>the rulership</i>	Negative
SNP-03a	Big Brother	Emmanuel Goldstein	Killing <i>other revolutionists leaders</i>	Positive
SNP-03b	Emmanuel Goldstein	Big Brother	Conserving <i>the basic principles of the revolution</i>	Negative
SNP-03c	Winston, Julia	Big Brother, Party, Thought Police, Proletariat	Participating <i>other dissidents</i>	Negative
SNP-03d	Thought Police	Concealment of feelings and thoughts	Catching <i>thought criminals</i>	Positive
SNP-03d/a	O'Brien, Mr. Charrington (Thought Police)	Hypocrisy	Capturing <i>the thought criminals as Winston and Julia</i>	Positive
SNP-04a	Julia	Party's rules	Winston	Positive
SNP-04b	Winston	Party's rules	Julia	Positive
SNP-04c	Syme	Party's rules	Expressing <i>social facts and impositions of the Party</i>	Positive
Segment 3				
SNP-01	O'Brien	Winston's anti-power thoughts	Changing <i>the ill-thoughts of the criminals as Winston</i>	Positive

We have reached seven sub-narrative programmes in the first segment, eleven sub-programmes in the second segment, and one sub-programme in the third segment that support the identified basic narrative programmes in these segments. The revealed sub-narrative programmes analyzed with their anti-narrative programmes as much as possible. In the light of the stated narrative programmes, we managed to reach twenty-five narrative programmes in total that pioneer the formation of the semantic universe of Orwell's *Nineteen Eighty-Four*. To sum up, when the formative elements of the semantic universe based on the results obtained at the narrative level are evaluated pursuant to the *positive/negative* opposition, we conclude the ruling Party is more dominant and overwhelming actant than the other actants representing the dissidents in the narrative.

4. How is the *junctive/disjunctive* condition between the subject and the object arranged in each schema? What kind of contributions do these *junctive/disjunctive* conditions make to the narrative?

In the narrative schemata based on the stated basic and sub-narrative programmes above, we focused on both the relationships of the actants with each other and the reasons for positive and negative completion of the schemata. We observed that the most crucial factor triggering the positive or negative ending of a sub-narrative schema is intimately connected to the subject/object relation in the narrative. If a schema ends positively, it reflects the *conjoint* state of the subject and object; whereas, the *disjoint* state of the same subject and object represents the failure of the schema. The stated situation between the subject and the object here ends either positive or negative that has an undeniable on the positive or negative continuation of the basic narrative schemata.

There is a significant issue that should not be ignored related to the agreement between the subject and the object. The circumstances in the agreement can be based on four different facts as follows:

- The subject may conjoin with the object
- The subject may continue to protect the object
- The subject may disjoin from the object
- The subject may persist to be separated from the object until the end of the narrative.

The stated conditions are the ones depending on the contract between the subject and the object. For example, the national interests want the Opponents to continue the previous regime as in the previous case. That is, the subject (Opponents) has had the desired regime at the beginning ($S \wedge vO$) then the sender (national interests) asks them to maintain this situation ($S \wedge vO$) until the end of the narrative. However, the narrative programme ends negatively ($S \vee vO$) which reflects that the subject could not protect its value object, and let the anti-subject to capture the value object. As a result of the situation, the narrative programme falls through ($S \vee vO \rightarrow aS \wedge vO$). Accordingly, we have observed that some of the actantial schemata of the narrative programmes have positive ending; whereas, the others have negative ending. The schemata which have

been completed negatively show the failure of the subjects in their acts which also display the success of the anti-subjects in the same schemata.

