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**Nuances of Alienation in George Orwell's *1984* and Ralph
Ellison's *Invisible Man*: A Comparative Study**

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Dedication

To the Alienated in the world

Abstract

This dissertation, entitled Nuances of alienation in George Orwell's *1984* and Ralph Ellison's *Invisible Man* is a comparative of the nuances of alienation conception starting from the idea that it is a basic form of rootlessness and disintegration, which, forms a subject of psychological, sociological, and literary studies. Correspondingly, the theme of alienation has been dealt with persistently in modern American and European fiction. Therefore, this research aims at recalling different angles of the manifestation of alienation presented in characters of *1984* and *Invisible Man* respectively. Hence, the investigation tried to make it precise that nuances of alienation has been discussed thoroughly in the aforementioned works. Furthermore, nuances of alienation conception is a subject of divergence and convergence in these works. To put it in other context, the answer of the major question to what extent these two different writers diverge and converge in their theme of alienation is found in the present research comparative, which takes recourse and insights from theories in literary criticism in sociology, psychoanalysis, and Marxism. As major findings of this research, *1984* and *Invisible Man* come together in manifesting nuances or degree in meaning of the concept of alienation when it comes to its definitions in psychology, sociology, and modern alienation. In addition, these areas of study draw apart the sensation and outcomes of this inner conflict. This latter, is in terms of the feeling of alienation whether it is brief or continuous and if it is prosperous or dramatic for such presented characters.

Key words: George Orwell, *1984*, Ralph Ellison, *Invisible Man*, Alienation, Marxism, Sociology, Psychoanalysis, Modernism, Literary Criticism, Racism, Totalitarianism.

Abstract in Arabic

يندرج هذا العمل المتواضع في إطار مذكرة لنيل شهادة الماستر في الفروق الدقيقة لمفهوم الاغتراب في رواية جورج أورويل 1984 والرجل الغير مرئي لرافل ايليسون. هذا البحث هو دراسة مقارنة من منطلق أن الاغتراب هو نموذج أساسي من التهميش والتفكك الذي يشكل موضوعا لدراسات نفسية، اجتماعية، وأدبية. وفقا لذلك، تطرق النثر الأدبي الامريكي والأوروبي الحديث لموضوع الاغتراب بإصرار. ولهذا السبب، هدف هذا البحث هو التذكير بالزوايا المختلفة لنواحي ظهور هذه الظاهرة المقدمة في العملين المذكورين سابقا على التوالي. من اجل ذلك محاولة هذه الدراسة هي رصد الفروق الدقيقة كما نوقشت تماما في هاذين العملين. علاوة على ذلك، رصد فكرة أن مفهوم الاغتراب يشكل موضوع اختلاف وتقارب في كل من العملين. لوضعها في سياق اخر، الجواب على السؤال الرئيسي الى أي مدى هذين الكاتبين اختلفا والتقيا في موضوع الاغتراب، موجود في مقارنة هذا البحث التي استعانت أساسا على نظريات من النقد الأدبي منها علم الاجتماع، التحليل النفسي، الحداثة والماركسية. كنتائج أساسية لهذا البحث، روايتي 1984 والرجل الغير مرئي تشابهها في اظهار الفروق الدقيقة لمعنى كلمة الاغتراب في كل من مجال علم النفس، علم الاجتماع، وفيما يتعلق بمفهوم الاغتراب في الأدب الحديث. بالإضافة الى هذا، كلتا الروايتين تباعدا في رصد مدى طول أو قصر الاحساس بهذه الظاهرة تماما مثل شعور الشخصيات المقدمة كردة فعل. الى جانب ذلك اختلفهما فيما يتعلق بنتائج استمرارية هذا الشعور.

الكلمات المفتاحية: جورج أورويل، 1984، رالف اليسون، الرجل الغير مرئي، الاغتراب، الماركسية، علم الاجتماع، التحليل النفسي، الحداثة، النقد الأدبي، التمييز العنصري، الاستبدادية.

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General Introduction

As one explores literature, as far as the concept of alienation is concerned, one may discover different angles from which it is **manifested in** each story. In this sense the relationship of the individual, with his/her peers, in addition to his/her environment, depends directly upon the existence of that individual in his society. Consequently, this situation results in some complications in a sense that the individual loses his/her ability to function as this social environment affects him in various ways. Thus, psychological degradation is likely to lead to a state of alienation and incapacity of functioning in a society that stimulates changes; therefore, the individual must be capable of responding to this changes in order to reintegrate himself again to that society or he will face some drastic consequences. Hence, readers of modernist works may explore different literary characters who feel painfully alienated from the social community that surround them.

Accordingly, alienation as a thematic concern has been used successfully by many American as well as British writers to tackle the relationship between an individual and his identity, between assimilation and cultural heritage, and between the individual and society. For instance, the monumental novel written by Ralph Ellison, the winner of national book award for fiction, is acclaimed as the most distinguished single work published in the last twenty years. The profoundly **identity-searching** story of a young Negro's elusive experiences on his way to discover his true self in which, tragedy becomes inevitable when the character believes that he does not have any other identity than the one that is imposed on him by society. It takes this Invisible Man almost twenty years to realize that he cannot expect other people to treat him as who he really is if he himself does not know who he really is.

Compared, on the other hand, to another brilliant instance or a masterpiece produced by the British writer George Orwell's *1984*, whose author designed it to sound

the alarm of a post-atomic dictatorship in which, every individual would be monitored endlessly by the means of telescreens. The reader experiences the nightmarish world envisions through the eyes of the protagonist where alienation in turn exists a great deal in many forms in this presented Orwellian society, each is caused by different effects such as lack of privacy, power of manipulation and abusive nature of authorizing regimes.

In similar works, the alienation conception has been looked for in critics stated by Harold Bloom in a book titled *Blooms literary themes*, first as referring to its technical meanings. For instance, he claimed that, in social psychology, alienation refers to a person's psychological withdrawal from society. In this sense, the alienated individual is isolated from other people; taken to an extreme, and such psychological isolation expresses itself in neurosis (Melville 02). In critical social theory, Herman Melville argues that alienation has an additional sense of separating the individual from his or her self, "a fragmenting of one's self through work"(02). He also reported that Marx's materialist or economic view of alienated labour come together with the psychological view, in a way that the process that causes the psychological isolation of the individual from society also causes the economic separation of man from his fellow man (02). However, in literature, Herman comments on the fact that the theme of alienation most often appears as the psychological isolation of an individual from the community or society (Melville 03).

Therefore, the investigation to be basically done in this present research is to lay emphasis on the apparent similarities and differences that both writers naming, the African American Ralph Ellison and the British George Orwell, seem to address concerning the nuances of alienation from psychological, sociological and literary viewpoints. To put it in another context, the research will focus on the divergence and convergence of world alienation from different angles in Orwell's *1984* and Ellison's *Invisible Man*.

To explain more, the analysis to be carried out is to consider the extent to what these two writers portray similarly the experience of alienation with its different nuances that are faced by their alienated characters in their societies, and made them seem the same in dealing with a reality that belies their identity. Equally important to the distinction in which the main difference sets in the duration and consequences of this inner conflict that both Orwell and Ellison seem to diverge concerning their alienated characters. In other words, the nuances of alienation manifested in *1984* are presented in the alienated characters and in a society that scrutinizes its citizens all the times by the means of telescreens. Orwell embodied the sensation of this feeling in a society that offers no room for individuality, privacy and in a too visible protagonist as a matter of fact who wants to find his mind's independent capacity. Compared, to that of Ellison, who presents a world where the nuances of estrangement feeling lays in the society's total ignorance of the main character. His community actually refuses to see him as he really wants them to see him, to the point claiming himself of being invisible man. However, the consequences of this inner experience as these characters in both areas of study experience it are not seemingly the same.

By addressing the main problem of this research study, it is necessary that it mainly entails the endeavour to answer some interrogations speaking primarily of the way, how totalitarianism mainly contributes to the manifestation of the nuances of alienation conception in the characters and setting presented in Orwell's *1984*. Besides, how do racial prejudice and cultural heritage of ideologies contributes to alienate characters from their societies and true identities consequently in *Invisible Man*. Thus, the objective is to find the extent to what the convergence in both Orwell's *1984* and Ellison's *Invisible Man*, reaches the divergence of the inner conflict and its consequences as it is felt by these alienated characters.

The scope of this research is not exhaustive. However, it will undergo a narrow conceptualized cover up of setting and characterization of nuances of alienation that are presented in two different works; one written by an African American author, the other is written by a British.

This study will actually have recourse to insights from mainly contextual theories in literary criticism speaking of psychoanalysis, Marxism, sociology, and modernism. Thus, the ongoing activity of data analysis procedure will be qualitative using a literature-based approach, and followed subsequently by a data sampling method. In addition to that, data is collected from libraries, Internet, and periodicals.

The present research structure follows primarily, a general introduction that highlight a short background to the main focus and formulation of the statement of problem under study. The first chapter will be mainly devoted to the theoretical framework of the research. It will contain a literary background needed to cover the nuances of alienation conception from Psychological, sociological, and literary angles as has been defined by critics in the field of literary criticism. The second chapter will cover the nuances of alienation as far as psychology, sociology, and literature are concerned in Orwell's *1984* with reference to some selected characterization, and the effect of the setting accordingly. The last chapter in turn covers the nuances of alienation in Ellison's *Invisible Man* with reference also to some selected characterization and effect of setting on alienation formation. Finally, a general conclusion includes an overview of the major findings, convergence, divergence, and future perspective of the research.

Chapter One: Theoretical Framework and Literary background

1.1. Introduction

This introductory chapter that is devoted for the literary background, brings out the nuances of the term alienation from different angles since the alienated protagonist is a recurrent figure in much of twentieth-century American, and British fiction. Moreover, alienation forms a subject of many psychological, sociological, and literary studies so as getting into their meanings accordingly is useful in dealing with characterization in a next section. In addition, there will be a short sketch into the biography of the targeted Writers. Furthermore, a sketchy reference to both, Totalitarianism and The Pre-Civil Rights Movements in twentieth-century British and America respectively is needed to match the purpose of analysis concerning the setting influence on manifesting alienation.

1.2. Literary Background

1.2.1. Totalitarianism in *1984*

Orwell's *1984*, is a novel written to warn the readers of the west about the totalitarian governing danger after having witnessed the extent to which the totalitarian regime in Spain and Russia would go in order to increase their power. In this sense Robert Owens, Wilton E. Hall, Jr., and William A Miles, Jr. in their adaption of George Orwell's *1984*, considered the novel as a strong warning ever issued against totalitarian danger. David D. Roberts also views in this concern that Orwell visions a post-atomic dictatorship by which individuals would be manipulated continuously and constantly by means of telescreen, in a time where a nuclear age is rising in 1949, and before the television had become a fixture in the family home (Roberts 54). It seemed a possible alarming for them as Orwell set a society thirty-five years into the future to depict this fear. Besides, it is

obviously conveyed that Orwell is worried by the widespread oppressions that he remarked in the communist countries in general and concerned in particular by technology as a means of control. This latter, has a dangerous role since it allows the cruel government to monitor its citizens.

