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**GEORGE ORWELL'S *NINETEEN
EIGHTY-FOUR* AS AN INFLUENCE ON
POPULAR CULTURE WORKS –*V FOR
VENDETTA* AND 2024–: SUMMARY
OF RESULTS**

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A. GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR* AS AN INFLUENCE ON POPULAR CULTURE WORKS – V FOR *VENDETTA* AND *2024*–: SUMMARY OF RESULTS

1. INTRODUCTION

Yearly printings and even regular translations of *Nineteen Eighty-Four* carried out due to readers' demands prove the significance this novel still has in contemporary literature. As a result, it can be expected that this novel might have influenced in other artists; scholar researches, in special those focused on dystopian fiction, study this aspect. Even more, during the last decades of the 20th century and the beginning of the 21st the wider cultural length allowed by the development of what is known as popular culture has spread that influence over different artistic fields, such as films or comics. Cultural studies are the field that studies the links and interactions among diverse artistic expressions in contemporary times. Experts on such kind of scholar researches claim the need of starting an understanding of culture in its artistic frame. Besides, although *Nineteen Eighty-Four* – and Orwell's works in general– has been object of numerous academic studies –Neil McLaughlin gives exact figures on this aspect–, its influence over other artistic forms of creation is still a field to be analyzed –Sébastien Lefait has been one of the last to highlight this fact.

These two reasons, the need of studying the interactions among the various artistic fields and the lack of research on the presence Orwell's fiction has in popular culture works, are the main motivations for the analysis offered along the following lines. Hence,

the objective is to suggest works that may contain a noteworthy influence from *Nineteen Eighty-Four* in different popular culture ranges. Consequently, the present study focuses on the fields of films and comics. As the number of works of that kind is, indeed, wide, a detailed research is developed on a particular feature film and a graphic novel, as examples of the manner in which the last of Orwell's fictional works is received in popular media. Such film and comic are, respectively, James McTeigue's *V for Vendetta* (2005) and Ted Rall's *2024* (2001).

The methodology followed to accomplish this task is based on a literary comparison between both titles and *Nineteen Eighty-Four* and the search of recurrent topics from such novel in *V for Vendetta* and *2024*. Therefore, it is necessary to establish a set of definitions of the terms here used. In the first place, the next section presents a definition of 'popular culture', some of its manifestations and the development and features that characterize them are explained, as they are the frame in which films and comics are conceived. The following section explains the main aspects of dystopian literature, as it is the literary genre to which *Nineteen Eighty-Four* belongs to and, also, one of the most important influences in Orwell's writings. Subsequently, a brief analysis of Eric Blair's –George Orwell's real name– major biographical events and his most important fictional works is provided. The aim of such task is to determine his main worries and the recurrent topics developed along his texts. Next, the fifth section offers a detailed literary analysis of Orwell's *Nineteen Eighty-Four*, in order to set the features to be compared: main theme and genre, plot structure, characters and style; afterwards, an account of the recurrent topics in this novel is given, topics which are later sought in *V for Vendetta* and *2024*. Eventually, the last section contains a series of popular culture works that suggest any kind of influence from Orwell's *Nineteen Eighty-Four*. Also two

subsections explain in a more detailed manner the cases of films and comics, with special attention to *V for Vendetta* and *2024*. A summary of the results of the proposed study is offered in the end, establishing whether there is or not a demonstrable presence of Orwell's last novel in both popular culture works.

A remarkable number of scholar studies support most of the topics dealt with along the following lines. Nevertheless, there are fields where an important lack of precedent works difficulties the goal of this analysis. To begin with, many are the texts that clarify the terms related to popular culture, some of which belong to the first decades of the 20th century –Ortega y Gasset's or Denis McQuail's works are two of the most consulted titles in this study. Secondly, there is also a significant quantity of investigations on dystopian literature, field in which Erika Gottlieb, Mary Snodgrass and George Orwell himself stand out. This last author counts with excellent academic texts about his life too. Bernard Crick, Fernando Galván and D. J. Taylor are three of the main resources for that matter. With regard to Orwell's fictional works before the publishing of *Nineteen Eighty-Four*, this analysis is supported by a wide number of researches on the matter. The most consulted here are Peter Davison –with detailed comments on the circumstances in which Orwell's works are developed, published and received– John Rodden's –who edits interesting collections of scholar studies–, Erika Gottlieb and Michael Sherborne's –both writers of complete studies focused on *Nineteen Eighty-Four*. Finally, researches on how this novel has been received by popular culture are few and, in certain cases, lacking of a sufficient length. In any case, some provide with remarkable analyses: J. R. Keller focuses on the influence of *Nineteen Eighty-Four* in James McTeigue's *V or Vendetta*; T. Meini develops a detailed research on the first adaptations of the novel to the screen; lastly, the previously mentioned Michael Sherbone offers interesting comments on Michael Radford's *1984*.

Unfortunately, *2024* has not been studied with an adequate scholar rigor. As a result, this research is a pioneer in undergoing an analysis of such graphic novel from an academic point of view.

2. AN APPROACH TO THE CONCEPT OF 'POPULAR CULTURE'

The term 'popular culture' refers to the frame in which both the motion picture *V for Vendetta* and the graphic novel *2024* are conceived: an artistic environment that implies a massive consumption of the product after its release. Hence, two are the features that determine popular culture works: a social mass receiving an artistic creation and its consumption as an industrial product. The establishment of a new society based on industry and the massive production of goods brings in the 19th century numerous and complex changes, especially among western states. The main consequence is the inrush of different kinds of social behaviour which results in new economic, cultural and, consequently, artistic models: the mass. The importance that this social agent acquires is pointed out by writers and philosophers as early as the 19th century, although it is during the first decades of the 20th century when its economical and political significance is highlighted by specialists such as José Ortega y Gasset. Along the past century, the mass has been studied scholarly in relation to several matters. According to specialists, the concept of 'popular culture' is understood here as the collection of cultural works produced and developed to be received, not by a specific group in society, but by the masses, with the aim of reaching the maximum amount of individuals. Hence, the main features of 'popular culture' are described below with the aim of delimiting and explaining the context in which films and comics, subjects of study in this research, are conceived.

Sociological researches, such as Kimball Young's, John B. Thomson's or Denis McQuail's, show that works belonging to popular culture are produced and distributed

through the structure of mass media, that is, the industry of communication and entertainment for masses. Consequently, as an industrial good, works shaped under the conditions of mass media are determined by the need for economical profit and the resulting goal of reaching as many consumers –viewers, readers, etc.– as possible, so general demands are usually taken into account.