In this respect, we try to explain the obtained data briefly which shows the results of the narrative level analysis within the framework of *subject (S)/object (_vO)* and *conjoint (Λ)/disjoint (V)* oppositions that also provides the analysis of the subject as an actant in *successful/unsuccessful* opposition:

Table 5.12: Conjoint/disjoint relations of the basic and sub-narrative programmes in the novel

Narrative stages	Initial stage	Development stage (Process)	Final stage	Result
S1/BNP-01a	$S \wedge {}_vO \vee {}_aS$	The Party continues to rule the country in accordance with the aims and Ingsoc principles.	$S \wedge {}_vO \vee {}_aS$	Successful
S1/BNP-01b	$S \vee {}_vO \wedge {}_aS$	The Opponents, who worry about the future because of the maladministration of the Party, can not seize power.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
SNP-01a	$S \vee {}_vO \wedge {}_aS$	The Ingsoc revolutionists manage to save the society from the Capitalists.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-01b	$S \wedge {}_vO \vee {}_aS$	The Capitalists cannot protect their order against Ingsoc proponents.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
SNP-02	$S \vee {}_vO \wedge {}_aS$	Revolutionary Ingsoc becomes institutionalized and gains its political authority.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-03	$S \vee {}_vO \wedge {}_aS$	The Party realizes its authoritarian structuring based on the unity of forces.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-04	$S \wedge {}_vO \vee {}_aS$	The civil servants perform their tasks properly due to the systematic structuring of the Party.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-05a	$S \vee {}_vO \wedge {}_aS$	The law enforcement forces protect the Party and regime from the dissidents.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-05b	$S \wedge {}_vO \vee {}_aS$	The Opponents cannot manage to unite with other opponents.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
S2/BNP-01a	$S \wedge {}_vO \vee {}_aS$	The Party and its members manage to protect its rulership from the dissidents.	$S \wedge {}_vO \vee {}_aS$	Successful
S2/BNP-01b	$S \vee {}_vO \wedge {}_aS$	The Opponents, whose aim is to live in a better condition, cannot seize power.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
SNP-01	$S \vee {}_vO \wedge {}_aS$	The Party manages to reidentify the Ingsoc principles.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-02a	$S \wedge {}_vO \vee {}_aS$	The staff of the Ministry fulfills the duties given by the Party.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-02b	$S \vee {}_vO \wedge {}_aS$	The conscious employees of the Ministries have to support the government for the sake of duty.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
SNP-03a	$S \vee {}_vO \wedge {}_aS$	Big Brother destroys the other revolutionist's leaders who are against the new Ingsoc principles.	$S \wedge {}_vO \vee {}_aS$	Successful
SNP-03b	$S \wedge {}_vO \vee {}_aS$	Goldstein cannot protect the basic principles of the revolution.	$S \wedge {}_vO \vee {}_aS$	Unsuccessful
SNP-03c	$S \vee {}_vO \wedge {}_aS$	Winston and Julia as opponents of the Party do not manage to find and join other opponents.	$S \vee {}_vO \wedge {}_aS$	Unsuccessful
SNP-03d	$S \vee {}_vO \wedge {}_aS$	The Thought Police catch the thought criminals.	$S \wedge {}_vO \vee {}_aS$	Successful

Table 5.12: (continued) Conjoint/disjoint relations of the basic and sub-narrative programmes in the novel

SNP-03d/a	$S \vee_v O \wedge_a S$	The Inner Party member O'Brien and the Thought Police Mr. Charrington manage to capture Winston and Julia who commit a crime against the Party.	$S \wedge_v O \vee_a S$	Successful
SNP-04a	$S \vee_v O \wedge_a S$	Julia manages to be thought criminals by reflecting her feelings for Winston although the strict rules of the Party.	$S \wedge_v O \vee_a S$	Successful
SNP-04b	$S \vee_v O \wedge_a S$	Winston responds Julia's feelings and keeps company with her by violating the rules of the Party.	$S \wedge_v O \vee_a S$	Successful
SNP-04c	$S \wedge_v O \vee_a S$	Syme, who is intelligent, is among the those whom the Party does not approve because of his subtle wit and comments on the impositions of the Party. He never hesitates to comment on the Party's practices and possible outcomes of them.	$S \wedge_v O \vee_a S$	Successful
S3/BNP-01a	$S \vee_v O \wedge_a S$	The Party and its servants continue to work for the maintenance the Party's power and ideology to create the ideal society which the Party desires.	$S \wedge_v O \vee_a S$	Successful
S3/SNP-01b	$S \vee_v O \wedge_a S$	The Opponents want to live in a condition in which the individual rights and freedom are given particular importance to the ideology of the power.	$S \vee_v O \wedge_a S$	Unsuccessful
SNP-01	$S \wedge_v O \vee_a S$	O'Brien manages to change the ill-thoughts and feelings of the criminals such as Winston to make the society reach the desired level that the Party asks.	$S \wedge_v O \vee_a S$	Successful