Hence, totalitarianism “or totalitarian rule” as claimed by Robert Owens *et al.*, is a concept used to describe a political system where public and private aspects of life are regulated (Owens *et al.* 09). The term is usually applied to Fascist Italy, Nazi Germany or communist states, such as Stalinist Russia, Democratic Kampuchea, Vietnam, China, Cuba and North Korea. As a consequence, it is stated by them that totalitarian movements keep themselves in political power by first, means of an “official all-embracing ideology”. The second, the circulation of propaganda through the mass media that is controlled by these regimes. In addition to a single party that controls the state, the culture, centred economy, regulation and restriction of freedom of expression, and the use of mass media as means of surveillance and widespread usage of “terror tactics” (Owens *et al.* 09). The totalitarian movements of the twentieth century throws light on some uncomfortable principles of human nature and of social life, said Joseph R. Lolobera in his introduction to the making of totalitarian thought (01). In fact, their claims are true since *1984* actually portrays to what the extent a state in which its individuals are monitored endlessly, that even a disloyal thought is considered against the law.

1984 remains an important novel, for making known sounds against the abusive nature of authoritarian governments as Owens *et al.* stated it. It is also a sharp analysis of the power of psychology and the ways that language and history can be manipulated as mechanisms of control (09). As *1984* novel progresses, one may find that it is true what they said in this concern. Indeed, information and history are controlled in a way that the party as a matter of fact rewrites the content of all newspapers and histories for its own

purposes. Its citizens are not allowed to keep record of their past, such as photographs and documents so as memories are kept as unreliable and the only reliable source becomes the party itself. By controlling the present, the past becomes consequently in the hands of this party to use it like a means of manipulation, and allowing her to justify whatever actions in the present.

Besides to that, the control of technology in a way that the means of telescreens and hidden microphones across the city are used by the party to scrutinize its members all the time. The control of mind by language, which is an important human thought done by this party, limits individual's expression and formulation of disobedience and rebellion. It is embodied in the so-called "Newspeak" language, introduced to alter English and finally anything to question the authority of this party.

Owens *et al.* add that a psychological stimuli that the party uses as a subject of manipulation is also a worth mentioning (Owens et al. 09). That is to say, the totalitarian regime overwhelms individual's minds, which means that those aforementioned telescreens are used to circulate a designed propaganda from the party. Besides to monitoring citizen's behaviour by the omnipresent posting "BIG BROTHER IS WATCHING YOU" which actually means that the citizens are scrutinized all the time by the government. That is not the only tool the party uses, rather it controls the children's minds by brainwashing their heads to spy on their parents when it includes them to a so-called "Junior spies".

Finally yet importantly, it is understood that as a matter of fact and through Winston Smith, who is the protagonist of the novel, totalitarianism uses a number of techniques to make its citizens too visible. A fact that contributes in a way or another to his alienation and feeling of estrangement from his true self and from his fellow in society

and, after all to his mind's capacity of independent thought. It is a crucial element needed later on in elaborating the theme of alienation as far as the setting in *1984* is concerned.

1.2.2. The pre-Civil Rights Movements in *Invisible Man*

As stated in Harold Bloom's book *Invisible Man*, the audience for black writers had increased during the 20th century, since the black's educational opportunities **have** increased in turn. For instance, the notable writer W.E.B. Du Bois, a founder of the NAACP or the National Association of Advanced Coloured People, who held an opposing view from that of Booker T. Washington, the founder of Tuskegee Institute, spoke about how blacks could better themselves in society (Bloom 07). In this sense, the African American Ralph Ellison as well writes *Invisible Man*, published in 1952 to address in its course many social and intellectual issues facing African-Americans at that era.

Correspondingly, citizens who at the onset of the Civil Rights Movements in the fifties and the following sixties era or before the movements bring about changes to the black issue, were struggling to navigate the dangers and prejudices of the pre-Civil Rights movements.

Notably, Harold viewed that Ellison depicts several ideologies in the novel that line up with the ideologies of the reformist racial policies of Booker T. Washington. In addition, for Ellison and as a central theme, to liken the ideologies in general that would be a mistake (Bloom 08). i.e. these ideologies that the novel offers are rejection of these philosophies, such as the one that advocated the blacks must work toward economic success as a means of achieving racial equality which is embodied in the character of Dr. Bledso in the novel.

In other words, his rejection of ideology in general explains why this work was not that much of influence among black thinkers of the Civil Rights Movements of the 1960's. However, this did not prevent to help awaken the Civil Rights Movement in a sense that its

portrayal of social conflicts and the moving life of the unnamed narrator, inspired many generations at time (Bloom 09). To explain more, on the eve of the Civil Rights era, many writers spoke with their voices about decades of injustices and fake promises of equality. One of this writers was Ellison who offered a “protest fiction” that depicts what is called “Brute Negro” (Bloom 09), but with his different approach by exploring relationships to himself as well as his community and the larger America. By doing so, or confronting the black culture, the invisibility of the self, and racial politics, he inspired so many Civil Rights activists. This experience of the novel’s protagonist for instance, is one of the depiction that will be covered in the next chapter with reference to the setting influence for the alienation of the main character in *Invisible Man*.

1.2.3. Biographical sketch of George Orwell

Eric Arthur Blair was born in the Indian village of Motihari, Bengal. At that time India was a colony of the British Empire, and Blair's father held a post in the Opium Department of the Indian Civil Service. Blair’s mother Ida, however, believed that India was an unsuitable location to raise a family, and when he was one year old, Eric Blair, his mother, and his older sister relocated to England (Owens et al. 06). To add more, in 1922, he left England to become an officer in the Indian Imperial Police in Burma, where he became intimately in relation with the lowest classes of society. He grew to admire and respect the poor, and despise the imperial government that suppressed them. That is why, he resigned since he could no longer enforce laws that he did not agree with (06). Hence, this experience made him distrust the institutions of society, and once he returned to England, he adopted the pen name George Orwell and became a writer. He then described these experiences in his first book *Down and Out in Paris and London* that was released in 1932. Afterwards, he wrote *Burmese Days*, *A Clergyman's Daughter* and *Keep the*

Aspidistra Flying. Furthermore, when he returned to Barcelona, he documented the main changes in the city in a next book entitled *Homage to Catalonia*.

When World War I broke out in 1939 and in spite of his desire to join ranks, Blair redoubled his political efforts through his writing (Bloom 06). In this sense, he joined the BBC, writing pro-British propaganda to oppose Japanese and German propaganda that were spread throughout India. Thus, it believed that his time with the BBC most strongly influenced his opinions on the government's practice of historical revision. An important thing about this is that he became closed to language and its power in how it could manipulate people.

In 1943, Blair left the BBC and began pursuing a personal project, which was a new novel, entitled *Animal Farm*, published in 1945 (Bloom 10). Harold Bloom in his critical study described the book to compound Blair's political ideas with his great creative writing ability.

With an increasing health weakness and in the hospital, Blair began writing his masterpiece of work *1984*, which embodied a dystopian vision about the totalitarian future (Bloom 10). That is to say, it is unlike a utopian novel, in which his writer aims at depicting the perfection of a given society's system. A novel of a negative utopia does the other way around. Orwell shows the worst human condition in an imaginable society to persuade his audience to avoid any path towards such a societal degradation.

As a conclusion, for *1984*, which is an area of focus, one may say that the world presented by Orwell did not happen and instead of totalitarian threatening regimes, democracy won the Cold War. However, this envisioned world remains a useful alarming way of **how** an abusive nature of a government could be destructive.

1.2.4. Biographical sketch of Ralph Ellison

In his critical study *Invisible Man*, Harold Bloom states that Ralph Waldo Ellison was born on March 1st, 1914, in Oklahoma City. His father, Lewis Ellison, was a construction worker and tradesman who died when Ellison was three. His mother, Ida Millsap, worked as a domestic servant but was active in radical politics for many years (12). In this sense, Jhon Callhan described Ida saying, “she worked as a domestic but she was never domesticized (Callahan 03). He is mentioning her political activism in her aptly character. Ellison attended Douglass High School in Oklahoma City, where he learned the soprano saxophone, trumpet, and other instruments, playing both jazz and light classical music (12), that he is fond of.

He went to a friend in a farm in Vermont, it was there where he started the novel that would make him as a major writer. He worked on his book *Invisible Man* for five years, and it was finally published in 1952 (12). It is reported by Mark Busby that Ellison’s main assignment was a book entitled *Negros in New York*. It required him to yield up the stories people’s lives. This exercise introduced him to lived scenes of which, are recycled in fiction (Busby 12). Something important to mention about this is that he gained valuable writing experience while working for the Federal Writers' Project between 1938 and 1942 because through his work, he came into close contact with a variety of people and thus became better adept at producing realistic characters in his writing. Accordingly, it is said that one day Ellison sat at his typewriter in Vermont, thinking of an ironic joke he had heard from a black face comedian about his family becoming “so progressively dark in complexion that the new baby's mother could not even see her” (qtd. in “*The Paris Review*” 01). At that moment, he suddenly wrote, “I am an invisible man” (Bloom 12). He nearly rejected the idea but was intrigued and decided to give it a try. Ellison therefore,

spent seven years working on this long novel, which is both, a historical biography of the black man in America, and an allegory of man's quest for identity.

Bloom reported in his book that, in October of 1947, he published the battle royal chapter as "*Invisible Man*" in the British magazine *Horizon*. In 1948, he published the same section in the American magazine, *Magazine of the Year*. Subsequently, in the early months of 1952, he published the Prologue of the novel in the *Partisan Review* (Bloom 12). The complete novel was then published in April of 1952. It received favorable reviews by both white and black audiences. Hill et al. claimed in this vein that, "No book sum up the psychological and cultural effects of segregation... More than Ellison" (Hill et al. 01). In addition to other negative reviews, as well Overall, the book was greeted positively, it has been awarded the National Book Award for fiction in 1953, and it is now regarded as one of the most distinguished American novels of the century (Bloom 12). To conclude, Ellison in his Book *Invisible Man* adapted the existentialists' universal themes to the black experience of oppression and prejudice in America.

1.2.5. Modern Alienation

Criticism in Brian Lamb book, *Authors on reading, writing, and the power of ideas* stated that in 20th century modern fiction, alienation is probably one of its signature themes (Lamb 106). Accordingly, it is meant to be a powerful idea in modern works that refers in its sense to the state of being alienated and feeling estranged from others and from society in its system.

To begin with, in literature, Dodsworth commented that remarkable alienation is looked at two of its aspects: the reason and the effect of alienation on the characters. In other words, to reflect on alienation in any area of study, one should first ask the question: What effect can be attributed to the major character's alienation? In 1984, the totalitarian

setting as a matter of fact is the thing to blame as it affects Winston's feeling of alienation in the course of the novel. However, in *Invisible Man*, the effects of alienation are attributed to the racial prejudice and cultural stereotypes of his community that imposes on Blacks how they should behave in western society. Then, he poses a series of questions whether alienated characters felt emotionally the estrangement or physically? For *1984*, the protagonist Winston Smith experiences alienation from his mind as incapacity of an independent thought, alienation from his human emotions and values, in addition to his physical alienation in a sense that he lacks power over his body. For the unnamed protagonist in *Invisible Man*, alienation is abstract concept that exists in his self and mind because of the limitation of ideologies in general.

Another question to be asked according to this critic: Does the alienated character feel that he is different from others or that he does not belong to them? The answer concerning *1984* novel, is that the character feels different in a society that worships the loyalty of Big Brother and the leading party. In other words, Winston Smith seems to be the only one to question the existence of such power and ways of withstanding it. However, for *Invisible Man*, it is obviously a question of racial ideologies that he does not feel himself belonging to any of them and to ideologies in general. For him, the individual identity is too rich so as it is far from being limited by simply an ideology.