Reaching a large amount of receivers through artistic creation is a goal that dates back to Classic Greek ages; since then it has been possible to classify artifacts that allow the reproduction of certain iconic patterns. Nevertheless, the mechanism that in this analysis is considered to be the first able to reproduce actual artistic works is xylographic printing. Contrary to works that cannot be duplicated, such as oil painting or the representation of a play, woodcut matrixes make an indefinite number of copies possible. Researchers in the matter, such as Oscar Weise, do not establish a particular date for the birth of such a technique, although there is certain agreement that xylography is first developed in China, and by the 10th century it allows printing even whole collections of images and texts. The evolution of xylographic procedures gives way to the industry of printing. According to specialists on such evolution, like the previously mentioned Oscar Weise or the recent study by Rebeca Garzón, the advent of printing makes access to culture easier and causes a wider spread of works. However, it is necessary to point out that it is not until the 19th century, in which alphabetization starts to reach working populations, when it is possible to refer to images and texts produced by printing as an art belonging to popular culture. Besides the success of printing, the process of reproducing art also evolves by improving the ancient procedure of woodcutting. Hence, new materials are used as a matrix, like metal –especially copper– or stone, transforming the art into what is known as engraving and lithography, respectively.

In addition to the improvement among the techniques described so far, reductions in the price of printing and the rise in the number of copies lead to the development of modern press. Although there are instances of periodical publication dating back to Roman Imperial ages –according to Weise’s researches–, it is not until the 17th century when weekly issues appear significantly. The latter spread of alphabetization during the 19th enables the growth of daily press. Although press is not actually considered as an art in the present research, the truth is that it is in the context of the rise of such medium where another form of popular culture is born: comics. The specialist in comic creation Javier Coma, for example, highlights Joseph Pulitzer’s *World*, William R. Hearst’s *Morning Journal* or James G. Bennett’s *Herald*, American daily publications, as newspapers which start to attract new readers by offering Sunday supplements with humoristic and satirical images. Among those parodies, Richard F. Outcault’s *Yellow Kid* stands out in the last years of the 19th century. Michael R. Smith, for instance, indicates that *Yellow Kid* is the graphic creation related to the public that establishes, among other conventions, the division of the comic caricature into frames containing the dialogues in every scene.

During the first third of the following century, this newly appeared iconic language evolves, including the frames proposed by Outcault and the character’s dialogues shown inside speech bubbles. It is the specialist in the development of comics through the first three decades of the 20th century, Danny Fingeroth, who points out that the consequence of such establishment is the emancipation of comics from its previous environment of the press. Therefore, the thirties are the decade of the birth of comic-books, periodical issues containing episodes of serials; among them *Superman* (1936) and *Batman* (1940) arise as the most important titles from that age. Finally, the maturation of this art permits the

publishing of independent stories out of the context of comic-books, giving way to what is known as graphic novels, category to which the comic here analysed, 2024, belongs.

Apart from the development of popular culture linked to the rise of printing, technology allows an evolution of such kind of art in other fields. One of the most noteworthy is the recording of images on metal sheets, developed by Joseph Niepce between 1816 and 1822, and improved by other researches during the 19th century. The inrush of photography has, by the end of that century, two main consequences: a social and a technological one. Firstly, the gradual decrease of costs in the process of photography gives way to a presence of images which are given to know not only to wealthy classes, but also to working populations. Secondly, the development in the technique of fixing images permits the later recording of movement by the superposition of a series of photographs. The study carried out by Frédéric Barbier and Catherine Bertho Lavenir shows that this new technology, filming, is firstly carried out by the Lumière brothers in France and Thomas A. Edison in the United States of America. Hence, on the one hand, not only does photography enrich the western culture in several ways –press, enlightenment of publications, etc.– but it also introduces a new technology among the working class, widening the incipient popular culture. On the other hand, the possibility of recording movement evolves rapidly during the first decades of the 20th century, giving way to what is later known as cinema, in the sense of an entertainment industry especially in Europe and North America, where there are records about the opening of numerous movie theatres.

It is precisely during the 1920s the period in which, as L. A. Scot Powe indicates, radio broadcasting starts its growth. Although successful experiments of sound transmission through the air date back to the 19th century, it is not until such decade that

this medium permits the regular emission under the form of radio stations. In fact, Scot Powe's data, referring to those located in the United States, show an increase in licenses in 1921 from 5 to 670. A similar expansion is that of television, though its early development is dated by the specialist Hervé Benoit to the end of the 1920s. Only ten years later does television permit an emission with a good quality in images. Two of the main advantages that radio and television offer compared with cinema are a quicker transmission of information and the possibility of reaching the audience in their homes, rather than attempting to attract large audiences to movie theatres. Both technologies, radio and television, highlight such circumstances during the following decades thanks to the reduction in the prices of receivers and to a rise in economical possibilities of the working class, who is increasingly more capable of dedicating certain budget to this kind of entertainment: popular culture. However, scores of recent researches notice nowadays the expanding access to the Internet as recent phenomenon comparable to those described until now –see, for instance, Andrew S, Tanenbaum's–. The Internet is, then, providing a wider variety of culture product at a lower price, with full interaction between creators and viewers, contrary to the case of previously mentioned media. Anyway, these studies show a similar process: an increasing amount of receivers at a decreasing cost, which contributes to a greater access to this medium.

Therefore, from printing to the Internet, all these forms of media offer a particular channel in which art can be transmitted, developing popular culture. As stated, this research focuses on two works, *V for Vendetta* and *2024*, which fall within the context of cinema and comic. Hence, as they belong to a form of culture characterised by the need for profit to cover the costs of a massive spread, the possibility of containing certain features

and topics shown by George Orwell in *Nineteen Eighty-Four* would highlight the importance that such themes might have as universal social dangers.

3. DYSTOPIAN LITERATURE: EVOLUTION AND CHARACTERISTICS

The consideration of *Nineteen Eighty-Four* as a dystopian novel in the present research establishes the need for defining the features of such literary genre with the aim of evaluating its influence in Orwell's eventual fictional work. However, before presenting an approach to the concept of 'dystopia' it is necessary to previously delimit the significance of utopian literature as its origin. The term 'utopia' joins the Greek words *ου* (no) and *τοπος* (place), for a utopia is an imaginary place in which an author suggests a civilization that fulfils real needs in society, with plenty of resources and absence of wars. Researches on these kinds of writings, such as Mary Snodgrass, consider Plato's *The Republic*, which dates back to the 4th Century BC, as the oldest precedent. Nevertheless, the term 'utopia', in relation to texts suggesting these types of social organizations, is set by Thomas More's 1516 work titled *Libellus vere Aureus nec minus salutaris quam festivus de optimo reipublicae statu deque nova Insula Utopia*, usually simply referred to as *Utopia*. *Utopia* is strongly related to Plato's original text, as it is noteworthy that this work belongs to the literary period known as English Renaissance, according to the specialist Dragan Klaić. The text depicts a peninsula ruled by king Utopos, who orders the removal of the isthmus that joins his lands to the rest of the world with the aim of establishing a kingdom governed according to the law of reason and geometry. The result sought is a paradise built up by mankind for mankind. Several works carry on with More's task, such as Tommaso Campanella's *The City of the Sun* (1623) or Francis Bacon's *New Atlantis* (1627).