The stated basic and sub-narrative programmes and their results are the ones which reflect the flow of the narrative in the semantic universe of the text. During the process, we have seen that a successful end of a narrative programme brings into another programme that is connected to the previous one; whereas, an unsuccessful ending of a programme concludes the story at that moment.

5. Based on the identified narrative programmes and schemata, which *modalities* are more dominant than the others in the narrative? What kind of contributions do these modalities make to the narrative?

We questioned the states of the subjects in the narrative schemata regarding their *modal* conditions. As a result of the process, we saw that the modalities such as /wanting to do/, /knowing to do/, and /being able to do/ at the *competence* stage have a crucial role on positive/negative completion of the schemata. Lack of those modalities causes the negative ending of the

programme; whereas, the totality of them at this stage causes the positive ending of the programmes.

- All the modalities such as /wanting to do/, /knowing to do/, and /being able to do/ in the following schemata support the success of the *Party*:
S1/BNP-01a, S1/SNP-01a, S1/SNP-02, S1/SNP-03, S1/SNP-04, S1/SNP-05a, **S2/BNP-01a**, S2/SNP-01, S2/SNP-02a, S2/SNP-03a, S3/SNP-03d/a, **S3/BNP-01a**, S3/SNP-01.
- The schemata supporting the *Opponents* are lack of /knowing to do/ and /being able to do/ modalities. The deficiency of them is the main cause for the failure of the Opponents in the following schemata:
S1/BNP-01b, S1/SNP-01b, S1/SNP-05b, **S2/BNP-01b**, S2/SNP-02b, S2/SNP-03b, S2/SNP-03c, **S3/BNP-01b**.
- Regarding the *Opponents*, the modalities /wanting to do/, /knowing to do/, and /being able to do/ at the competence stage can only be seen in the following schemata. Although it seems as positive, in fact, it is not, because the related subjects of the stated schemata struggle to be the enemy of the Party by their illegal acts, and they succeed it:
S3/SNP-04a, S3/SNP-04b, S3/SNP-04c.

In brief, the modal situations or the subjects in the narrative schemata show us that /knowing to do/ and /being able to do/ modalities are the significant ones dominating the whole narrative. This situation also affects the relationship between the subject and the object in terms of conjoint/disjoint and successful/unsuccessful conditions of them as stated above. Therefore, the successful or unsuccessful relationship between the subject and the object is determined by the sufficiency or insufficiency of modalities in the schemata.

6. What kind of contributions does the *narrative-semiotical level analysis* make to the meaning universe of the novel?

We would like to point out an important issue based on the results of our research at this point. The findings we obtained based on the semiotics in this study are the findings that reveal the basic structure of the narrative as the primary focus of the study is the *form* of the narrative within the two covers, instead of the *substance* of the narrative. In this context, our primary focus related to the *form* of the text provides us to reach the formative elements of the narrative level such as major segments, basic and sub-narrative programmes, the stages of the narrative programmes, the actants, their roles, and functions in the actantial schemata. Moreover, our form focused study provides us to reach the

actantial relationships in each schema and their modalities as a result of the actions that make it possible to reveal the semantic intersections and articulation of them for the formation of the semantic universe of the text.

In this context, we realized that each of the narrative programmes opens into another programme as long as it is completed positively which preserves the continuity of the narrative. Otherwise, a narrative programme ending negatively cannot open into another programme which brings the end of the narrative. For instance, the Party's narrative programmes stated above are good examples here because each of the positive schemata helped us to reveal another schemata to support the previous one that is also evidence for the successful maintenance of the Party's programmes. However, the situation is not the same for the Opponents. Their schemata end negatively, so the narrative process results against the Opponents here. In this case, we can say that the weakest narrative person is the Opponent of the ruling power; whereas, the strongest one is the Party in the narrative.