As defined by David B. Pirie: "The theme of alienation has been dealt with persistently and unflinchingly in modern literature" (Pirie 21). That is to say, alienation in human condition forms one of the main themes in the contemporary epoch and shapes the ground for many subjects in the studies of psychology, sociology, literature and philosophy. Then, he adds, "It is a natural phenomenon so that it leaves such an indelible impact upon the contemporary literature" (21). To explain more, the protagonist in American and British fiction of the 20th experiences a constant state of alienation such as

in 1984 and *Invisible Man*. Moreover, owing to its nature of historical and socio cultural reasons, its multiple forms has been dealt with extensively in the existentialistic literature in a common place where the search for identity and possessed personality are subjects of concern in this modern fiction.

He also remarks that man fails to perceive today the very purpose behind life and the relevance of his existence in a hostile world stating that, “man suffers not only from war, persecution, racism, famine and ruin, but from inner problems, like isolation, randomness, and meaninglessness in his way of existence” (Pirie 23). Thus, by dealing with this common theme one may attach so many serious emotions to the alienated character. One of the characters may act drastically or he is forced to do so and in either ways, a sense of intrigue is created in his inner or with the personal reliance that they are faced with.

Moreover, Jean & Annie in turn reinforces the ideas of alienation as being a literary phenomenon that has many associations with the 20th century modern fiction. They stated that modernism centred around 1890 to 1950, dealt as one of its major literary motifs the idea that: “the individual and society are at odds with one another” (Briat and Lhèrètè 327). In other words, this is because science and technology increased and the individuals gradually removed from rural community into urban isolation. Consequently, a growth of literary characters who struggle with alienation is a result of real-life battles that many human beings may face and feel “disconnected from”, “shunned by”, and unrelated to other human beings and the societal institutions that shape and guide them (Briat and Lhèrètè 327).

As an explanation, modernism explores the way our relations with one another and with social institutions are, such as in *1984*, when it is found that alienation manifests itself

in the relation of the individuals with one another. The citizens are alienated from one another because they fear each other from being a subject of supervision and they fear the social institutions since they are considered in contrast to it, a low class in the hands of a super class in a totalitarian rule. While in *Invisible Man*, the relation is external and internal alienation of the protagonist in a way that society refused to see him, as he really wants them to see him and from his true self in search of his true identity.

To conclude, alienation is a strong force that may move characters toward negative impulses as in the tragic end attributed to Orwell's protagonist who is alienated from his ability to think freely. Moreover, it can lead to positive results of deep introspection and intellectual independence as the victorious end of *Invisible Man*'s protagonist.

1.2.6. Alienation in Sociology

Alienation conception refers in its sense to a psychological status found in the individuals, which in turn is underlined and promoted by a social status. This latter, needs to be foregrounded since the research's main focus is in a second place on the social setting in both areas of study concerning the works of Orwell's 1984 and Ellison's *Invisible Man*, respectively.

In her introduction to Karl Marx's *Theory of alienation*, Judy Cox believed that generally speaking, alienation conception, as far as modern sociology is concerned, has been identified according to three basic approaches: First, it is considered as "as a universal characteristic of human existence." Second, "[it is defined] as the characteristic of the psychological state of an individual who does not feel free his actions and who feels that he is a plaything in the hands of some external forces." Third, "alienation [is viewed] as the characteristic of a definite historical state of things in which man's creative activity is restricted and he himself is enslaved by the products of his own activity" (Cox 07). To

add more, the most current understood interpretation of alienation is attributed to the Marxist one in the field of modern sociology. He is considered as an important thinker of the concept and one that articulated it better than those comes before him.

Although the *alienated labour theory* is an exclusive creation of Marx himself, the concept itself is not his from the beginning but rather it was a surpassing thought of the predecessors. Accordingly, Judy Cox counts as a matter of fact that the alienation theory of Marx is “inheritance” and developed from the alienation theory of Rousseau. In his *Social Contract Theory*, he criticized all sorts of alienation phenomena in the autocracy society and expounded the freedom and equality of people, which offered “abundant thought,” nourishment” for the formation of his theory (Cox08). She claimed that Marx explained alienation as a condition of existence in which things that should naturally go together are kept apart (08). In this sense, the core of alienated labour as stated by István Mészáros in *Karl Marx's Theory of Alienation* is that labours do not generate products through labour but also they generate a multiple external existence one after another. This existence in turn forms an independent power that is in reality opposite to them and alienates them ultimately from themselves (Mészáros19). With the alienation of workers from their own labour and then from their labour activities, it is grasped that it comes the alienation of the human and their own generic essence.

To clarify, all of this was based on Marx's remarks that labourers lose inevitably control of their lives and selves consequently by not having control of their work in an industrial capitalism. Thus, alienation in capitalist societies happens because individuals in this system function as an instrument, not as social beings in a private owned but not publically social production system. In this case, for Marx, workers will never become autonomous, self-realized human beings, except what this system wants them to be.

After all, for Marx, the only way to overcome this alienation is to replace capitalism with communism and make the humane sensation return again. In this light, Mészáros argues then that: “The behavior and self-consciousness of the personality cannot be understood without taking into account the individual's group affiliation and place in the system of social relations as a whole” (Mészáros 19). In other words, the individuals are themselves who make up the entire society, which does not exist without them consequently. In this situation, the degree of autonomy or the dependence of individuals is due to the over-all social conditions to many specific circumstances in the individual's life.

However, when Mészáros claimed that no wonder why Karl Marx turned out from his primarily “abstract” philosophical formulation concerning the problem of alienation, to a “concrete” study of the economic and especially social aspects of man's emancipation, she means that this latter is its basic reason why (Mészáros 14). The focus then will be to a certain extent, directed to the reflection of this claim on *Invisible man*, where Ellison rejected the ideology that says that economic success is the way for better social integration in the white western society. It is embodied through the character of Dr. Bledso, the protagonist's president in the college. In addition to what she highlighted about this kind of society, which imposes on the individual to be a slave of its organization and of the entire personality of its characters. Whoever disobeys these norms will be considered as betrayer. A fact needed to shed light on in the present study as a cause of alienation in *Invisible Man*. Not only in contrast to the white society for the protagonist to disagree with but it turned out to be also in contrast to his black community itself.

Apart from this extended sociological theory of alienation as a social phenomenon, Paule Balites and Neil Smenser discussed the criticism of alienation as a sociological concept. They direct the cause of alienation problem in the case of 1984 to a sort of acceptance of a “given” social order as something “natural” that cannot be changed. It is

expressed in Orwell's *1984* in the "Ingsoc" or English socialism order itself and in the Newspeak language that is expected in the coming years to replace the common English in the first hand. Furthermore, when these citizens of that society feel estranged, they consequently make born a revolutionary refusal, in a form of a destructive activity. This latter, is seen in the rebellious actions of Winston smith speaking of his sexual act with Julia or his claimed outlet diary. It contains his rebellious thoughts about what he observed as oppressive society faced with the party's serious punishments for such intolerable crimes.

1.2.7. Alienation in Psychology

As the present study main focus in the first place is on characterization, referring to those presented in George Orwell's *1984* and Ralph Ellison's *Invisible Man*. Analysis of alienation in this case demands an interpretation of the psychological theory of alienation from literary criticism that is directed towards the reason behind character's behaving in a certain way.

It is said that psychologists today use the term alienation to refer to a variety of psychological status, speaking of the loss of self, anomie, rootlessness, apathy, loneliness, powerlessness, isolation, and the loss of beliefs or values. In this sense, Andrew Bennet and Nickolas Royal, in *an Introduction to Literature, Criticism and Theory*, identifies alienation as a state where individuals do not recognize values "where they are" and think that these values are "what they are not" (Bennet and Royal 11). Psychologically speaking, alienation has also been defined by Daniel Stokels as the process in which "the personal and primary relationships become loose." Therefore, the individual finds himself or herself isolated followed with a feeling that this society or the group of which he or she is a member of, not so much his or her own. Ultimately, the individual comes to believe that

this odd group can no longer fulfil their expectations and ambitions (Stokels270). He, then, claims that alienation is a social phenomenon that is established by characteristics such as “powerlessness, normlessness, then isolation and self-estrangement” (270). It means that these characteristics are responsible for the loss of the autonomy of individuals, according to some approaches by well-known theorists of alienation. Based on this, it is defined that alienation means a lack of power; it is “the expectancy or probability held by the individual that his own behaviour cannot determine the occurrence of the outcomes he seeks” (qtd. in Seeman 54).

In short, this brings to our understanding that in this way, the person who is alienated because he is powerless, his consciousness realizes the gap between what he wants to do and what he is capable of doing. When he proposed to consider internal and external means of control, he means that alienation at this point will be affected by powerlessness since the individual means of achieving his purposes are monitored. Accordingly, by reflecting this psychological interpretation of alienation state in dealing with characterization in Orwell’s *1984*, it is found that this is true. Winston Smith feels powerless due to the denied freedom of speech, the lack of privacy, and control over the past that serve as reinforcements of his alienation. In other words, this latter is highlighted in the party’s tightening grasp of its citizens in the society.

Stokols then claims that individuals are alienated from their own nature in case they are unable to consider the limitations of their own nature. He stated, “The individual, who cannot accept to a larger extent their own impotence where they objectively cannot surpass such impotence, gets alienated to a greater extent from the objective reality” (Stokels 05). In accordance to this, a sense of normlessness develops in a position that it means one’s inability to be identified with any dominant values in his society or what are said to be the values of that society (05). That is the reason behind individual’s conflicts

that appears from the complexity of society's conditions. The individual becomes unclear about the social norms enforcements and turns out to be no longer sufficient as guidelines for his conduct.

Based on the interpretation of alienation caused by normlessness, analogy to *Invisible Man* is applicable in a presented character who sees that his society's norms limit him ideologically speaking and not only by racism, as he first believed. To add, he finds that these ideologies have one dimension to govern a complex thing such as the multidimensional human being's identity. As a matter of fact, when Ellison stressed in his novel the ideology of the Brotherhood, which applies a so-called policy of saving people, it actually does the opposite and betrays the freedom of individuals and thus becomes no longer a model of guideline for him. Hence, he chooses to alienate himself from this world since for him life is too rich from bounding it up with a neatly too general ideologies.

1.2.8. Alienation and Racial Prejudice

When it comes to the definition of racial prejudice, it is sometimes used similarly with the definition of racism. However if a deeper focus on the term itself is layed, one may find it different in its meaning. This term arises from stereotypes based on race by people of influence who use prejudgements and cause the occurrence of an institutional racism. Philad **wrote** in his book *American History*: "Racial Prejudice is a group attitude or orientation about the position of different racial groups within the social order. These attitudes can be adopted by majority and minority groups"(McDclhi 80).

He comments correspondingly that it is hard to point out on prejudice without making its meaning clear. Adding some definition suggested by the fourth edition of the *American Heritage College Dictionary*, which provides, four meanings for the term from: "an adverse judgment or opinion formed beforehand or without knowledge or examination

of the facts". Besides, an "irrational suspicion or hatred of a particular group, race or religion" (McDcclhi80). Therefore, both definitions are applicable to minorities all over the Western societies and make prejudice in either ways, a potential damaging cause.

If we consider prejudice as based on stereotypical judgement processing, this fact leads a given individuals in a given group, being perceived and per-judged on the basis of group membership or on the basis of group affiliation, along with typically disapproving assumptions and beliefs about this group. Accordingly, it is a truth grounded in the work of Ralph Ellison's *Invisible Man* since the protagonist of the novel, in the course of his journey, finds himself along with other African Americans struggling with racist stereotyping. Furthermore, instead of his attempts to escape this prejudice individually, he turns out to prescribe a strategy for all his group of African Americans. In other words, each member tries to present a so-called theory by which all blacks should act accordingly. This ideology make them facing prejudice of racial stereotype of a black society with another stereotype prejudice and keep alienating them from one another and the larger society.