The development of literary possibilities of the utopian genre gives way to a new conception of texts of this kind. Thus, from those depicted unreal civilizations with perfect

environments for the development of mankind, certain authors start to describe nations characterized by the opposite: conditions that cause the alienation of citizens. Dystopian authors, thus, exaggerate economic, political and social flaws from their age in order to build a parody. The researcher Erika Gottlieb, for example, ascribes to dystopian texts the aim of proposing the readers an analysis about the society they live in with the aim of making them aware of such flaws. To sum up, dystopias are not premonitions about the future or the depiction of imaginary nations, but satires focused on defects highlighted by authors in order to encourage readers to take a critical opinion.

The progressive emancipation of dystopian works from utopias starts its development in the 18th century. Jonathan Swift's *Gulliver's Travels* (1726) is one of the first novels that complies with the dystopian definition scholarly accepted –and described above. *Gulliver's Travels* depicts the trips that the British surgeon Lemuel Gulliver accidentally carries out towards four imaginary nations. Though it resembles a traveller's tale, Swift's text criticizes 18th century Britain through the four civilizations that host Gulliver. Therefore, according to critics who study the origins of the dystopian genre, such as George Orwell himself, lands like that of the one ruled by what Swift calls the Houyhnhmns, for example, is, in fact, an exaggeration of the actual society in which this author lives. Several works follow the course started by Jonathan Swift, such as Samuel Butler's *Erewhon* (1872), H. G. Well's *The Time Machine* (1895) or Jack London's *The Iron Hell* (1905). These three novels have a character that struggles against undesirable nations which do not allow the fulfilment of an existence in freedom, whereas behind such plots authors satirize their own societies –as Martin Parker points out.

By the arrival of the 20th century this genre acquires its main features and during the following decades the best known dystopian novels are released, inspired, among other

facts, by the events caused by the Russian Revolution and the rise of Nazism. The first encourages Eugene Zamiatin, a Russian author educated in Britain, to write *We* (*Mbl*, 1921), a dystopia that strongly influences the later Aldous Huxley and George Orwell. According to what the critic W. J. West points out, Zamiatin, as a *connoisseur* of the English literary tradition, criticizes the establishment of the soviet states through the depiction of a nation in which it is exaggerated what the author considers flaws in the communist regime, as Aldous Huxley does in his subsequent work *Brave New World* (1932). Anthony Burgess' study on Huxley's novel, among the numerous experts that have analyzed it, highlights that this author parodies not only common features attributed to a society, but also moral and spiritual degeneration from Western tradition, as even religious and literary evocations are common in this text. Finally, it is during the forties and its complex political context that George Orwell writes two parodies, *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), among which the last is considered to be one of the most important dystopian novels so far. Nevertheless, as both works are analysed in the fourth and fifth sections of this text, an approach to them is not offered at the moment. To sum up, *We*, *Brave New World* and *Nineteen Eighty-Four* depict future societies in which the worst flaws during authors' times are developed to the point of presenting an undesirable civilization to the reader. Following the tradition started by Swift and continued by writers such as H. G. Wells or Jack London, among others, Zamiatin's, Huxley's and Orwell's novels do not prophesy; instead, they satirize the present in order to make their contemporaries aware of current problems.

The aftermath of World War II and its following decades do not loosen the strength of dystopian texts. On the contrary, the inrush of new forms of society and the Cold War give way to a wider variety of topics developed by this genre. In the first place, Ray

Bradbury's *Fahrenheit 451* (1951), for instance, bases its plot on the establishment of a new civilization in which citizens focus their attention on massive consumerism and cheap entertainment. Secondly, Anthony Burgess also widens the dystopian thematic range with his *A Clockwork Orange* (1962) by depicting a society in which alienation comes through the link among violence, psychological experimentation and degeneration of culture. Later, Philip K. Dick in his *Do Androids Dream of Electric Sheep?* (1968) takes into account the dehumanization of our civilization by an extreme incorporation of robotic technology in daily life and the annihilation of nature caused by wars. Finally, during the last decades new dystopian works incorporate new topics as recent societies present different flaws according to authors. Mary Snodgrass highlights this fact through her study on Margaret Atwood's novel *The Handmaid's Tale* (1985), text that raises the question of women's problems from a feminist point of view.

The wide chronological range in which the dystopian genre has been developed offers important changes since Jonathan Swift's *Gulliver's Travels*. However, it is possible to establish a series of common topics that are present in most of these texts. After carrying out a detailed comparison of themes among the titles here mentioned, results can be summarized in the chart below:

	<i>Gulliver's Travels</i>	<i>Erewhon</i>	<i>The Time Machine</i>	<i>The Iron Heel</i>	<i>We</i>	<i>Brave New World</i>	<i>Nineteen Eighty-Four</i>	<i>Fahrenheit 451</i>	<i>A Clockwork Orange</i>	<i>Do Androids Dream of Electric</i>
Plot set in the future			✓	✓	✓	✓	✓	✓	✓	✓
Totalitarianism	✓	✓		✓	✓	✓	✓	✓	✓	✓
Alienation	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Main character's dissidence	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Elimination of the past				✓	✓	✓	✓	✓		
Warning to the reader	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

This analysis allows a better understanding of the writing of *Nineteen Eighty-Four*, as it describes the main features of a literary tradition well known by George Orwell. His awareness of both dystopian texts purposes and thematic issues brought up in them is subsequently reflected on Orwell's last work.

4. GEORGE ORWELL'S WORKS IN A BIOGRAPHICAL CONTEXT

Having elucidated the thematic features in the dystopian genre, the present section offers an approach to George Orwell's personal interests that eventually give shape to such text. An account of this author's major biographical events in their historical context, in line with a brief analysis of his fictional works, completes the study of the motivations and aims which inspire Orwell to write his last book. The accomplishment of the proposed task

is supported, firstly, by the various biographies drawn up so far, among which Bernard Crick's and D. J. Taylor's stand out; secondly, by the numerous scholar literary studies on Orwell's works, paying special attention to Peter Davison's, Fernando Galván's, Ricardo Marín's, or John Rodden's, among others; and, finally, by the valuable notes and essays written by Orwell himself regarding his own literary aims.