As a result, it is possible to show the narrative programmes and the places of articulation of the text as follows:

Table 5.13: The formation of the *semantic universe* of the novel

Articulation process of the narrative	
1st Segment	S1/SNP-01a,b → S1/SNP-02 → S1/SNP-03 → S1/SNP-04 → S1/SNP-05a,b = S1/BNP-01a,b
2nd Segment	S2/SNP-01 → S2/SNP-02 a, b → S2/SNP-03a, b, c, d → S2/SNP-03d/a → S2/SNP-04a, b, c = S2/BNP-01a, b.
3rd Segment	S3/SNP-01 = S1/BNP-01a, b
Articulation of the basic segments	S1/BNP-01a, b → S2/BNP-01a, b → S1/BNP-01a, b

The table shows us the articulation process of both basic and sub-narrative programmes to form the semantic universe of Orwell's *Nineteen Eighty-Four* narrative. Each of the schemata represents the meaning intersections closely related to the formative process of meaning. The development of the narrative depends on the stated intersections above which are revealed by the changes and transformations of the narrative programmes due to their conjunctive and

disjunctive situations. These changes and transformations determined by the modal roles of the actants also represent the places of the articulation in the narrative. In the light of the stated data, we observed that the sub-narrative programmes of each segment are articulated with each other to form the basic narrative programme within that segment, and the basic narrative programmes are articulated with each other to form the whole narrative created by Orwell.

Finally, the deep structure of the narrative has emerged during the analysis process. The deep structure of the text consists of implicit and abstract ideas and concepts which are not apparent at the surface level of the narrative. For this reason, the fundamental purpose of the deep level is to display unseen and hidden ideals in the text. In this context, our aim is to reach those implicit phenomena which cannot be seen at the surface level of the text. In other words, we tried to reveal the underlying reason behind the acts of the actants stated at the previous stage by using Greimas's semiotic square which is developed for the analysis of thematic meaning level (also see Ch. 4.2.3).

We tried to find out the identified answers to the questions below during the deep level analysis:

1. How are the *oppositions* determined on each axis so that the implicit or abstract meanings, which have been created in the deep structure of the narrative by the author, can be analyzed in the semiotic square?

We managed to identify two different groups in conflict with each other as a result of the actantial analysis at the narrative level. One of the groups is the Party and its members that defends the ideology of the power; the other one is the dissidents against the Party that does not approve the acts of the power. We determined these opposing narrative persons as the ruling *Party* and the *Opponents* in our semiotic square analysis because what is good for one group is bad for the other and vice versa which is seen as the main reason of the conflict between the groups. In our analysis, we observed the central conflict related to forming an ideal society in three different semiotic square. As a result of our analysis based on the created squares, we conclude that all the efforts made by the two counter groups are for establishing their societies. The Party wants to create its society to maintain its ideology and overwhelming power

forever; whereas, the Opponents desire to create their society to live in a country without the impositions of the Party as in the past.

However, we find out that the transformation process of the unwanted society into the wanted one is not as easy as thought for both groups. Both the Party and the dissidents against the Party have experienced those difficulties in the narrative. The process of forming the ideal society has already begun with the revolution for the Party; the same process has not been initiated for the Opponent because Opponents' desire to reach the ideal society has always remained in the individual dimension. They do not manage to unite their power to realize a counter-revolution against the ruling power. Therefore, the overwhelming power of the Party has mercilessly destroyed the individuals who attempted to create their own socio-economic and political order in a new society.

2. What kind of contributions does the analysis carry out in the deep structure of the narrative make to the meaning universe of the novel?

According to the obtained data during the deep level analysis, we managed to reveal the underlying reason for the conflict started between the groups through the narrative. Accordingly, the Party desires to render its power immortal at all costs, but the Opponents want to get rid of the oppression of the Party which adopts the brutal force of its regime.