To explain more, in a critical study of *Invisible Man*, Harold Bloom refers to the criticism of Ross Posnock. He argued in this concern that, throughout the novel, the protagonist finds himself passing through a series of communities. The Liberty Paints plant and the Brotherhood, each of which suggests a different idea of how blacks should behave in society. Moreover, their "limitations of vision in turn place limitations on his ability to act" (Posnock 61), only there when this man realizes that the racial prejudice of others makes them see him only as they want to see him.

To conclude, The narrators invisibility causes his estrangement and alienation at last in a sense that the world is filled with people who cannot or will not see his real

nature. Correspondingly, his personality remains unable to act and he becomes literally unable to be himself.

1.3. Conclusion

There are serious attempts from which one can sketch the alienation, disintegration, estrangement of the characters, and the setting in which the two novels took place. That is why a cover up of alienation in literature, sociology, psychology, besides a biographical reference of George Orwell and Ralph Ellison, serves on the one hand, as a literary background, to cover the practical chapter later on as far as alienation theories are concerned. Furthermore, a reference to what totalitarianism in *1984* and the Pre-Civil Rights Movements in *Invisible Man* serves, on the other hand, as references, in which the societies in both novels were manipulated by and rising in respectively.

Chapter Two: Nuances of Alienation in Orwell's *1984*

2.1. Introduction

The theoretical framework of this present study actually confines with the nuances of world alienation from different angles. In other words, it has been reported from criticisms that, the psychological alienation can be attributed in its results to a sense of powerlessness that leads to isolation and self-estrangement at last. Moreover, other critics in the literary field claimed that alienation in modern sociology in Orwell's *1984* to be a form of acceptance of an imposed social order as something naturally unchangeable, which is the discussion to be carried out similarly as far as sociological alienation is concerned. Besides, and because alienation formed a signature motifs in much of 20th century literary works, a cover of its concept in relation to its nuance in these pieces of works, is the next step to be discussed. Finally, this chapter will be concluded by a reflection of totalitarianism in *1984* that surrounded the setting and its influence on the alienation theme in the novel. Thus, having recourse to these insights from literary criticism requires a qualitative analysis of this area of study from a literature-based methodology.

2.2. Modern Alienation in Orwell's *1984*

The present section concerns itself with the nuances of alienation when dealing with characters or setting and its causes and effects on the manifestation of self-estrangement. In addition, another nuance of alienation in literature became currently widespread and many societies have experienced this notion in modern fiction. This

section will be based on what is discussed in a previous chapter, that alienation has been viewed in a common vein in literature as the search for identity and possessed personality.

The alienation of the self-identity is actually embodied in Winston Smith's contemplating of the existence of history as an important element of the formation of one's identity. In this light, the narrator of *1984* said:

when memory failed and written records were falsified... when that happened the claim of the party to have the conditions of human life had got to be accepted, because their did not exist and never again could exist, any standard against which it could be tested. (Orwell 53) This quote spotlights the effects of understanding the past that affects one's views towards his present.

To clarify, Winston as an area of focus, when he conversed with an aged citizen concerning Ingsoc before the revolution and finds out that he actually has a weak memory, he then grasps that the party does this or weakens individual's memories intentionally to make them incapable of standing against what the party claims in the present days. In this sense, Owens *et al.* believed that the party wants no one to remember life before the revolution and that its deeds at time did not manage to make people live in a good conditions rather than poverty and hunger (Owens *et al.*09). The narrator declares that:"... he took out of the drawer a copy of children's history text book which he had borrowed from Mrs Parson, and began copying a passage into the diary" (Orwell 41).Winston actually knows in this case that the party modifies history books and records to claim its successful deeds.

To add more facts in this concern, it is mentioned in *1984*in two situations that: "Who controls the past[ran the party slogan] controls the future and Who controls the present controls the past, and yet the past, though of its nature alterable, never had been

altered” (Orwell 19). Whatever was true for him now is true for everlasting. This latter, or the party slogan appeared first when Winston is contemplating the party’s history and memory and second when he is in the Ministry of Love as prisoner discussing with O’Brien about the past nature (“SparkNote on Orwell’s 1984”). The control of the past makes one sure about the control of future since the past is put in a situation that its conditions justify and encourage as a consequence the future purposes.

Correspondingly, the narrator states, “Nothing remained of his childhood except a series of Bright-Litbleux occurring against no background and mostly unintelligible”(Orwell 02). For Owens et al., this technique of falsifying history is to break down the identity of its subjects from its roots. To explain more, if the past was perfect, the people want their future and present to be the same. However, if the past was nightmarish, people want to prevent such conditions from reproduction. The party then produces a past that claims its conditions are that of slavery and race and claims to its citizens that it freed people from them.

The idea that Owens et *al.* Presents, ie. the party has a political power in the present such as technology so as to be able to control the way in which its people interpret the past, is proved in the history book where the party displays its ideologies and forbidden its individuals from keeping their moments of their own past (Owens et al 09). As a result, people have a very short memory and the only thing they have, is to believe whatever the party tells them about. However, in the second appearance of the narrator words about the control of the past, O’Brien declares to Winston his denial of a concrete existence of a past except in the human’s mind (09). It means that since the party’s claims about the past is the version to be believed by people, the falsified past becomes the truthful one.

In another evidence, Owens stated that language is an important tool of mental thought because it proves that individuals are able of expression and formulation (Owens

et al. 10). Such agency, for Oceania is a way of conceiving the very thought of rebellion by structuring an alternative language for its own purposes and so made no path for words with which one may think of disobedience. This latter, is shaped in Newspeak language as a way of preventing concepts that question its power.

In other words, Newspeak grammar is arranged in a manner that one word serves as one part of speech. Moreover, vocabulary groups of words are stated by the narrator of *1984* as the following: the A Vocabulary contains such things as eating, drinking, working; he said: “everyday words and phrases that are in modern English in comparison with the present-day English vocabulary their number was extremely small, while their meanings were far more rigidly defined (Orwell 175). i.e fewer in number but rigid in meaning. In other words, this system makes no path for nuances or degrees in meaning.

The B vocabulary includes significant words that concern the ideological and political words to render people blind towards party’s doctrine and institute. As a matter of fact, a word like “good think” means “Orthodoxy”, as in: “if a person is naturally orthodox (in Newspeak a good-thinker), he will in all circumstances know, without taking thought, what is true belief or the desirable emotion” (Orwell 123). This vocabulary formation contains all words that are made in a smaller form in order to simplify them. For instance, “Thought Police” is “Thinkpol”, the Ministry of Love is “Miniluv”, “the Ministry of truth” is “Minitrue”. However, the C vocabulary concerns itself with words that are exclusive to technical fields. Orwell wrote:

In Oceania at the present day science, in the old sense has almost ceased to exist. In Newspeak there is no word such as “science”.

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... It covers any meaning that such concept could possibly have.(Orwell 114) That is to say, individuals exposed to this social order cannot find ways of access to knowledge.

Another tool used by the totalitarian regime is Doublethink, as it is described in the novel: “the words have two mutually contradictory meanings. It means the habit of impudently claiming that black is white in contradiction of the plain facts”(Orwell 125).It also denotes the ability to maintain two contradictory ideas in one’s head simultaneously and believe them both to be true. It works as a system of making people accept willingly control over the past of Oceania’s altering of historical records and turns these distorted facts to be genuine. Accordingly, the narrator said, “A loyal willingness to say that black is white when party discipline demands this. Nevertheless, it means also the ability to believe the contrary. A continuous alteration of the past by the system of thought known in Newspeak as Doublethink” (Orwell 125). Moreover, this very tool that brain washes people’s minds, turns them as no longer able to realize contradictions and thus, accept the presented version as an absolute truth.

As the party breaks down individual’s mental capacity of independent thought, this mind turns to believe anything as true from the part of the party. For example, in the Hate week rally, the party changes its allegiance policies in a way that, who it has been at war with suddenly becomes its ally. However, its former ally becomes its new enemy in a changeable state. This latter, serves as the party’s reason for contradiction to practice the notion of doublethink.

In short, what is argued about the meaning of modern alienation in literature that has been treated in modern fiction, is that the individual’s search for identity and the

shaping of his possessed personality, has been proved in the above facts. i.e. people are alienated from whatever shapes their true identity through playing with past facts, from true language as the reflection of one's thoughts, and from their personality and of how they see life and its values.

2.3. Psychological Alienation in Orwell's *1984*

It has been mentioned in Chapter one that alienation results from a sense of powerlessness. Accordingly, this section reveals the way Winston Smith's feeling of powerlessness highlights his alienation.

To begin with, the protagonist in this novel always finds his relation with the abusive Oceania is lost. Thus, his feelings of powerlessness are rooted in many places in the novel. In a way that his general lack of privacy, the party's control over the ability to adjust the past and alter it, and the overall denied right of freedom of speech are basically the causes of this phenomenon in the novel. By elaborating these points with reference to the text, it will ultimately show how these interpretations display Winston's state of being.

Harold Bloom stated in his introduction how to write about George Orwell that Winston Smith is not existing for the sake of himself, and his own purposes are almost directed to the needs of his authority (Bloom 74). Furthermore, the telescreens that monitor his actions are not the only ones. Parsons' children do the same. That is to say, when Winston received accusations from these children about him as a subject of spy, actually shows the idea that he is watched over by everyone. In addition also, to what the novel reveals that: "BIG BROTHER IS WATCHING YOU, the caption beneath it ran" (Orwell 01).i.e. the omnipresent figure of the party which is presented everywhere as a reminder of a constant supervision.

From the following extraction from the novel, the narrator said, “You had to live, did live, from habit that became instinct, in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized” (Orwell 03), one comes to understand that alienation is manifested in Winston’s lack of privacy at a first place. In the presence of telescreens and microphones that supervise him constantly, each move, sound or even a whisper that he makes could be picked up. Moreover, whenever he remained within the field of vision, he could be seen as well heard. To put it in other context, they could see and hear him easily and the problem is that he can not know that he is watched or not at a certain moment. To clarify, citizens do not know what system at a given moment they are actually watched over. They can be supervised by telescreens or by the Thought Police that can cross individuals wire at any moment. In this vein, the narrator declares that: “Thought police plugged in on any individual wire was guesswork. But any rate they could plug in your wire whenever they wanted you” (Orwell 02). Furthermore, citizens fear themselves to be scrutinized because of the idea itself or what the party spreads that its citizens are supervised all the time. Besides, to their expected supervision from one another as good citizen of Ocean. Thus, he develops a sense that he has little power over himself. Besides, that the decisions and whatever he does actually are not for him to make.

Another factor that contributes in the alienation of Winston from himself is expressed in his inability to speak freely, which means that he is not allowed to express himself. That is to say, his thoughts are not taken into consideration and more; the party hushes them up. Harold adds in accordance that Winston’s only release is his diary. In fact, Orwell says, “the thing he was about to do was to open a diary” (Orwell 03). In other words, because he is conscious about the telescreens and citizens who can rat him out or

tell the authority about, the diary appeared as a release for a moment, but in reality, he knows that he cannot write in it freely.

In his job at the Ministry of Truth, as Harold stated, Winston Smith's work is to rectify the articles of newspapers and other communication forms. These latter, contain damaging information about the party especially when it comes to how the public see Big Brother in order for it to control the past (Bloom 73). Correspondingly, the narrator described the Ministry of truth as a place where: "the directing brains who co-ordinated the whole effort and laid down the lines of policy which made it necessary that this fragment of the past should be falsified, and the other rubbed out of existence" (Orwell 25). This in fact, relates to the sense of alienation from one's true self that can be explained in the fact that the party shapes the way citizens see their past and present consequently. This projects how they see their own past. In other words, a reformed past that they doubt, makes the citizens isolated and separated from their own past. Moreover, because Winston is no longer certain about what is truth and what is not, his powerlessness in this case is his impotence to clarify what has become a confusion for him. For instance he mentioned that: "Comrade Oglivy, unimagined an hour ago, was now a fact. It struck him as curious that you could create dead men but not living ones." (Orwell 24). i.e. he who had existed in the present, now exists as authentically based on the same evidence.