One of the earliest social determining factors of which Eric Blair, George Orwell's actual name, is aware of is that of his belonging to the middle class. Eric is born in 1903 India, the son of a civil servant of the British Empire. The Blairs soon move to the English town Henley-On Thames, and it is also from such age when, according to Bernard Crick's research, Eric's health problems start to affect his respiratory system. During his childhood and teenage years he meets another of his later major concerns: the strict discipline that he must face not only in British social life, but also in the schools of Saint Cyprian's and Eton. After rejecting the possibility of studying in Oxford due to his mediocre scholar marks in Eton, Eric sets off for Burma. There social problems caused by the division of society into classes are strengthened after his experience in that British Colony as an officer in the British Imperial Police. Moral contradictions between his task as a representative of Great Britain as the ruler nation and the unfair conditions that, according to Orwell's testimonials on the matter, natives must face against their will lead Eric to quit, returning to England in 1927.

During the following years Eric feels the need to research problems affecting lower classes in Europe, in order to study possible actions on the field. Such decision results in a two-year period in which he lives among the working class and even with tramps in the cities of Paris and London. Several are the activities developed by Blair between 1928 and 1931, which he records in his later work *Down and Out in Paris and London* (1933).

According to such text, Eric starts earning a living as an English teacher who ends up washing dishes due to serious economic problems. Nevertheless, as D. J. Taylor points out, such circumstances come on his own volition, for it has been proved that Blair was able to avoid poverty in France thanks to a relative living in Paris. By 1930 he travels to London, where he lives among the poor in order to approach the problems of the lowest social layers. Bernard Crick remarks that it is precisely in this period when Orwell considers becoming a writer, sending articles to several magazines, among which Crick stresses Max Plowman's *The Adelphi*. His wishes to publish are accomplished in 1933, when his first book, *Down and Out in Paris and London*, is released by the editor Victor Gollancz and using the name of George Orwell to avoid shame on his family due to the homeless experiences related in the book. This text is the first of a series of works in which Orwell combines autobiographical writing, journalism and essays. Given that *Down and Out in Paris and London* obtains certain success, Gollancz later accepts further works that Orwell develops in the following years.

From 1933 to 1936 Blair works firstly as a teacher in an elementary school and as a shop assistant in a London book shop afterwards. This kind of occupations allows him to continue a depuration in his literary style. As a result, such explorations give way to a series of fictional works classified by scholars such as Michael Levenson or John Rodden as Orwell's fictional realism of the thirties: *Burmese Days* (1934), *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936). The three of them base their plots on Eric Blair's own life. Michael Levenson's comparison among these works provide the following features in Orwell's fiction of the thirties: a realist style, naturalist elements, a member of the middle class as the main character, an eventually failed rebellion against an alienating social environment, a deep psychological exploration on character's

personalities and a critical attitude towards to what Orwell considers social flaws. Most of these features do not only remain in his later works, but also configure some of the main topics developed in *Nineteen Eighty-Four*.

Subsequently, 1936 means a deepening in the matters tackled by Orwell in his writings due to a stronger political awareness. The first project come from this circumstance is Victor Gollancz's entrusts with a stay in mining regions in the north of England. Therefore, the last departs for Wigan in February for a two-month research on miners working conditions. The result is the text *The Road to Wigan Pier*, released by Gollancz in 1937. *The Road to Wigan Pier* retakes the structure developed by Orwell in *Down and Out in Paris and London*: a combination of autobiography, journalism and essay, under which it is possible to understand an Orwell's close approach to socialist ideas. Besides, the specialists John Rodden and John Rossi highlight the fact that *The Road to Wigan Pier* shows not only a stronger political commitment, but also an important improvement in style, in comparison with his previous book of the kind.

In addition, 1936 brings major changes in Blair's life: firstly, in June he marries Eileen O'Shaughnessy, moving afterwards to a cottage in the village of Wallington; secondly, his commitment to socialist ideas leads him to leave for Barcelona in December, with the aim of reporting events caused by the military confrontation between loyal groups to the Republican Government and the rebels. According to his own testimonial in his later *Homage to Catalonia* (1938), the social environment he perceives upon arrival nurtures some optimistic thoughts about the possibilities of improvement for the working class in case of an eventual Republican victory. As a result, he finally decides to join the militias to personally contribute to the defeat of the rebel Francisco Franco's faction. Blair enrolls the Marxist party known as P.O.U.M., group for which he ends up fighting near the city of

Huesca. Several circumstances blur Blair's initial image about life in the Republican areas of Spain. Among such, those related to political repression and surveillance force him to decide an escape through France.

Homage to Catalonia is the literary result of his experience in wartime Spain; text in which Orwell, once again, follows the structure built in *Down and Out in Paris and London* and *The Road to Wigan Pier*, for he mixes autobiography, journalistic report notes and essayistic parts. In this way, Orwell develops an important criticism towards what he considers political outrages by the Spanish Republican Government and the Communist Party, influenced, according to his notes, by the Stalinist Soviet Union. Orwell's accusations lead him to a misunderstanding with his editor Victor Gollancz, who rejects the publishing of this work due to his tie to leftist groups which are sympathetic to the institutions attacked in the book. Instead, it is Frederic Warburg who tackles its printing, becoming his permanent editor after the release of *Coming Up for Air* in 1939. *Homage to Catalonia* shows a set of topics that entirely reappear subsequently not only in the eventual *Nineteen Eighty-Four* but also in *Animal Farm*. Among the studies specialized specifically in Orwell's book on the Spanish war, Fernando Galván's and Ricardo Marín's give the following thematic awareness carried out along this text: government repression over the population, control and surveillance, biased media and manipulation, shortages and the resulting alienation. Thus, *Animal Farm* and *Nineteen Eighty-Four* show such a thematic coherence with *Homage to Catalonia* that both Fernando Galván and Erika Gottlieb consider the three works as what they call "The Trilogy of Betrayal": a betrayal towards the struggle for a more lenient society with the working class. Hence, *Homage to Catalonia* represents the first stage of such betrayal: the crushing of the egalitarian society Orwell describes on his arrival to Barcelona.

After his return to Britain, Blair suffers from a weaker health because of a major worsening caused by conditions in the war front and a bullet wound. As a result, in autumn of 1938 both Eric and Eileen set off for Marrakech in order to provide the former with better climate conditions. During the approximately six months the writer spends in Morocco Blair shows an intense intellectual activity: firstly, he finally joins the British Independent Labour Party, membership that lasts for several months; secondly, he has, under the pen-name of George Orwell, numerous articles published in various headings, among which *The Adelphi*, *New Leader* or *New Writing* stand out; thirdly, it is during his stay in Morocco that he writes *Coming Out For Air*, which is finally released in the same year of 1939.