As a result, it is necessary to examine the semantic structure of the text at different meaning levels to reach the logical and consistent data and to observe the structural organization of the narrative which forms the semantic universe of the text. In this study, we tried to response identified research questions by considering the specific methodological procedure based on the literary semiotics analysis and shared the obtained data related to the meaning production process at the end of the study in this section. The responses to the sub-research questions for each meaning level lead us to reach the answers to the central research question. *"How is the signification process of Orwell's Nineteen Eighty-Four constituted? In what ways is the semantic universe of the narrative organized to become a meaningful whole throughout the signification process?"*

Here is the systematic organization of the semantic universe of George Orwell's *Nineteen Eighty-Four* narrative:

A: Elementary syntax:

Table 5.14: Representation of the *thematic profile* of the novel

Semantic Structure ↓	Basic ideal of the groups	Ideal of the revolutionary Party	Ideal of the Opponents	Conflict	Result
Deep Structures (Thematic Profile)	<i>SSq/01</i>	<i>SSq/02a</i>	<i>SSq/02b</i>	<i>SSq/02a X SSq/02b</i>	
	Struggle for creating a desired society.	Struggle for creating an ideal society according to Ingsoc principles based on the unity of powers principle.	Struggle for creating an ideal society according to socialist principles based on the individual rights and freedoms principle.	What is good for the Party is not supposed to be good for the Opponents. Therefore, the idea of creating society is on the battleground as there is an uphill fight between the groups in the narrative.	<i>SSq/02a</i> is positive; whereas, <i>SSq/02b</i> is negative

B: Narrative syntax:

Table 5.15: Representation of the *narrative profile* of the novel

Semantic Structure	1st Segment	2nd Segment		3rd Segment
Narrative Structures (Narrative Profile)	Initial stage	Developmental stage		Final stage
	Contract	Competence	Performance	Sanction
	<i>The social and intellectual part</i>	<i>Individual acts and revolts</i>		<i>Evaluation of the individual acts and revolts</i>
	The struggle of the Party against the capitalists, the pre and post-revolutionary condition of the people, the regime of the Party in Oceania, and the steps taken by the Party to gain its political power and responsibility. <i>Basic narrative programme:</i> The desire of the Party to reign over the country according to its targets and principles after the revolution.	Individual acts of the dissidents against the Party and Ingsoc principles. The struggle of uniting forces for a counter-revolution against the Party. Individuals try to come together to destroy the Party and its power. Party's efforts to protect itself and the power from the possible counter acts of the dissidents-thought criminals. On the one hand, the power struggles to identify the criminals against the Party, on the other hand, the opposing individuals who do not approve the imposing regime of the Party try to destroy the power. <i>Basic narrative programme:</i> The struggle of the Party and the members to protect the Party's political identity and power by the administrative apparatus against the dissidents.	Individual acts of the dissidents against the Party and Ingsoc principles. The struggle of uniting forces for a counter-revolution against the Party. Individuals try to come together to destroy the Party and its power. Party's efforts to protect itself and the power from the possible counter acts of the dissidents-thought criminals. On the one hand, the power struggles to identify the criminals against the Party, on the other hand, the opposing individuals who do not approve the imposing regime of the Party try to destroy the power. <i>Basic narrative programme:</i> The struggle of the Party and the members to protect the Party's political identity and power by the administrative apparatus against the dissidents.	The transmutation process of the dissidents who rebelled against the ruling power. <i>Basic narrative programme:</i> The struggle of the Party to maintain its gained political power at all costs.
	Cognitive dimension	Performative dimension		Cognitive dimension

Table 5.16: Representation of the actantial profile of the novel

Semantic Structure ↓	1st Segment	2nd Segment	3rd Segment	
Narrative Structures (Actantial Profile)	Initial stage	Developmental stage		Final stage
	Contract	Competence	Performance	Sanction
	Sub-narrative programmes			
	S1/SNP-01a → S1/SNP-01b → S1/SNP-02 → S1/SNP-03 → S1/SNP-04 → S1/SNP-05a → S1/SNP-05b ↓	S2/SNP-01 → S2/SNP-02 a → S2/SNP-02b → S2/SNP-03a → S2/SNP-03b → S2/SNP-03c → S2/SNP-03d → S2/SNP-03d/a → S2/SNP-04a → S2/SNP-04b → S2/SNP-04c ↓	S3/SNP-01 ↓	
	Basic narrative programmes			
	S1/BNP-01a (+) ↓ S1/BNP-01b (-)	S2/BNP-01a (+) ↓ S2/BNP-01b (-)	S3/BNP-01a (+) ↓ S3/BNP-01b (-)	
	Cognitive dimension	Performative dimension		Cognitive dimension