To sum up, Winston's feeling of alienation from himself, the world surround him, and particularly from his past highlights his feeling of powerlessness. He lives in a world where decisions and words are not his; even the past does not belong to him as well.

2.4. Social Alienation in Orwell's 1984

This section seeks to prove what is put on light concerning alienation motif in George Orwell's 1984. Criticism of theorists in modern sociology has been attributed to

the social alienation in the novel. In this sense, it is based on the saying that the psychological alienation of individual as it has been mentioned in a previous chapter, is underlined and pushed by a social conditions in that individual's environment.

The first part of the critical study, which views alienation as a naturel order that cannot be changed, is in fact reflected in the novel in the institution of Oceania and its natural order of the Ingsoc or the English Socialism. It is formed naturally to alienate people from each other. By elaborating this point, the result of this form of alienation in Oceania is that Winston Smith is conscious about the telescreens and citizens who can rat him out or tell the authority about him automatically. Moreover, alienation system that Oceania plants in the individual's nature is turning them into machine beings and claim it ultimately to be a way of pushing progress forth. In reality, this way of bringing people together, as far as the progress of the society is concerned, on ground it is embodied naturally in the Ingsoc order of Oceania itself compared to the other combined super states.

To clarify, Oceania, in regard to these super states, i.e. speaking of Eurasia and Eastasia, is alienated in the sense that it has a similar power as the other states have. Orwell described them as, "The splitting up of the world into three great super-states was an event foreseen...Eurasia comprises the whole of Northern part of Europe...Oceania, comprises the Americas...Eastasia comprises China and the countries to the south of it" (Orwell 110). They have the same strength of self-defence in case of attacks from one of each other. In this vein, Owens et *al.* said in his lecture about Orwell's *1984* that each super state has as its label: "unconquerable". In fact, Orwell referred to them, as combatants who are unable to destroy one another in a limited war of aims. In addition, they are not divided by any genuine ideological differences. Thus, they are in a perpetual war that it is described in the narrator words as, "In one combination, these three super-states are permanently at war" (Orwell 110).As a consequence, progress is limited so that

no room for each state to claim more territory as its own. By extending deeply to the Ingsoc, the alienation manifests itself in the relationship of the upper class and the proletariat due to the absence of cooperation between them. In this concern, Owens explained it in a sense that members of the upper class have better social conditions for work than the low class or the proletariats.

It is grasped from these facts that citizens of Oceania could escape the offensive social order through unity with one another. However, this order is found to put them as aliens since the essence of the Ingsoc system that uses as its arm alienation to bring people together, has made them identically behave like machines under command. In this sense, Orwell stated, “In so far as the war has direct economic purposes, it is a war for labour power” (Orwell 110). This system applied by Oceania with its nature that nothing for citizens to change about is the other form of alienation that is used to limit the progress. Hence, having a system that is immune to change.

The second part of the criticism claims as a consequence of alienation implied in Orwell’s Ingsoc or English Socialism system is that individuals develop a strong destructive sense of revolution. This latter, is elaborated in the coming section through Winston Smith, the rebellious character in the novel.

First, in order for Winston Smith to resist his suppressed individualism, he initiates a tendency of rebellion towards the harsh oppression against the party, Big Brother, and thought police institution. In a lecture entitled *Orwell 1984*, Lisa Sessions stated that Winston is extremely curious and desperate to understand the reason and the way the party exercises such alienating powerful system in Oceania. That is why he dares to test this curiousness by having an illegal affair with Julia and writes “Down Big Brother” in his a diary (Sessions 02). A description of that is made by Orwell: “His pen had slid voluptuously over the smooth paper, printing in a large neat capacity, DOWN WITH BIG

BROTHER over and over again, filling half of a page” (Orwell 11). As an explanation, after having a dream in Chapter Two of an imaginary encounter in which he makes love with a dark-haired girl, Winston writes down in Chapter Six in his diary a memorable record about a sexual affair that he was engaged in last time with a prole prostitute. He writes that he wants strongly a similar pleasure, which he sees as an ultimate act of rebellion. Although he describes her as “old and ugly” but he goes through the sexual act anyway just to reflect on his refusal of the party’s “forced repression of sexual appetite” (Sessions 02). In other words, Winston’s repressed sexuality is a reason why he despises the party and wants to rebel. When he remembers the encounter with the prostitute, this memory makes him desire an enjoyable authentic experience since he thinks that the party’s “undeclared purpose [he states] is to remove all pleasure from the sexual act” (Orwell 123). Thus, turning sex as no longer an act of individualism highlights eventually the formulation of alienation in the novel.

As Julia is Winston’s lover, she is also the only person whom he is sure that she has similar feelings as he does concerning the hatred of the party and wishes to rebel against it as argued by Lisa (Sessions 02). That is why , and after going through realizing his dream in book one, chapter two, about the dark-haired girl or Julia, her evident experience is revealed to Winston about her “junior anti sex league” said Lisa et al. (Sessions 03). To add, after having sex with each other in the woods, Winston asks Julia if she has done this before and she answers positively that she has had it “Scores of times” (Orwell 70). In return and with happiness Winston declared that the more men Julia has been with as far as party members are concerned, the more he loves her since this means to him that more members of the party are committing crimes, “He pulled her down so that they were face to face. Listen, the more men you’ve had, the more I love you. Do you understand? Said Winston, [and she answers] yes perfectly” (Orwell, 71). In this vein, she continues to

reveal to him an explanation about the party prohibition of sex to turn “the sexual frustration of citizenry to fervent abuse of the party’s ingsoc enemy” (Sessions 03). Accordingly, sexual repression is used as a mechanism to stimulate war fever and puts sex in a situation of political act in the benefits of Ingsoc overall interests.

Furthermore, in a container hidden from the supervision of the telescreens, Winston hides a small diary that he has recently purchased. The narrator reports, “For some reason the telescreen in the living room was in an unusual position... a shallow alcove in which Winston now sitting and keeping well back... He was able to remain outside the range of telescreen (Orwell 03). The narrator declares that Winston found the diary in a second-hand store in the proletariat district. He begins to write his diary, yet he is conscious about the fact that this very act of rebellion will bring out his end in opposing the party’s regulations. He then, looks down to find himself writing “DOWN WITH BIG BROTHER” repeatedly and that he is practising a thoughtcrime. He comments in this sense, “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” (Orwell 11). Thus, it is considered as unforgivable crime; he knows that the Thought Police will catch through him eventually.

In addition, Liza et al. consider in her lecture that this crime is the first overt act of rebellion that is elaborated in the first chapter of Book One (Sessions et al. 03). Winston’s nature of rebellion makes him seem unlike the rest of the citizens who hold no problem with the party’s contradictions. Instead, he is a separate entity from the totalitarian regime of Oceania. His writings in the diary alter his “irrevocable life”(03), and that he is simply no longer another citizen of Oceania. His awareness that his revolution against the party will lead to his destruction in unchangeable system is symbolized in this diary.

To add more evidence, in Chapter Two, Book One, Winston the protagonist remembers a dream in which a man's voice tells him about a meeting in a dark room described in the narrator's words as, "we shall meet in the place where there is no darkness" (Orwell 13). Only there he writes in his diary that this thoughtcrime makes him a dead man and he hides the book. In fact, his dream comes true and he becomes a prisoner of the Ministry of Love when he is a subject of torture along with Julia.

At last, when they have been released, Julia tells Winston: "You think there's no other way of saving yourself and you're quite ready to save yourself that way. You want it to happen to the other person. You don't give a damn that they suffer all you care is yourself" (Orwell 169). Winston answers that he just feels the same for her or they want similarly the pain to shift from one to the other. These very acts embody the party's success of its psychological alienating system of people from their human emotions and values.

To conclude, this immune system to change is reflected in this case that no moral value is strong to the point of overcoming the party's ideological system or a natural system that cannot be changed as it has been proved in the aforementioned facts. Besides, whatever revolutionary reaction, will ultimately force his/ her doer to make him accept this anti-individualistic collectivism or Ingsoc system of alienation. This punishment as a result, is proved to be unbearable and destructive to oneself.

2.5. The Effect of a Totalitarian Setting on Alienation in Orwell's *1984*

In the first chapter, it has been discussed that totalitarianism uses various techniques in controlling its citizens in a setting of supervision and alienation of its individual from each other where everything is prevented except for the party's needs and loyalty. The first chapters in *1984* are devoted to introduce the oppressive world of

Oceania were Winston Smith, the protagonist of the novel, lives. Thus, putting these facts in light reinforces the extent to what this surrounding setting displays alienation as an area of focus.

Through the eyes of Winston Smith, the harsh psychological and physical practices done by the government are shown. That is to say, showing the terrifying techniques of a totalitarian government in which a single ruling class possesses the total power.

To begin with, Robert Owens et al., in his book about George Orwell's *1984*, reported that in the novel Winston Smith is an unimportant official in the party that forms the totalitarian regime that rules all of Airstrip One or the land that used to be called England, as a part of the larger Oceania (Owens et al. 05). Winston is actually a member of this leading class but still his life is not away from a constant oppressive control. Owens adds that he lives in an apartment where there "telescreens, an instrument of surveillance that is always put on" (qtd. in Stewart 95), to pass propaganda through which the Thought Police are known to monitor the actions of citizens. From his window, he sees The Ministry of Truth, "[a]kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy" (Orwell 02). It is the place where he works as a propaganda officer. His function is to modify the historical records to meet the party's official version of the events from the past of Oceania.

In addition, other Oceania's Ministries that are housed in a way of pyramidal structures, each of it is about 300 meters height to be visible throughout, and make a display in their facades, the slogans of the party: "It was an enormous pyramidal structure...soaring up terrace, 300 meters into the air" (Orwell 02). Then, he describes the role of each Ministry stating that: "The Ministry of Truth, concerns itself with news, encounterment, education, and the fine arts...The Ministry of peace concerns itself with war ... The Ministry of Plenty is responsible for economic affairs" (Orwell 02). The last

one is The Ministry of Truth, the narrator said about its functions that: “It controls information, political literature, the Party organization, the telescreens, and rectifies historical records and newspaper articles to make them conform to Big Brother's most recent decisions that make everything the Party says as true” (Orwell 02). It is Oceania's propaganda weapon in favour of Big Brother.

In this sense the narrator states that, “at the apex of the pyramid comes Big Brother is infallible and all-powerful. Every success, every achievement... all wisdom, all virtue, are held to issue directly from his leadership and inspiration... Nobody has ever seen Big Brother however” (Orwell 121). Finally, the dreaded Ministry of Love or the centre of the Inner party's offensive activities are responsible for the identification, monitoring, arrest, and torture. Based on Winston's experience there at the hands of O'Brien, the basic procedure is to make the accused face his worst fear for a period, and eventually by breaking his “mental faculties”(121), and ending with his brainwashing. This ministry's format of building differs from the others so as it contains no windows in it definitively.

All these institutions are devices to strip the society from all human emotions. In other words, the Ministry of Peace actually conducts war, the Ministry of Plenty is concerned with starvation, the Ministry of Truth actually lies all the time to contain its public, and the Ministry of Love practises the torture for any natural human feeling such as friendship or pleasure.