Coming Up for Air is Orwell's return to fiction after his journalistic-autobiographical texts *The Road to Wigan Pie* and *Homage to Catalonia*. Therefore, *Coming Up for Air* is a novel narrated in the first person, where George Bowling describes his nostalgia for the rural society in which he grows up, now on the verge of extinction due to the pre-eminence of mass culture and urban life and the threat of war. Again, and following one of the common features along his thirties novels, George Orwells depicts as the main character a middle class worker with no ambitions because of an alienating society. The plot that is developed from this personal context is that of *Nineteen Eighty-Four*: this middle-class character rebels against his repetitive and intellectually indolent life by escaping to the countryside and his hometown, where he discovers there is no chance of fleeing from the metropolis and its low quality products. Subsequently, in Orwell's last novel the main character, Winston Smith, faces a similar challenge.

Below there is a brief list of recurrent topics developed in *Coming Up for Air* that Orwell uses in his last fictional text, as a result of the analysis carried out and supported by

previous studies on the matter: alienation of the middle class, threat of war against Germany, intellectual poverty and precarious quality of goods available to the middle and working class, from food to books.

Given that Fernando Galván and Erika Gottlieb highlight the way in which Orwell's works, in particular from *Homage to Catalonia*, are thematically linked, it is remarkable the fact that George Bowling's England in *Coming Up For Air*, before the Second World War, is the one Winston Smith in *Nineteen Eighty-Four* tries to simulate in the room he rents. Then, *Animal Farm*, the fictional work flanked by both, depicts the war itself. As a result, the consideration of *Coming Up for Air* as the first text in the trilogy mentioned by Galván and Gottlieb is an interesting thesis to study in further researches.

Blair returns to England in March of 1939, the moment in which most of his non-fictional writings and essays –not analysed here– must deal with the events caused by the outbreak of the Second World War. Nevertheless, such global conflict seriously affects to several issues in his life, being reflected in this later fictional works. His wife, for instance, works for the Censorship Department, in which mail is controlled. Blair, who starts working for BBC in 1941, later witnesses similar surveillance and censorship over his work. Such atmosphere of shortages, fear of German attacks, control over the population and manipulation of every kind gives way during this war period to what D. J. Taylor calls “Orwell's paranoia”: a set of obsessions that are subsequently the base of *Animal Farm* and *Nineteen Eighty-Four*. The first title is eventually released shortly after the end of the war, in a time in which Blair must deal with caring for Richard, adopted by the couple in 1944, and Eileen's decease.

Animal Farm (1945), published by Frederic Warburg is both an attempt to condense a serious work of political criticism on totalitarian policies carried out by several

governments and an endeavour to achieve excellence in literary style –task in which, according to Luis Alberto Lázaro, Orwell succeeds. This fictional text allegorically depicts the events occurred during the Russian Revolution and Stalin’s rise to leadership over the Soviet Union; at the end, the author warns the reader about the consequences of the implementation of totalitarianism. However, the process is narrated under the appearance of a revolution of animals in a farm against the human rule, and the later rise of pigs to power. Hence, among the number of researches carried out on *Animal Farm* it is possible to find those that classify this text both as an allegorical satire and as a dystopian work –for example, Thomas R. Whissen’s study. Luis Alberto Lázaro’s analysis offers a neat account of the topics developed in *Animal Farm*, which confirms many of Orwell’s critics along his previous works and incorporate those appeared in the context of war and post-war times: propaganda and media manipulation, control and surveillance of the population, changes in files and archives, war environment and endless enemy threat, shortages, control over language and, as a result of these features, alienation. The importance of *Animal Farm* is not only highlighted by the quality of the text, but also, as Peter Davison remarks, by the success the book acquires, especially in the United States due to the attacks it contains towards the Soviet Union in a pre-Cold War period.

However, the release of *Animal Farm*, if lucrative for Blair, does not fulfil his seek for literary perfection nor his concern about political and social threats over the West, especially Britain. Weakened by tuberculosis, he rents a cottage in the Scottish island of Jura, where he builds his last fictional work: *Nineteen Eighty-Four*, from 1946 to 1948. Such text is finally brought out in 1949, although Orwell does not witness the success of his last novel for long, as he is finally defeated by tuberculosis in 1950, after marrying Sonia Brownell to make her the person in charge of his estate.

5. LITERARY ANALYSIS OF *NINETEEN EIGHTY-FOUR*

Both the account of features and topics common to most dystopian fictional works and the study of Orwell's biographical and ideological environment explain the genesis in which he builds his last novel, *Nineteen Eighty-Four*. The analysis of such text that is offered along the following lines seeks a better understanding of two aspects: firstly, its literary characteristics –main topic and genre, structure, characters and style–; secondly, the recurrent topics developed, in order to comprise an account of Orwell's main concerns. As the aim in the next section is to establish a comparison that proved the influence from *Nineteen Eighty-Four* over popular culture works, both analyses are the support for a research on *Nineteen Eighty-Four*-based works, James McTeigue's film *V for Vendetta* and Ted Rall's graphic novel *2024*.

To begin with, Orwell's main message in his last fictional work is misunderstood by many reviews along the 20th century, as numerous approaches to *Nineteen Eighty-Four* regard to such text as a political and social premonition. This consideration is still reflected in more recent scholar works in various fields, different from the literary context –some instances are Vicent's or Castells' articles mentioned in the bibliographical appendix. Contrary to such thoughts, it is Orwell himself who, aware of such misunderstanding, states, only months before his demise, that his novel is not a premonition, but a parody of actual events of the forties. Precisely, Bernard Crick refers to this explanation in his biography on Orwell, followed by Peter Davison who, perhaps conscious of such inaccuracy in many studies, includes this declaration when he edits the collection of essays *Orwell and Politics* (2001 –see appendix). Hence, *Nineteen Eighty-Four* is a parody of Orwell's present time, with an aim of extending his satire towards corruption of power in a timeless manner, so that this text could be applied to almost any society. Thus, according

to the explanations given in the third section of the present research, *Nineteen Eighty-Four* can be considered as a dystopian novel, since it contains the features common in this kind of work: George Orwell tries to make the readers aware of what is happening in their own time in order to arouse their critical thoughts towards flaws in the system that rules society.