Table 5.17: Representation of the *modal profile* of the novel

Semantic Structure ↓	Narrative Profiles Stages →	Initial stage			Developmental stage			Final stage		
		Contract		Competence	Performance	Sanction				
Narrative Structures (Modal Profile)	Modal Profile	Informing	Persuade	Having to do	Knowing how to do	Being able to do	Doing	Persuade	Persuaded	To convince
	1st segment									
	S1/SN P-01a	+	+	+	+	+	+	+	+	+
	S1/SN P-01b	+	+	+	+	-	-	-	-	-
	S1/SN P-02	+	+	+	+	+	+	+	+	+
	S1/SN P-03	+	+	+	+	+	+	+	+	+
	S1/SN P-04	+	+	+	+	+	+	+	+	+
	S1/SN P-05a	+	+	+	+	+	+	+	+	+
	S1/SN P-05b	+	+	+	-	-	-	-	-	-
	S1/BN P-01a	+	+	+	+	+	+	+	+	+
	S1/BN P-01b	+	+	+	-	-	-	-	-	-
2nd segment										
S2/SN P-01	+	+	+	+	+	+	+	+	+	

	S2/SN P-02a	+	+	+	+	+	+	+	+	+
	S2/SN P-02b	+	+	+	-	-	-	-	-	-
	S2/SN P-03a	+	+	+	+	+	+	+	+	+
	S2/SN P-03b	+	+	+	+	-	-	-	-	-
	S2/SN P-03c	+	+	+	-	-	-	-	-	-
	S2/SN P-03d	+	+	+	+	+	+	+	+	+
	S2/SN P-03d/a	+	+	+	+	+	+	+	+	+
	S2/SN P-04a	+	+	+	+	+	+	+	+	+
	S2/SN P-04b	+	+	+	+	+	+	+	+	+
	S2/SN P-04c	+	+	+	+	+	+	+	+	+
	S2/BN P-01a	+	+	+	+	+	+	+	+	+
	S2/BN P-01b	+	+	+	-	-	-	-	-	-
	3rd segment									
	S3/SN P-01	+	+	+	+	+	+	+	+	+
	S3/BN P-01a	+	+	+	+	+	+	+	+	+
	S3/BN P-01b	+	+	+	-	-	-	-	-	-
	Cognitive dimension			Performative dimension			Cognitive dimension			

C: Discursive syntax:

Table 5.18: Representation of the *descriptive profile* of the novel

Semantic Structure ↓	Actors			Space		Time		
Discursive Structures (Descriptive & Thematic Profiles)	Real	Legal	Collective	Stable	Unstable	Past	Present	Future
	Winston, Julia, Big Brother, Emmanuel Goldstein, O'Brien, Mr. Charrington, Parsons, Syme	Party, Ministry of Plenty, Ministry of Truth, Ministry of Love, Ministry of Peace	Inner Party members, Outer Party members, Proletariat	Oceania, Eurasia, Eastasia	The spaces outside the borders of the three super-states	Pre-revolution	While-revolution	Post-revolution

As it can be understood from the responses for the central research question above, all the results that we provided previously based on the sub-research questions in this part are also an explicit answer to the stated research question which constitutes the departure point of this study. The results given in the tables above also represent the meaning production process of the narrative starting from the deep structures to the surface structures.

Before concluding our study, we would like to response the discussion questions stated earlier in the introduction part to share our experience during the semiotic analysis of the research object. Our primary purpose with the answers of the discussion questions is not only to share the gained experience with the readers but also to enlighten the subsequent researchers who would like to perform the act of semiotic reading in their studies. At the end of the discussion, they will gain a different point of view regarding the privileges of a semiotic reading act, the benefits of the theory in the signification process of a literary text, and the critical issues that should be taken into consideration to accomplish the proposed reading act.