To explain more, Orwell wrote: “Perhaps, ‘friend’ was not exactly the right word, you did not have friends nowadays, you had comrades” (Orwell 28). Indeed, friendship is not tolerated and in fact, this is found in the novel in Winston's reaction to Syme. This latter, is his college worker in the Ministry of Truth, he meets him in the staff canteen and shows caution when talking to him or even mentioning that he is a friend of him. In the novel, it stated that Syme asks Winston and he actually replies, “With a sort of guilty haste

[When he asks him again] did you see the prisoner hanged yesterday? [He also replayed] I was working, said Winston indifferently” (Orwell 28). In addition to this, the Two Minute hate sessions that shape a society that values hatred and suspicion, detachment and fear from one another since everything is reported to the party because everyone watches over the other, even children who in turn are trained to do so in a so-called “Junior spies”. As it has been understood from Owens’ criticism in his book, Oceania is an image of alienation of individuals from each other to the point becoming a world of machines. i.e. humans are considered like machinery and they are expected to act like them.

For example, when the telescreen awakens individuals, they know that they should practice a must have workouts. As Owens reports, the Party constantly watches over even for any sign of disloyalty as Winston observes, “tiny facial twitch could lead to an arrest.” In this vein, the nervous system of citizens becomes his greatest challenging enemy (Owens et al. 15). Those mass morning exercises, he adds, called the ‘Physical Jerks’, and then to work long for the party is to keep people in a general state of exhaustion (15). For Winston and after being integrated to weeks of this intensified practice, he, himself comes to sum up that nothing is stronger than a physical pain and consequently no emotional loyalty or moral conviction can overpass it. These latter, grounds the idea of alienation in 1984 for the constant fear that its characters sense constantly and keep inevitably alienating them from their true selves and human emotions, which, can be destructive, and from each other particularly as the party forbids human contacts.

Furthermore, the party concerns itself with choosing the jobs for each individual and imposes laws and conditions under which they should work such as, preventing any friendly communication between them even a sexual act. In addition, the punishment of the disobedience is always foregrounded in the omnipresent Big Brother. The party’s insistence on sexual repression highlights particularly alienation in a way that as a matter

of fact, girls are taught to know that sex is bad and dirty from a very young age. It is overrated to the point that married couples have sex without emotions or pleasure. For instance, this very act is proved in Winston's wife who obeys blindly the party's rules so as her body turns as a stone when even her husband hugs her, let alone extramarital affairs that are severely banned. Owens reports in this sense that, for the party the principle of sex as a means of human reproduction is not an excuse and the solution lies in the artificial "insemination" or "artsem"(Owens et al. 15). This term is found in the Newspeak language that this artsem concerns itself with producing babies so as individuals will be kept alienated from any sense of pleasure and passion by having sex.

To conclude, this monitored world and forbidden communication advances create a sense of loneliness, isolation and alienation from the self-emotions in a first place and from the environment interactions in a second place.

2.6 Conclusion

The treatment of alienation, that it has been dealt with as a conception in psychology, sociology, and literature from the part of experts in the literary criticism, has shed light on it on the projected characterization of novel, and the setting surrounded *1984* as an essential promoting of this social phenomenon. It has been proved after all, that Orwell's piece of writing under study contains in its flow the nuances of alienation as a psychological meaning found in the powerlessness of the main character. The sociological meaning is manifested in the protagonist's forced natural order that is immune to progress, despite of his attempts to withstand. As a modern motif that has been dealt with in modern fiction variously, alienation is presented in the way Winston Smith society's endless ideologies and techniques that alienates people from who they are and from what they really are.

Chapter Three: Nuances of Alienation in Ralph Ellison's *Invisible Man*

3.1. Introduction

Of all literary motifs that have been dealt with in American fiction, alienation is one that is overlooked since the numerous number of characters whose endeavours to identify with their true identity is given to their relationship's parameters within their societies. Speaking of Ralph Ellison's *Invisible Man* as an area of focus, characters seem to have no identity other than the one that is forced on them by their community's norms. Alienation is occasioned by characters' estrangement from their true selves, from their cultural heritage, or from society. This chapter will bring about the nuances of alienation theme in the aforementioned area of study in a way that the psychological alienation, the sociological, and alienation in literature will be a subject of analysis. Besides, including the effects of the setting and characterization in accordance with what has been revealed in chapter one in this concern.

First, this section focuses on Daniel Stokels's claim of alienation as a social phenomenon promoted by characteristics such as Normlessness and self-estrangement consequently, as it is a fact to be first highlighted in the psychological alienation. Second, it is considered as a sociological phenomenon based on Marx's works on alienation but limited to his principle base of turning from abstract philosophy about it, instead it is looked over through a concrete study of economic and social aspects of man's emancipation as its basic subject. Moreover, it is viewed from a literary angle as the criticism claims characters in modern fiction to have been dealt with in a sense of antagonism. This latter, is an antagonism with the society and with characters true selves found in the novel. In addition, the racial prejudice setting highlights the establishment of such a phenomenon.

3.2. Modern alienation in Ellison's *Invisible Man*

Alienation as a literary motif has been highlighted in the first chapter as a signature theme in the twentieth century. More particularly, modernism dealt with this notion from the way relations of characters within a given piece of work are manifested in a reliance to the surrounded social institution. In *Invisible Man*, as a subject of focus, alienation in this concern is shaped by his society that refused to see him and from his true identity in terms of imposed stereotypical cultural heritage that he views too limited.

In light of what the Invisible Man states, it is learnt that he decides to claim himself to be Invisible because of the surrounded blind people who cannot see him for what he is. He said, "I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me... When they approach me they see only my surroundings, themselves, or figments of their imagination -- indeed, everything and anything except me" (Ellison 03). i.e. A relationship of someone who sees himself invisible because the others surround him are blind. This latter, caused him to develop a feeling of alienation and estrangement from his true self. In other words, when he attempts to work in order to prove that the values of society are misguided, he formed the most hatred to himself by his society because he tried to voice the honesty. Ultimately, they leave him with no solution rather than becoming invisible. He, then, comments, "That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality (Ellison 03). It means the relationship of a blind and invisible allow for the development of difficulties and estrangement for his identity to be identified due to the limitation of the social prejudice. That is why, when he finds a hidden room in a "closed-off section of a basement , his mind agitates him, stirs him to thought"

(“SparkNote on Invisible Man” par. 3). It is conveyed from the above that he stays in a hole to make his mind think about what he really wants in fact.

Accordingly, the narrator concludes his story, saying that he has told all of the important parts. “I’m an invisible man and it placed me in a hole—or showed me the hole I was in, if you will—and I reluctantly accepted the fact,” said the narrator (Ellison 44). To clarify, the Invisible Man comes to understand that hiding underground makes him realize that his relationship with himself does not resemble that of his society. He discovers that he is invisible but not blind. Consequently, he makes a deal that life is not to be controlled, life is to be lived, and “humanity is won by continuing to play in face of certain defeat. [Their] fate is to become one, and yet many” (Ellison 447). In the hole, thoughts about his grandfather comes to his mind about his advice to “agree ’em to death,” and that nothing results from saying “yes” to the Brotherhood, for instance. These words, for the narrator, are to be questioned again in terms of their true meaning. He wonders if these yeses said by his grandfather were affirmation of the stereotypes and prejudices that the country is based on or these yeses are actually meant to transcend this society’s cultural heritage instead.

Furthermore, the unnamed narrator highlights on an incident happened on a subway, where an aged white man seemed to be lost but he is ashamed of asking anyone for direction. At that moment, the narrator recognizes this person or Mr. Norton that he used to accompany. He comes close to the Invisible Man and asks him how to arrive at the Centre Street. There, the narrator asks if he knows him by making him remember the Golden Day, while he answers him with wanderings about why he should remember him, just for the narrator to tell him: “Because I’m your destiny . . . I made you. My destiny, did you say? , Young man, are you well? , I’ve lived too long in this world to be ashamed of anything [he responds]” (Ellison 448). At this stage, when a lost man asks an invisible

man for direction, this seems for the narrator to be a dangerous thing that makes him see this world of estrangement as none seems to know who he is or where he is going. This very moment makes him realize his way to his identity and eventually declares, “My problem was that I always tried to go in everyone's way but my own. I have been called one thing...while no one really wished to hear what I called myself. So, after years of trying to adopt the opinions of others I finally rebelled. I am an invisible man” (Ellison 444). In other words, he is now aware that if he trusts his own identity, he would not allow others to complicate things as it is. Now, he discovers through this alienating world of estrangement that true identity lies in its authenticity which is consequently a path to his freedom. Moreover, when he declares his rebellion by saying, “I am an invisible man” (Ellison 03), it in fact, means that his true identity is his real true self even if others refuse to see it and that’s the point.

This nuance of alienation from a literary point of view reveal the relationship of the narrator with himself and his society, reinforcing the idea discussed previously that these relations result in a feeling of estrangement. In the case of *Invisible Man*, the feeling of alienation is brief and prosperous for one to discover who he really is in a world, the writer compares to Jazz in a sense that it is too various to be bounded. Life for him is unpredictable so that it comes to its heights during beautiful moments of temporary improvisation.

3.3. Psychological Alienation in Ellison’s *Invisible Man*

In the first chapter, it is reported that alienation and psychology intersect. In the sense, psychological theory of alienation in the field of psychoanalysis attributes the sensation of this phenomenon to a feeling of normlessness that develops in one’s inability to be identified with what are said to be the values and norms of that society and turns to

be as no longer a guidelines for conduct. It is a fact that needed to be proved in this section as far as the main character of *Invisible Man* is concerned.

To begin with, and in light of what the nameless character in the prologue says “You wonder whether you aren’t simply a phantom in other people’s minds. Say, a figure in a nightmare” (Ellison 03). Indeed, the Invisible Man’s nightmare starts right in the first chapter, when he is given a piece of advice by his grandfather, on his deathbed. “Live with your head in the lion’s mouth...Overcome ’em with yeses, undermine ’em with grins, agree ’em to death and destruction, let ’emswoller you till they vomit or bust wide open.” The old man’s words were like a curse. The curse is almost fulfilled in a time that when he is actually troubling with identifying with his true identity; he finds himself complicating his efforts because of his position as a black man living in a racist American community.

From the eve of his journey, the Invisible Man experiences a sense of alienation many times and under different forms. To explain more, Harold Bloom said, in this concern about Ralph Ellison’s *Invisible Man* that his first experience, is living in the Deep South as a gifted speaking prowess (Bloom 23). The Invisible Man is invited to deliver a speech in front of wealthy white men. Before this latter to be given, they forces him to fight in a boxing battle royal against other youth blacks. Furthermore, Yet this speech seems a sort of honour for the narrator to deliver at the beginning, this very act turned out to humiliate him because he does not know that he will blindly fight his peers for the sake of his superior’s joy. In addition to that, after the battle royal, these youths will be taken over an electrified rug to fight for fake gold coins. After which, he receives a scholarship to a black college. He said, “To Whom It May Concern... Keep this Nigger-boy Running” (Ellison 27). Actually, this is a dream in which he discovers that the scholarship is a paper reading “It was a dream I was to remember and dream again for many years after. Butat that time I had no insight into its meaning. First I had to attend college” (Ellison 27). This

quote, illustrates the Invisible man's alienation that he senses to be a true intent of the white society's value of exploitation then keeping him isolated from it entirely.