The plot in *Nineteen Eighty-Four* lies on a structure based on the evolution of the rebellion carried out by its main character, Winston Smith. Smith is a middle class Londoner who lives in a totalitarian super-state called Oceania. Such state is governed by Ingsoc, a party lead by what Orwell calls Big Brother, whose effigy is an omnipresent icon in daily life. Like in Orwell's novels from the thirties, Winston cannot aspire to better living conditions, so he initiates a rebellion against a society that he is not able to change. As a result, the author organizes his novel into three parts, according to the evolution of Winston's struggle for his right to act and think freely. During the initial stage, Winston's discomfort with conditions in Oceania remains in his thoughts or in acts, for example, the writing of a diary in order to keep a record of his feelings. In the second part, the main character is invited by Julia to carry out a material rebellion. Therefore, the couple starts their sexual acquaintance, rents the secret room, consumes forbidden goods and reads banned texts. Winston, by the end of the second part, has then the chance to meet O'Brien, a member of the single-party elite, who invites him to begin his political rebellion. The third part consists of Winston's re-education during his imprisonment because of his betrayal to the nation of Oceania and its leader, Big Brother. The story ends when he realizes there is not another, not a better, organization possible for mankind, a conclusion that resembles Orwell's previous fictional works.

Those three parts are completed with two additional descriptions where Orwell explains certain complex devices in his novel –see Michael Sherborne's study. Firstly, in

the second part Winston is given what in *Nineteen Eighty-Four* is known as “Goldstein’s Book”, a meta-text through which the main character and, consequently the reader, is able to understand the intricate totalitarian structures that rule Oceania. Secondly, after the end of the story itself, the reader finds an appendix called “Principles of Newspeak”, where Orwell describes the linguistic mechanism used in his imaginary totalitarian state.

The characters on which the plot of *Nineteen Eighty-Four* is based depict a triangle formed by Winston, Julia and O’Brien. The rest do not have depth, as they are described by Orwell as part of the dystopian frame in which the story is set. Therefore, among the three personae that carry out the action, the links in such triangle exist only between Winston and Julia and Winston and O’Brien, with a lack of interaction between the last and Julia. As pointed out previously regarding preceding Orwell’s writings, the author focuses the action on a middle class worker who wants to fulfil a restlessness caused by totalitarian alienation. Several studies highlight that Orwell achieves mastery in the depiction of his main character’s psychological evolution –see Erica Gottlieb’s works. In turn, the author of *Nineteen Eighty-Four* is not as complex in the case of Julia and O’Brien, as their role in the text is to influence in the evolution of Winston’s rebellion. Orwell has been criticized for his treatment of Julia, as several researches consider her to be a shallow depiction and a flaw—such as Beatrix Campbell or Daphne Patai.

The style used by Orwell in this text is subject to different considerations. On the one hand, some critics point out that he is unsuccessful in his stylistic task –an example is Harold Bloom’s analysis. On the contrary, others draw attention to a clear style, especially in dialogues –that is the case of Mitzi Brunsdale or Hugh Kenner. In spite of the various opinions, the truth is that Peter Davison, in his notes to the edition of *Nineteen Eighty-Four* used for present research, emphasizes the effort that Orwell makes in the writing of this

text, where the style is one of his major ambitions –see, for example, Orwell’s notes in *Inside the Whale*. The result is a text where the author mixes complex explanations about politics and the development of totalitarian powers with dialogues among his characters characterized by a neat communication. In contrast, Orwell’s concern about style and linguistics is so deep in *Nineteen Eighty-Four* that some secondary characters show a degeneration in their speech due to both the natural degradation caused by lack of education –that is the case of proles– and a deliberate simplification organized by the Party. Hence, differences in style, depending on the character who leads the dialogue, are so complex that it is necessary for the author to add an appendix explaining such degradations. Therefore, *Nineteen Eighty-Four* contains a clear use of English by Orwell that, however, must deal with intricate political matters and an intelligent proposal of language degradation, natural or on purpose.

Finally, the following lines describe those topics that, after a meticulous study of Orwell’s text, are recurrent themes in *Nineteen Eighty-Four*. This set of aspects is in the next section subject to a comparison, for such topics are to be sought in those popular culture works that are not direct adaptations of the novel here examined.

- I- Totalitarianism and leadership. Oceania is ruled by a single-party –called Ingsoc– dictatorship. Part of the features that characterize such totalitarianism is the worship of Big Brother, a physically absent figure, but present in every event and object of daily life.
- II- Manipulation of media, history and propaganda. The party, in order to remain in power develops several processes. Firstly, Ingsoc controls media of all kind in order to ascribe to Big Brother actual or fictitious achievements; secondly, all records that can prove a failure caused by the totalitarian government are changed

or removed; thirdly, citizens are constantly receiving propaganda that, in the long run, gives way to a perpetual brainwash to keep the population loyal to the party.

III- Control and surveillance of citizens. The city of London depicted by Orwell has scores of microphones and what the author calls “telescreens”, which consist of devices capable of sending propaganda and recording images at the same time. The aim of such control is not only a complete surveillance of the population, but also the spread among party members of a feeling of vigilance, so that the party manages to prevent dissidence by the fact of owning telescreens.

IV- War threat and state enemies. The population of Oceania is permanently warned by media and propaganda about the dangers of enemy nations as, according to Winston Smith’s memory, a time in which his country was not at war has never occurred. Besides such military threat, the party points out the betrayal caused by an inner enemy, Emmanuel Goldstein, whose secret organization –called “Brotherhood”– encourages loyal citizens to rebel against Oceania and Big Brother.

V- Material and cultural impoverishment. Citizens deal with shortages and bad quality of goods, while propaganda assures trifling raises in the production of certain products. The lack of cultural resources must be added to such context of poverty, as not only the Western artistic tradition is progressively forgotten, but also the culture offered by the party is machine-produced.

VI- Newspeak and Doublethink. Both are the names of devices for alienation and control of the individual. In the first place, Newspeak is the previously mentioned degradation of the English language, in order to simplify its vocabulary and

structures with the aim of making it impossible to conceive dissident ideas. Secondly, Doublethink is the rule for which party members of every kind must contribute to all totalitarian practices with a positive consideration of such work, instead of being aware of the manipulation they may produce.

VII- Alienation. The development of the totalitarian devices above described causes the impossibility of fulfilling individual desires and ambitions, or an immediate detention in case of discomfort with Ingsoc policies.

VIII- Dissidence. As in the case of dystopian precedents to *Nineteen Eighty-Four*, the main character's growing rebellion is the consequence of such environment and, consequently, the axis on which the plot is built by Orwell.

Literary features in *Nineteen Eighty-Four*, such as its main theme and genre, text structure, characters and style, follow a widely accepted scheme of literary analysis, like that proposed by Javier del Prado. However, the subsequent account of recurrent topics developed through the novel is based on an individual research. Thus, such topics are distributed through eight groups that seek a later viable comparison to the *Nineteen Eighty-Four*-based popular culture works *V for Vendetta* and *2024*.