1. Is the surface (ordinary) reading act sufficient to understand the fictional structures?

The leading factor is the quality of signs which are used in masterpieces when the subject comes to the fiction. This quality is an essential feature that distinguishes fiction from non-fiction. The mastery in the selection of the signs far from the impositions of the institutional language in the paradigmatic dimension and the combination of these signs in the syntagmatic dimension increases the significance of the work of art. Accordingly, our claim brings the importance of the semantic universe forward which should be formed mainly by the connotative signs, instead of denotative ones by its author to make the reading process challenging which enriches the quality of the work. Otherwise, neither the text nor the writer will have value as the selection of the signs remains at the institutionalized level of language that is far from the literary language.

The fictional narratives such as Orwell's *Nineteen Eighty-Four* do not reflect the intended message directly or explicitly. If so, they would have no difference

from the daily and informative writings. In this case, the selection and combination styles of the signs, which made the work and its author immortal, did not have any value. Therefore, the texts should have connotative signs to be discovered with the subsequent reading acts besides the denotative signs which can be seen clearly at the surface level. This situation reflects the conflict between the signifier and the signified. Denotative part of signs stands for the signifier which is related to the direct meaning of a sign; whereas, connotative part stands for the signified linked to the implicit or abstract meaning of the sign. In fact, the necessity of both is an undeniable fact. However, it is the signified what makes the semantic universe of the narrative mysterious and escapist.

The semantic presence emerges two different dimensions of the work of art which has the quality of the sign. The first one is the visible and the second is the invisible dimension of meaning. The visible dimension of meaning represents the surface structures of a text which includes both descriptive and narrative levels of meaning. They are visible because in most cases, denotative signs at these levels can be seen and described by the first reading attempt. Therefore, the signs which form the surface level of the semantic universe of the text can be identified by naked eye because these are the signs that show the direct relationship between them and their equivalences (objects) in the real world.

However, the situation in the invisible dimension is different from the previous one because it represents the deep structure of the narrative which includes implicit and ideological facts. With this feature of this semantic dimension, there is no direct relationship between the signs and their representatives in the real world which make the signification process challenging. This confidential relationship between the signs and their equivalences in the real world waits for being discovered by its reader. Therefore, we can say that there is another dimension in the narratives which can not be realized by the surface reading acts. This invisible dimension requires careful and repetitive reading to be able to emerge the implicit and abstract facts taking place in the deep structure of the narrative. As a result, the surface reading act is not sufficient to understand the

formation of the semantic universe of the text and to reach the abstract and implicit meanings that reflect the thematic structure of the narrative.

2. Are there any particular aspects that privilege semiotics in the signification of the text? If so, What kind of conveniences do these privileges provide to the researchers?

It is not possible to mention semiotics since the subject is a systematic reading act in the semantic universe of the literary texts. Semiotics is an approach to analyze and explain the formation process of meaningful structures. The semiotic approach is a method which is able to analyze and describe all linguistic and non-linguistic meaningful structures within the process. With this feature, semiotics is a science which has its own body of rules, terminology, and tools to account for the formation of all kinds of meaningful systems, and the articulation process of each meaningful units which support the formation of the meaningful whole. Whether scientific or non-scientific, a field or a discipline reflects a meaningful whole with the logical sequences and articulations of the signs within its system. In this case, it is possible to make the inference that as a result of the interaction between the signifier and the signified within the signification process all the produced linguistic and non-linguistic signs are the vital source of the formation of the disciplines and fields. It is the fundamental characteristic of semiotics to be communed with all the other disciplines and become a transdisciplinary approach which grants privilege the semiotics theory to be a metascience (the science of signs).

Semiotics also has the ability to be a metalanguage which raises the importance of it in the literary world because the semantic structure of the text also arises from the meaningful sequences and articulations of the created sings within the same system. Thereby, the approach which handles the meaning production process of that masterpieces systematically and consistently is also semiotics. We call it systematic and consistent, because it is all about the procedure to follow through the analysis process, and the method of procedure should be toward the form of content in the analysis of literary works.