Another form of rejection of the society's values lies in the narrator's first journey in the college. He becomes a protector of a white trustee who once needed a drink and takes the narrator to go through a whorehouse, where the presence of a white man and an Uncle Tom is what sparks a fire. He said, "I couldn't buy a drink to take out, sir, so I had to bring you inside," I explained in dread" (Ellison 63). He is obliged to do whatever his master wants even if he knows that he has taken him to the wrong place. Bloom states about this issue that the veterans died along with their white peers after having serving the country, to return then, to one that is filled with racism and segregation (Bloom 23). That is to say, Mr. Norton and the Invisible Man are helped by one veteran who comments on their foolishness in not considering the conditions of how their race relation should be directed by.

It is revealed in the novel by the vet's words saying, "You will hardly recognize it, but it is very fitting that you came to the Golden Day with the young fellow ... 'He brought me,' Norton said... ' But seriously, because you both fail to understand what is happening to you. You cannot see or hear or smell the truth of what you see" (Ellison 75). The Veterans wants to convey that Mr. Norton should not allow a black man to control him or takes him wherever he wants. Instead, he highlights that he is the master and it is his decision to choose where he goes not the black's one. In this vein, he adds, "To you he is a mark on the score-card of your achievement, a thing and not a man; a black amorphous thing. And you, for all your power, are not a man to him, but a God, a force" (75). That is to say, the condition that they should be in their relation, is that the white man who should be the driver of this relationship. Before Mr. Norton and the narrator leave the veteran concludes that: "No, listen...He believes in you... and he believes in that great false

wisdom taught slaves and pragmatists alike, that white is right” (Ellison 75). This racist philosophy is a turning point in the future life of the Invisible Man as, it leads him not only towards more alienation from the white society but also towards more rejection and step out of the Blacks view and values of the world.

To add more evidence, Harold explains in his reported criticism of *Invisible Man* that Dr Bledsoe’s stance about the narrator is that he should have shown to Mr. Norton the black seeded world instead of the accepted version of black life that the narrator should be striving to fit into (Bloom 24). In chapter three, this event is revealed as Dr. Bledsoe asks: “Why did you take him so far? He said, moving with great bustling energy [The narrator then responds] but I drove him where he wanted to go, sir” (Ellison 80). Dr Bledsoe asks nervously the narrator where he has taken Mr. Norton and the answer is, "Back of the slave-quarter section, I [the narrator] said with dread (80). Dr. Bledsoe is surprised and claimed the narrator to be a fool because he does not know a better place than the quarters to take the man. He said to him, “Haven't you the sense God gave a dog? We take these white folks where we want them to go, we show them what we want them to see. Don't you know that? I thought you had some sense” (80). He feels angry because he does not want his image to be ruined in front of a white member who helps to keep on his position of power in the society.

Even when Dr. Bledsoe and the narrator visited Mr. Norton because he is ill in bed and after this incident happens, Norton says kindly that it is not the boy’s responsibility. Dr. Bledsoe, then, answers: “Don't be kind, sir... You can't be soft with these people. We mustn't pamper them” (Ellison 82). To clarify, after the incident that the Invisible Man faces along with Mr. Norton, Dr. Bledsoe confirms what the narrator has arrived to conclude about the superior world, as he shows his anger about the misadventure in the whore house. Thus, he expels the narrator because he does not meet his expected roll.

Correspondingly, the Invisible Man now is facing another keeping away from society as a student. This very incident that alienates him to New York City along with a letter of recommendation for the college in search for a job, turned out later on that these very letters are said to eliminate his character in a way that he is left with a limited future in association by Dr. Bledsoe.

To sum up, this experience with the white society forms his initial resentment of normlessness and alienation as a result from the values of his community. It highlights how blacks should be in accordance to the superior white in a first position.

3.4. Social Alienation in Ellison's *Invisible Man*

Along this present study, alienation has been viewed as a psychological feeling of estrangement that is promoted by social conditions. That is why a previous chapter has been devoted to highlight the nuances of this phenomenon as far as modern sociology is concerned. **In other words, it has been discussed that Marx's stance about the fact that alienation, in societies that apply capitalism as a system, happens because individuals there function as instruments not as social beings in a private owned production system.** In addition, Marx's 'concrete' study of the economic and especially social aspects as a basic cause of man's emancipation is worthwhile. Thus, implementing Marx's conception of alienation and estrangement in the reading of *Invisible Man* is the way to show how stereotypical ideologies alienate the main character from his socio-economic structure of the western society, in which Ellison refuses the idea that economic success is the way for better social integration in this world.

In this vein, Bloom believes in his criticism of *Invisible Man* that after heading to the south, the unnamed narrator first witnesses African-American alienation. More specifically, because in the hotel housing where the narrator is supposed to deliver his

speech to a white gathering, in the Negro College, “the master-slave” system is in its fullest application (Bloom 119). Accordingly, the Battle Royal elite depict the result of the capitalist system that applies the exploitation of class division. This latter, is illustrated in the Battle Royal itself and its selfish ends of exploiting the lower class by arranging blacks to fight one another for money or for coins of gold.

Equally important, to one such a stereotype that conforms to Marx’s labour alienation theory is a criticism of Booker T. Washington’s ideology of Black’s integration with capitalism. Blooms comments on this concern that this very ideology encourages developing habits of industry, urging the Black race to attain its civil rights by contributing to a “humble work ethic” that makes them advance and gain access to economic success in the capitalist system of America (Bloom 181). Hence, it is a means by which blacks obtain a socio-economic parity with whites. For instance, when the narrator gains his scholarship to the African American college, he becomes a protector of a rich white man, called Mr. Norton. An incident happens to shock the narrator concerning his head of the college Bledsoe, to whom he has respect but turned out to be a thirst servility for gaining power and a faithful support to Booker T. Washington’s philosophy (“SparkNote on Invisible Man” par. 2). To put it in other context, Bledsoe is now believed to be for the narrator that he is a mask of power attainment. When Dr. Bledsoe becomes angry for what the narrator does when he takes Mr. Norton the wealthy Benefactor of the college, to the Golden day, he comes to believe that this act distorts the Black’s image for the whites. Thus, when the Invisible Man insists that he is just taking into considerations Norton’s instructions, Dr. Bledsoe snaps. He says: “I’s big and black and I say ‘Yes, suh’ as loudly as any burrhead when it’s convenient, but I’m still the king down here...The only ones I even pretend to please are big white folk, and...That’s my life, telling white folk how to think about the things I know about” (Ellison 143). Bledsoe’s ambition for power is

admitted when he believes that the only way for him to gain power is first by acting the nigger will ingly in the western society.

Afterwards, when he arrives to his purpose, the second step is found in his words that, "I've made my place in it and I'll have every Negro in the country hanging on tree limbs by morning if it means staying where I am" (Ellison 143). To clarify, Bledso follows the philosophy of Washington as a "guise" to "gain a position of power rather than to achieve broad social progress for his people" ("SparkNote on Invisible Man" par. 2). This latter, shows the corruption of capitalism as criticized by Marx. Besides, When Bledsoe applied this ideology that confined the good slave role, it actually makes the narrator a simple tool in Bledsoe's hands to support forming a better image of Blacks "dividing the black community against itself in competition, and encouraged little toleration for diversity; none of circumstances affirms anyone's humanity" ("SparkNote on Invisible Man" par. 3). i.e. involving the black society in a competition of gaining power that lives no room for progress in a humane atmosphere.

In another attempt to solidify the above facts, the Invisible Man as a matter of fact, ends up working in a factory that produces paint. With an acclaimed plant that can cover whatever tint color; the trademark is then "Optic White". The process is done through mixing numerous dark-colored chemicals, so that it eventually makes a "Dead Black". Moreover, while the dark colors disappear, the paint replaces it with a bright white. The thing to focus on is the labor relationship in this factory, which is explained in Mark's criticism of capitalist system. As an explanation, Blacks in this process actually perform almost the basic labor, but the supremacy of whites allows them to sell the paint and make the highest wages without even mentioning their heavy reliance upon those blacks.

Furthermore, when describing the Optic white principle, Lucius Brockway says to the narrator in chapter ten, "Our white is so white you can paint a chunka coal and you'd

have to crack it open with a sledge hammer to prove it wasn't white clear through" (Ellison 168). This actually manifests the white power structure in America. i.e. this mechanism of paint, resembles the overthrow of black identity and turning these blacks just like machines who have no control of their works. It is a fact remarked by Marx and claimed people in this case to end up estranged just as the narrator does by working in this factory. While being there, the masters accuses him of unionizing. The unnamed narrator said, "This sudden change makes me puzzled and angry, as though they were making me the butt of a joke" (Ellison 171). He gets involved in violent discussion with his accuser, ends him up firing at an exploded tank, which is a private ownership.

Correspondingly, when the narrator is about to believe that his oratory skills will be useful in the Brotherhood, he discovers one of Marx's criticism about the capitalist system in this organization. To clarify, Booker T. Washington's submissive structure is applied in way similar to mechanized people in free market capitalism. In fact, when Clifton or a member of the Brotherhood is killed by a police man, the Invisible Man wants to reward him by a eulogy.

This eulogy recalls for his achievements as a respectful black man: "Through an emotionally charged repetition of Clifton's name and an emphasis of his accomplishments as an individual, the narrator reaffirms Clifton's identity as a good and decent black man" (Ellison 455). This act comes in a time when the Brotherhood is upset about the selling of Sambo dolls as a crime of betraying the race.

Again , The Invisible Man discovers that their anger is not based upon the racist act itself but from damaging their overall image. He, then, says, "[a]ll you see in Clifton's death is that it might harm the prestige of the Brotherhood . . . He was killed because he was black, and that's the larger issue" (Ellison 469). The narrator also believes that the Clifton's status is a sacrificeable object; the Brother Jack the leader, explodes, "Had you

forgotten that? If so, listen to me: You were not hired to think” (Ellison 363). In addition, when the narrator admits that he has hired in and he forgets his place, he wonders however about what if he wishes to express an idea from his own. Just there, the brotherhood members respond saying that, “We furnish all ideas. We have some acute ones. Ideas are part of our apparatus. Only the correct ideas for the correct occasion” (363) It means that his hiring is to voice only their wishes. Brother Jack or the head of the brotherhood declares in this sense: “Our job is not to *ask* what they think but to *tell* them” (Ellison 364). This latter, must be without question from the part of the narrator. He should behave as a mere member of the right scientific analysis of the black community’s needs, while the said eulogy is considered to be unscientific. Their exploitation of Clifton and every emotional reaction of the audience is to a certain extent proved to channel what Marx has said about the alienating capitalist system.

To conclude, whether for the brotherhood or any other ideological system crossed the narrator’s path in or out of the Black community, is a mere way to match its efforts with the community’s capitalist ends rather than advancing the common good. Thus, Ellison supported Marx’s idea that the white power represents the ownership of the means of production. Accordingly, the so-called representatives of black community who possesses power to further the race cause ,refuses to share it with others and tries constantly to reducing them all into mere machines in this socio-economic structure that offers no solution rather than alienation.

3.5. Effects of racial Prejudice on Alienation setting in *Invisible Man*

Racial prejudice discussed in the previous chapter as being a group orientation and attitude about the social order of racial groups. This very notion actually arises from stereotypes based on race from the part of influential people. Accordingly, this chapter

explores the idea of stereotypes faced by the narrator during his journey in search of his true identity.

During the course of the novel, the Invisible Man finds himself crossing paths of different societies. For instance, the African College and the Brotherhood, each of which approve generally a new ideology about the way blacks should be in their communities and particularly for the narrator to be melt in one of these values. In reality, these ideologies are a way of alienating the Invisible Man's from his true identity by occupying an inauthentic role and from society by being a plaything. Those values for the narrator are considered as stereotypes since the law is not to take actions against the outlines that the brotherhood plans, otherwise he would be considered as betraying the race. Thus, his only problem now is not only racism, but rather it is a problem of ideologies that are found by the narrator to be more general and have one dimension. Hence, this section will show how these stereotypes of racial prejudice affects alienation in the novel.

