

## THE REBELLION OF THE HUMAN SPIRIT AND THE DEMAND FOR FREEDOM IN GEORGE ORWELL'S *1984*

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**Abstract:** This article analyzes George Orwell's novel *1984* as an artistic and philosophical expression of the rebellion of the human spirit and the demand for freedom. The research is conducted on the basis of ontological, epistemological, and discursive approaches, revealing the deformation of individual consciousness under totalitarian rule. The political monopolization of truth, the restriction of thought through language, and the mechanisms of psychological manipulation are examined comparatively through the theories of Foucault, Arendt, Fromm, Camus, and Berlin. The novel's ideas are also interpreted in the context of contemporary digital surveillance, surveillance capitalism, and algorithmic governance systems. This article argues that *1984* is a universal cautionary work that interprets human freedom as an ethical category.

**Keywords:** George Orwell, 1984, totalitarianism, human spirit, rebellion, freedom, ontology, epistemology.

**Introduction:** The twentieth century was a period of the most acute political and moral turning points in human history. Totalitarian ideologies — fascism and Stalinism — sought to reduce the human individual to a mere function of the political system. This historical backdrop formed the ideological foundation of George Orwell's work. Orwell's novel *1984*, published in 1949, offers an artistic and philosophical analysis of the ontological (relating to existence), epistemological (relating to knowledge and truth), and discursive (formed through language and speech) corruption of the human spirit under totalitarian control.

Although the novel is regarded as a political dystopia, its central problem is the natural human need for freedom and the process by which that need is suppressed. Hannah Arendt defines totalitarianism as "a system that deprives human beings of their status as political beings". Orwell, in turn, portrays this process within the innermost layers of individual consciousness.

The purpose of this article is to analyze, in a philosophical context, the artistic expression of the rebellion of the human spirit and the demand for freedom in the novel *1984*.

### **Research Methodology**

The following methods were employed in the study:

- **Hermeneutic analysis** — contextual and symbolic interpretation of the text;
- **Comparative-philosophical approach** — comparing Orwell's ideas with the theories of Arendt, Fromm, Camus, Foucault, and Berlin;
- **Discourse analysis** — examining the relationship between language and

power (based on Foucault's conception) [5];

• **Comparison with contemporary surveillance theories** — in the context of digital surveillance and algorithmic governance (Zuboff, Lyon).

Analysis and Discussion

### **1. Totalitarian Control and the Ontological Destruction of the Individual**

Oceanian society reduces the individual to the level of a biological organism. Arendt describes the totalitarian system as "a society of moving masses". In Orwell's novel, this system is implemented through the control of individual consciousness.

Winston Smith's inner struggle is ontological in character — he seeks an answer to the question "Who am I?" The system, however, answers him: "You are the Party." In Fromm's *Escape from Freedom*, the human tendency to relinquish freedom in exchange for security is explained in detail. The citizens of Oceania adapt to the system through precisely this psychological mechanism.

### **2. The Epistemological Crisis of Truth**

Orwell's famous phrase — "*Freedom is the freedom to say that two plus two make four*" [1;84] — illustrates that truth is no longer objective but is instead created by power. Foucault analyzes the close relationship between power and knowledge. Orwell transforms this theory into artistic images: the Ministry of Truth "produces" reality.

In Camus's *The Rebel*, the denial of truth is equated with the denial of humanity. The Ministry of Truth in the novel is an artistic symbol of epistemological violence.

### **3. Control Through Discourse and Language**

"Newspeak" manifests not only as a political but also as a linguistic mechanism of manipulation. As language is reduced, thought is constrained. Foucault interprets discourse as the mechanism through which power produces knowledge. Orwell demonstrates this through a concrete linguistic model. In Berlin's theory of *Two Concepts of Liberty*, the notions of negative and positive freedom are presented: Newspeak eliminates positive freedom — the individual becomes incapable of understanding their own essence.

Russian linguist V.V. Vinogradov defines language as "an instrument for shaping social consciousness". From this perspective, "Newspeak" becomes a tool for artificially reconstructing social consciousness. Yu.S. Stepanov interprets language as a "code of culture". In Oceania, this code is destroyed and replaced by an ideological code.

According to M.M. Bakhtin's theory of dialogism, language is inherently polyphonic. The totalitarian system, however, eliminates this polyphony and introduces monologic speech. Big Brother's discourse is precisely such a form of monologic dominance. Uzbek linguist Sh. Safarov, within the framework of pragmalinguistics, emphasizes the socio-cultural conditionality of speech. "Newspeak," in turn, ideologically determines speech.

N. Mahmudov demonstrates the inseparable connection between language and thought, noting that semantic narrowing leads to a narrowing of thought. This aspect finds its artistic expression in Orwell's model. N.D. Arutyunova analyzes semantic manipulation as a communicative strategy: Doublethink functions precisely as a mechanism of semantic

collapse. V.I. Karasik connects discourse to institutional power; in Oceania, Party discourse creates institutional reality.

Thus, the linguistic model depicted by Orwell can be interpreted, in harmony with contemporary linguistic theories, as an artistic reconstruction of totalitarian discourse.

#### 4. The Inner Dialectic of Rebellion

As Camus argues, rebellion begins with saying "no". Winston's act of keeping a diary is the beginning of rebellion. The figure of Julia embodies the emotional form of rebellion. However, the "Room 101" scene reveals the tragedy of rebellion — the human being breaks under the weight of fear. According to Arendt, the goal of totalitarianism is to isolate the individual.

Regarding the psychological manipulation in the work, Doublethink is interpreted as an artistic model of epistemological schizophrenia. O'Brien's words — *"We do not destroy the heretic; we convert him"* — fully express the process of psychological re-coding. Patai and Newsinger interpret Orwell as a writer of political warning.

#### 5. Connection with Contemporary Surveillance Systems

The novel's ideas are analyzed in relation to the contemporary forms of surveillance mechanisms based on digital technologies. Shoshana Zuboff introduces the concept of "surveillance capitalism" — human behavior is used as data for commercial purposes. David Lyon developed the term "surveillance society". Today's algorithmic governance systems are a new form of the "telescreen" depicted by Orwell.

Information manipulation ("fake news," post-truth) is the contemporary manifestation of the epistemological crisis Orwell described. Norris analyzes Orwell's concept of truth from a deconstructive standpoint. Gray, meanwhile, describes Orwell as a firm defender of truth.

#### 6. Orwell's Poetics and Artistic Style

Orwell employs a minimalist, cold, and precision-based language. The novel's system of symbols deepens its ideological content:

- **Big Brother** — a symbol of absolute power;
- **The Telescreen** — constant surveillance and enforced transparency;
- **The Glass Paperweight** — a symbol of the fading memory of the past;
- **Room 101** — the site of ontological fear and final breaking.

#### Conclusion

*1984* is a work about the ontological, epistemological, and discursive encirclement of the human spirit. Orwell interprets freedom not as a political but as an ethical category. In the context of contemporary digital surveillance, algorithmic governance, and information manipulation, the novel is becoming ever more relevant.

The human being may be defeated, but the very process of coming to understand truth is the essence of humanity. Thus, *1984* is a universal cautionary work that, through an artistic model, reveals the erosion of human ontology under totalitarianism, the re-production of truth as a political construct, and the mechanisms of discursive manipulation.

This study, encompassing not only the literary but also the philosophical-political and

linguistic dimensions of *1984*, further deepens the novel's contribution to contemporary scholarly discussion.

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