The methods and tools of semiotics are essential to reach meaningful and consistent data in the analysis of narratives as they support the analysis process

to reveal meaning production process and the process of articulation of the meaningful units in different semantic layers. Moreover, it is also possible to focus on the formative elements of surface and deep levels within the framework of actor, space, time, actant, narrative programme, modality, and the relations of them with each other to form the text. From this point of view, the use of semiotic approach and its analysis tools enables the reader to understand the signification processes of a text and to reveal the meaning production process at all levels of meaning in the text.

3. What is the role of the researcher in the signification process of the literary text within the framework of semiotic approach?

There are significant tasks for a researcher who wants to observe the ways of meaning creation process and to reach different semantic structures of a text. The most significant of these is that the text should be evaluated in itself as the semiotic theory searches the meaning and the organization of it within the research object. The external factors should not be taken into consideration during the analysis process, apart from the text within two covers. For this reason, the researcher's foremost duty is to read the text for the text itself to reach concrete and consistent results at the end of the reading act. In this case, the researcher should know that the semiotic reading act is toward the *form* of content, instead of the substance of content.

The researcher should know the specific rules and concepts that belong to the discipline before initiating the semiotic analysis process. This knowledge is related to the requirements of the analysis of each meaning layer and the analysis tools and methods to apply them correctly. In the light of the knowledge, the researcher should map out how to approach the narrative before initiating the semiotic reading act because one of the most critical tasks of the researcher is to follow a specific route through the text within the scope of the previously identified plan. Specific guiding questions should be determined in the planning process to be able to reveal the meaning formation process in each semantic structure. The researcher should know how to deconstruct the text into logical segments to observe the crucial facts of the text and reconstruct it according to the obtained research results. The researcher, who internalizes all

the necessary roles and takes them into account during the process, is considered to be ready for a semiotic reading act.

Last but not least, we would like to suggest the subsequent researchers who want to conduct research with literary semiotics theory and its analysis tools on George Orwell's *Nineteen Eighty-Four*. Since the subject is the semantic universe of the text, meanings are open to many other meanings in a semiotic study which can be associated to infinity. We have experienced it while we were forming the actantial schemata of both basic and sub-narrative programmes because a narrative programme originated from the other narrative programmes. The situation of the narrative programmes is also closely connected to the actantial schemata as each of the schemata also opens the other narrative schemata to sustain the development of the narrative programmes. It means that other sub-narrative programmes can also support the reached sub-narrative programmes that support the continuation of the basic narrative programmes. In this respect, the subsequent researchers who will consider conducting similar research on the same literary text within the context of literary semiotics should try to reveal other narrative programmes that will support the continuation of the stated programmes in our study. Reaching the new narrative programmes will not only make their study valuable and meaningful but also it will be the continuation of this research.



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RESUME

Murat KALELİOĞLU was born in Van, 1971. He completed his primary and secondary education in Konya. He started degree education at Near East University, Faculty of Education, English Language and Teaching Department in Cyprus, 2003. At the end of the second year of his education, Kalelioğlu transferred to Selçuk University, Faculty of Education, English Teaching Department via undergraduate transfer program in 2005. After a successful year in the department, he transferred to Hogeschool Utrecht University, Faculty of Education, International Teacher Training Program as an Erasmus scholarship holder in the Netherlands, 2007. After the successful completion of the program, he graduated from Selçuk University in 2007. Kalelioğlu started master degree education at Selçuk University, Institute of Education Sciences, English Language and Teaching Department in 2010. He graduated from the department in 2012. Then he started doctoral degree education at İstanbul Aydin University, Institute of Social Sciences, English Language and Literature program in 2012. As his educational background based on philology, teaching, and literature, Kalelioğlu has directed his research interest to semiotics as a multi/trans/inter-disciplinary approach by combining his academic knowledge and experience with the semiotic studies. Kalelioğlu is still an instructor at Istanbul Aydin University, School of Foreign Languages, English Department.