To begin with, Bloom argues that Invisible Man shows various examples of ideologies of stereotypes such as that of Booker T. Washington, Ras the Exhorter or the violent separatist, and those of the Brotherhood (Bloom 107). First of all, for Harold, the ideology of Washington comes from within the black community that approves equality in its course (107). It means that for a black citizen to deserve his Civil Rights, he should get educated, be friend with the whites, and develop habits of honesty and industry that are highlighted by Ellison in his novel as promoting a philosophy that conforms the stereotype of the "Good Slave" (Ellison 107). A philosophy that adds nothing but maintains a racist oppression manifests itself in the first chapter when the Invisible man has to deliver, a graduation speech concerning humility during a social event with the presence of white people of influence.

After participating without knowledge in advance about a ‘Battle Royal’ for the entertainment of the audience and yet he feels pain, the narrator gives his speech about the importance of cultivating friendly relations with the whites. In a way that he takes many concepts from Washington’s Atlanta Exposition Address: “Cast down your bucket where you are – cast it down in making friends in every manly way of the people of all races by whom we are surrounded...” (Ellison 30). That is to say, he repeats Washington’s willingness to welcome racial alienation as he articulates in his address to be separate “as the fingers” but one ‘as the hand’ in whatever important “to mutual progress” (Bloom 107). Meanwhile, as he arrives to the phrase “social equality” instead of “social responsibility”, the audience show an attitude of disrespect waiting for him to change his words. Hence, one of the white people stands and says, “We mean to do right by you, but you’ve got to know your place at all times” (Ellison 31). Thus, he passively admits and is honourably granted a scholarship to a college.

For the Invisible Man’s young mind at this point, he does not yet discover that his success is linked to his “conformity” to stereotypes by uttering the word “equality” when delivering his speech. Besides, “the moment he exhibits an individual opinion, [he grasps consequently] that the men demand to reassume the good slave role . . . restrict social advancement to their terms” (“SparkNote on Invisible Man” para. 5). In other words, the ideology of Washington simply generates another brand of slavery, where individuals cannot advance since they play an inauthentic role and the reward given to the narrator for that is his scholarship for his “acquiescence” or acceptance of such alienating stereotype. This very ideology means in other context that applying it is actually supporting the passivity within the black race itself. They are trying to give up members of their own race as they are considered as distorters of the black image they are trying to construct (“SparkNote on Invisible Man” para. 6). Thus, the white intolerance is now transferred to

the blacks in a way that it disrupts the cohesion of their race from the part of members of influence in the black society itself.

Disenchanted, the Invisible Man continues his journey away from the corruption of the college for which he had respect and to a step away from his identity. He finds a job in New York in an organization called the Brotherhood. He eventually feels that he has found the social station that holds some hope for the future. There, he uses his oratory skills, his intelligence, and wit to be a success without keeping back the flow of alienation from fizzing over again and the worst thing is that it comes from unexpected source, meaning from his own race. According to Bloom, The Invisible man thinks that, acting as a spokesperson, will make a difference for his race, just to find out that the Brotherhood “suffocates individuality” (Bloom 108). This idea matches to Washington’s ideology of passivity.

Furthermore, the Brotherhood astonishes the Invisible Man concerning their decision to withdraw workers out of his district in a horrible time of need. This very act causes strikes in Harlem; the nationalist Ras the Exhorter, the advancer of violence, appears in this riot to depict another stereotype as an affirmation of senseless violence that only damages the individual and limits racial progress. This enemy, consequently, accuses the Invisible Man of using his feelings of superiority in the brotherhood in a way being a black folk who supports this party’s communistic cause.

It is like an epiphany for him to question the actions of the Brotherhood while Ras’ determines to hang him because he becomes an ally with the white. Suddenly, he understands and tells the crowd, “The Brotherhood wants the streets to flow with blood; your blood, black blood, and white blood, so that they can turn your death into propaganda . . . They used me to catch you and now they’re using Ras to do away with me and to prepare your sacrifice” (Ellison 558). In other words, they want to give up the people

during times of desperate, knowing that destruction is the thing to expect if people find no hope.

Harold Bloom in his criticism on *Invisible Man* commented that the appearance of the brotherhood is now visible to people in a way that it shows as he stated”... Even black folks agree that socialism is the way” (Bloom 108). The blacks feel this exploitation and they started to withdraw from this organization until the Invisible Man is the one left. He has nowhere to go and is denied any access to the black movement by Ras. This exploitation by his first cause alienates him from his own people, a moment that the least to comment on it is that it is the Narrator’s break up with reality since he is at this time alienated from all paths of life, even his own.

To conclude, The Invisible Man says in the novel, “I had no longer to run for or from the Jacks and the Emersons and the Bledsoes and Nortons, but only... for their refusal to recognize the beautiful absurdity of their American identity and mine.” Besides he adds, “It was better to live out one’s own absurdity than to die for that of others, whether for Ras’s or Jack’s” (Ellison 434). It means that, now, he realizes his place in America and whatever stereotype ideology that promises to save people, actually it betrays the freedom of the individual in an unpredictable life just like jazz (“SparkNote on Invisible Man” para. 5). Life is too rich to bound it with an ideology promoted by racial prejudice, a vision that limits individual progress and as a result it limits the protagonist’s ability to take actions in this world of alienation.

3.6. Conclusion

After investigating the nuances of alienation from different angles, it has been proved that *Invisible Man* manifests this phenomenon in its course along with the narrator’s journey in his social environment of antagonism towards its social order in

general. This is spotlighted by the setting, which is filled with the white supremacy and black stereotypes of their cultural heritage. The result of invisibility in this case has been revealed in the victorious end of its protagonist, who eventually understands that he is the only one to know who he really is, in a world where no one is actually who he really is.

General Conclusion

This research is forwarded by hypothesising that the nuance of alienation is addressed from two different perspectives as far as George Orwell's 1984 and Ralph Ellison's Invisible Man are concerned. To put it in other words, the carried out investigation is based on the idea that the alienation theme diverge and converge in these works respectively. Furthermore, having recourse and insights from literary criticism allowed for covering the nuances of this literary motif from different angles.

The first chapter is devoted to bring about the nuances of alienation conception from different angles and as reported by experts in the field of literary criticism. Hence, the reader will sketch the serious attempts of these theorists to cover up the meaning of such a phenomenon. That is why a literary background is included to highlight the divergence and convergence in the both areas of study. In addition, a historical background is put, so as the reader will understand the reason behind exploring the setting and its effects on the manifestation of alienation in 1984 and Invisible Man.

The second chapter is devoted to reflecting the nuances of alienation in George Orwell's 1984. To put it in another context, this piece of writing under study contains in its course the nuances of alienation. First, it includes the concept of alienation as a psychological meaning that is found in the powerlessness of the main character. Second, alienation as a sociological concept that is manifested in the protagonist's imposed social order in a way that is naturally unchangeable. Third, alienation as a modern motif treated in modern fiction variously. It is embodied in Winston Smith's society and its ceaselessly techniques and ideologies that tries to always alienate people from who and what they really are.

The last chapter is devoted to the investigation of the nuances of alienation in Ralph Ellison's *Invisible Man*. Thus, this investigation could display for the reader the sociological, the psychological and modern alienation in modern fiction, along with the *Invisible Man*'s journey in his social environment of antagonism. It is presented in a world filled with the prejudice and stereotype of the black people as well as the white people. This latter, spotlighted the protagonist's invisibility and alienation ultimately in his path to find out his true identity.

To begin with, a comparison between *1984* and *Invisible Man* that restates the differences and similarities is applicable to make things clear. Concerning psychology, writers of *1984* and *Invisible Man* come together in addressing the nuance of alienation from this angle. That is to say, they converged in the idea that alienation as a psychological phenomenon, which is promoted by social conditions, has been defined by a feeling of powerlessness and normlessness that results in a self-estrangement. To clarify, in *1984*, the protagonist's feeling of powerlessness highlights his alienation from himself and from the world that surrounds him where decisions and words are not his, even the past, he doubts to be truly belong to him as well. Similarly for *Invisible Man*, in which the protagonist's feeling of normlessness and resentment for the values of his society that no longer serve for him as guidelines constitute his estrangement from community and from his true identity consequently.

Moreover, both Orwell and Ellison when addressing the nuance of alienation in relation to modernism converged in the concept that the alienated protagonist in much of twentieth century modern fiction is a recurrent figure. In addition to this, there is the similarity in dealing with the relationship of this main character with his society in a way that they are at odds with one another. To explain more, *1984*'s protagonist feels alienated because of a totalitarian political regime that tries constantly to leave no room for his

individuality. Besides, this regime's serious attempts to possess the personality of the main character through playing with past facts and language control is the means by which it alienates people from who they really are, or the way they see life and its value. In a resembling position, *Invisible Man* in turn deals with its protagonist in relation to his society as being estranged from one another. That is to say, the society refuses to see him as he wants it to truly see him. In addition, to his refusal in return to whatever value promoted by this society that bound life in general which is in its nature, too rich and various.

To add more convergence, when treating alienation in *1984* and *Invisible Man*, the setting explored in both works played an important role in highlighting this phenomenon. In other words, the monitored world presented by Orwell shows society's advances of forbidden communications. This latter, creates a sense of loneliness and isolation from one's self-emotions and prevent him eventually from interacting with his environment. It is a result that is found also in *Invisible Man*'s surrounded setting in a similar position. To clarify, the racial prejudice of his black as well as white society initiated his invisibility and finally alienation. The stereotypical values that guide his community stay as an obstacle for him to find his true identity in a world that limits progress and makes him unable to take actions in consequently.

Furthermore, these two different writers have treated the sociological nuance of alienation. To put it in another context, alienation as psychological phenomenon is a result of the social status that manifests a mode of estrangement. In fact, in Orwell's *1984*, the Ingsoc or English socialism alienating system immune to change shapes individuals isolation. Besides, revolutionary actions in reaction to the nature of this unchangeable system will be tragic and destructive consequently to oneself. A system dehumanizes its individuals for the sake of labour power. The same for *Invisible Man* in which each

ideology of how to behave in society is a mere way to match this behavior with the ends of the capitalist system. That is to say, a social structure in which the means of production are owned by the white power. Accordingly, the representatives of the black community who possess the power to further the race cause; they are found to keep it for their personal purposes by turning them into mere machines in socioeconomic system that offers no solution than alienation.

After putting forward the convergence of the nuances of world alienation in both areas of study, now highlighting the divergence could make things clearer. In this vein, George Orwell and Ralph Ellison treatment of alienation that appeared from different angles draw apart the duration and consequences of this feeling as these major characters feel it. i.e. they converge on the idea that whether this phenomenon is promoted by sociological, psychological factors, or other relationships as far as society's norms are concerned. In *Invisible Man*, the protagonist's feeling of alienation is brief and prosperous for him to find who he really is apart from his racial prejudice and cultural heritage. However, for the protagonist in *1984*, this feeling maybe everlasting and tragedy becomes ineluctable for such one, who failed to reconcile who he is in contrast to what he is meant to be.

As a future prospect, this present study may ground deeper future doctoral investigations into the treatment of modern alienation in British compared to American fiction. That is to say, the examination of nuances of world alienation from different writers, one is British and the other is American, allow to successfully study the relationship between an individual and his true or false identity, between assimilation or cultural heritage, or between an individual and his community as instances of modern fiction. Hence, another study of other British or American fiction could demonstrate the recurrence and power of this literary motif in twentieth century modern fiction.

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