6. NINETEEN EIGHTY-FOUR AS AN INFLUENCE IN POPULAR CULTURE: FILMS AND COMICS

6.1. *Nineteen Eighty-Four* as an influence in popular culture works different from films and comics

Given the success that *Nineteen Eighty-Four* obtains in the moment of its release, other media try to adapt Orwell's work as early as in the forties. The first of them appears in 1949, before Orwell's death: the American NBC University Theatre rewrites *Nineteen*

Eighty-Four under the form of a play and broadcasts it in August, starring David Niven. NBC retakes this task in a new radio adaptation from 1953. There are also allusions to a third radio dramatization by the BBC in 1965.

The television medium also receives *Nineteen Eighty-Four* turning it into a play. The American CBS broadcasts the first image adaptation in 1953 in the *Studio One* series. The BBC repeats this experience the following year, under the same formula. According to the specialist in *Nineteen Eighty-Four* early adaptations T. Meini, this 1954 dramatization helps to spread Orwell's dystopian message widely, as it obtains a notable success. The BBC retries in 1965, with an adaptation part of its series *Theatre 625*, that focus on Orwell's fictional works *Keep the Aspidistra Flying*, *Coming Up for Air* and *Nineteen Eighty-Four*. Besides these instances of television adaptations, other productions start from Orwell's last novel in order to create new dystopias. Alan Gibson (BBC), for example, directs two seasons of a series called *1990* in 1977 and 1978, work that resembles most of the topics explained in the previous section. More recent works based on *Nineteen Eighty-Four* are the American animation series *Æon Flux* (1991, MTV) and FOX's *Futurama* (1999-present). The last, for instance, dedicates an episode to parody Orwell's dystopia. There are records of an influence from the novel object of the present research in non-fictional television shows, such as the British *Room 101* (BBC, 1994-2007) or the internationally adapted *Big Brother* (first: Veronica TV, Netherlands, 1999).

6.2. *Nineteen Eighty-Four* as an influence in films

Filmic productions have approached to Orwell's *Nineteen Eighty-Four* in different manners, giving way to adaptations and *Nineteen Eighty-Four*-based movies. Among the first, Michael Anderson and Michael Radford lead their projects in 1956 and 1984, both titled *1984*, respectively. Critics on the matter underline a poor quality and low fidelity to

Orwell's original text in Anderson's work –see T. Meini's research. Michael Radford, on the contrary, follows the novel closely in order to create a faithful film, whose text is even supervised by Sonia Brownell. Criticism on Radford's movie highlights both skills and flaws in this motion picture. Erika Gottlieb, for instance, finds several inaccuracies. Michael Sherborne, on the contrary, considers Radford's *1984* brilliantly depicted. However, a meticulous comparison between literary features of *Nineteen Eighty-Four* – main theme and genre, plot structure, characters and style– and Radford's movie proves a faithful representation of the novel in this filmic adaptation.

Numerous are the movies that base their plots on Orwell's last novel, and some of the main events date back to the seventies. George Lucas' *opera prima*, for example, *THX 1138* (1971) retakes a 1968 project called *Electronic Labyrinth: THX 1138 4EB*, short-subject that leads him to the same year United States National Student Film Festival award. Influence from *Nineteen Eighty-Four* is also noteworthy in Woody Allen's *Sleeper* (1973) and the later Terry Gilliam's *Brazil* (1985), whose working title is *1984½*. The present century has also taken into account Orwell's text, being the main examples of such phenomenon Kurt Wimmer's *Equilibrium* (2002) and James McTeigue's *V for Vendetta* (2005).

The last title is subject to research along the following lines, as literary and thematic features in *Nineteen Eighty-Four* are sought to prove Orwell's influence. Directed by James McTeigue, *V for Vendetta* is the screen adaptation of the homonymous 1982-1989 comic by Alan Moore and David Lloyd. In fact, it is Moore himself who admits an influence from George Orwell in the genesis of his graphic novel. Thus, such indication encourages the development of the detailed comparative analysis proposed in the introduction. This work clarifies, firstly, whether James McTeague –following Moore and

Lloyd's comic– takes into account any of the literary devices –genre, structure, characters and style– developed by Orwell in *Nineteen Eighty-Four* and, secondly, if the main recurrent topics in such novel are present in *V for Vendetta*. These goals are supported by previous researches on the matter: J. R. Keller's and N. González and J. W. Villalobos' are some of the most relevant studies in such field. Consequently, the chart shown below summarizes the results of the comparisons that, in conclusion, demonstrate the existence of a neat influence from *Nineteen Eighty-Four* in James McTeague's film that not only is it noteworthy in the amount of recurrent topics, but also in literary qualitative aspects.

Literary features from <i>Nineteen Eighty-Four</i> present in <i>V for Vendetta</i> :	
Main topic and genre	✓
Plot structure	Evey's storyline
Characters	Evey's storyline
Style	✗
Recurrent topics in <i>Nineteen Eighty-Four</i> present in <i>V for Vendetta</i> :	
Totalitarianism and leadership	✓
Manipulation of media, history and propaganda	✓
Control and surveillance of citizens	✓
War threat and state enemies	✓
Material and cultural impoverishment	✓
Newspeak and Doublethink	✗
Alienation	✓
Dissidence	✓

6.3. *Nineteen Eighty-Four* as an influence in comics

Filmic tradition offers more examples of works influenced by *Nineteen Eighty-Four* than the field of comics. Nevertheless, there is an important evidence of such phenomenon not only in the case of drawings based on Orwell's last dystopia, but also *Animal Farm*. In fact, the English draftsman Ralph Steadman illustrates a recent edition of that tale – published by Zorro Rojo (2010). In any case, several are the cases that give account of the presence of *Nineteen Eighty-Four* in comics, most of them dating from this very century and in the fields of graphic novel itself, short parodies in periodical strip cartoons and a pure adaptation from Orwell's last fictional work. An example of the first, is Mark Millar's bold proposal, who imagines Superman falling on the Soviet Union instead of the United States, with the result of a Communist state whose leader, the former DC superhero, is turned into a Big Brother-like politician thanks to his powers –see Millar, Johnson and Plunkett's *Superman: Red Son* (2004). Moreover, the previously mentioned comic scriptwriter Alan Moore bases two of his graphic novels on *Nineteen Eighty-Four*. If it was explained in the past sub-section that Moore admits Orwell's influence in *V for Vendetta*, the recent printing of *The League of Extraordinary Gentlemen: Black Dossier* sets its plot in the days just after the falling of the dystopian state of Oceania –see A. Moore and K. O'Neill's *The League of Extraordinary Gentlemen: Black Dossier* (2007). Among the second, strip cartoons, the Spanish satirical magazine *El Jueves* mentions Orwell in two different 2010 issues, what proves the importance that this author and his *Nineteen Eighty-Four* still holds nowadays. Henrik Lange also takes such title into account in his 2009 literary parody *90 Classic Books for People in a Hurry*. Finally, the art of comic adaptation has an example in the case of Orwell with the 2007 unfinished work by Frédéric Guimont's *1984*. Having been published as a series –a traditional manner for comics to be released–, only the first two chapters are available so far. *1984* presents a noteworthy difficulty for the kind of analysis carried out in this research, for a comparative study is

developed. Hence, nor its literary devices –main theme, structure, characters and style– neither the main topics from *Nineteen Eighty-Four* in this comic can be properly sought, as it is not known the way in which this graphic novel will be continued.

In any case, the comic subject of the comparison here studied precedes each and every one of the titles mentioned: Ted Rall’s *2024*, which dates back to 2001. Before an approach to this graphic novel there are clear signs that indicate the importance of *Nineteen Eighty-Four* in its genesis. The flyleaves of the book, for example, show images taken from the advertising for the first film adaptation by Michael Anderson. Nevertheless, *2024* has not been scholarly analyzed and few comments on the matter are available. Barely the researcher Michael Charrington offers in the introduction to this graphic novel a remarkable explanation, precisely highlighting the importance *Nineteen Eighty-Four* has in the creation of popular culture works, such as Ted Rall’s. The search for literary features and recurrent topics in *2024* proves a close link between both titles, as it is noteworthy throughout the comic that Rall satirizes the present world through a parody of *Nineteen Eighty-Four*. The chart below summarizes the results of the proposed comparison:

Literary features from <i>Nineteen Eighty-Four</i> present in <i>2024</i> :	
Main topic and genre	✓
Plot structure	✓
Characters	✓
Style	✗
Recurrent topics in <i>Nineteen Eighty-Four</i> present in <i>2024</i> :	
Totalitarianism and leadership	Lack of freedom is caused by powerful corporations as substitutes for totalitarianism.
Manipulation of media, history and propaganda	✓

Control and surveillance of citizens	✓
War threat and state enemies	Cultural, but not material impoverishment.
Material and cultural impoverishment	✓
Newspeak and Doublethink	×
Alienation	✓
Dissidence	✓

7. CONCLUSIONS

The results of both analyses confirm a clear presence of Orwell's *Nineteen Eighty-Four* firstly in the literary features of *V for Vendetta* and *2024*. It is necessary to point out that James McTeigue's film only shows such influence in the action around one of its characters, Evey, who acts as the middle class subjugated worker that rebels against the dystopian environment in which she lives. In turn, Ted Rall's comic contains a stronger influence from *Nineteen Eighty-Four*, as the author of *2024* builds his graphic novel on Orwell's text, parodying it. Secondly, the recurrent topics from the dystopia here studied have such a presence in both *V for Vendetta* and *2024* that they prove in a neater manner the influence described in the hypothesis. Hence, from the series of eight thematic items listed in the fifth section, at least seven have some kind of development in James McTeigue's film and Ted Rall's comic.

In conclusion, not only does George Orwell have certain influence over this two popular culture works, but his last fictional text is intensely studied in the development of *V for Vendetta* and *2024*. The results of the analysis here carried out suggest that a similar phenomenon may lay under the release of many of the films and comics named along the present study. Hence, this research can be applied to such titles in order to continue this

task and build a complete *corpus* of studies that scholarly tackled the actual presence George Orwell has had and still has in popular culture works. Eventually, if that group of researches had similar results as those here shown, it would be confirmed that Orwell's works can be understood as universal texts, instead of the circumstantial character that some studies ascribe to them.

Finally, given the lack of academic studies on the influence in popular culture works –especially in the case of *2024*–, some reasons encourage for a call to continue this kind of researches. Thus, given that nowadays technology allows an increasingly wider access to data, cultural studies, that is, links between different ranges of civilization, arise as the field that can fulfil such lack of analyses on the presence that literature has over other kinds of art. Moreover, this can be applied to other writers different from Orwell. The presence that popular media has in our present culture requires the attention of specialists in order to clarify the way in which literature is influencing the former and *vice versa*. Thus, it is the purpose of the author of this dissertation to further research into cultural studies, as it is an excellent way to provide our society with a better understanding of the numerous links in nowadays culture.

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C. RESEARCH SCHEME DEVELOPED IN FULL THESIS

1. INTRODUCTION

- 1.1. CULTURAL STUDIES AS A SCHOLAR RESEARCH FIELD
- 1.2. OBJECTIVES
- 1.3. METHODOLOGY
- 1.4. ACADEMIC LITERATURE ON THE ISSUES TO BE TACKLED

2. AN APPROACH TO THE CONCEPT OF ‘POPULAR CULTURE’

- 2.1. DEFINITION OF THE TERM ‘POPULAR CULTURE’
- 2.2. BIRTH AND DEVELOPMENT OF THE MAIN POPULAR MEDIA
- 2.3. CHARACTERISTICS OF POPULAR CULTURE AND SCHOLAR CONSIDERATIONS ON THE MATTER

3. DYSTOPIAN LITERATURE: EVOLUTION AND CHARACTERISTICS

- 3.1. DEFINITION OF THE TERM ‘DÍSTOPÍA’
- 3.2. BIRTH AND DEVELOPMENT OF THE DYSTOPIAN GENRE
- 3.3. MAIN TOPICS IN DYSTOPIAN LITERATURE

4. GEORGE ORWELL’S WORKS IN A BIOGRAPHICAL CONTEXT

- 4.1. INTRODUCTION
- 4.2. CHILDHOOD, YOUTH AND EDUCATION: 1903-1922
- 4.3. FIRST ADULT STAGE AS AN OFFICER IN BURMA: 1922-1928
- 4.4. SOCIAL COMMITMENT AND BEGINNING OF HIS LITERARY CAREER: 1928-1936
- 4.5. LITERATURE ON SOCIAL AND POLITICAL DENUNCIATION: 1936-1945
- 4.7. PARTIAL CONCLUSIONS

5. LITERARY ANALYSIS OF *NINETEEN EIGHTY-FOUR*

5.1. INTRODUCTION

5.2. MAIN TOPIC, GENRE AND MESSAGE

5.3. PLOT STRUCTURE

5.4. CHARACTERS

5.5. STYLE

5.6. RECURRENT TOPICS

5.7. PARTIAL CONCLUSIONS

6. NINETEEN EIGHTY-FOUR AS AN INFLUENCE IN POPULAR CULTURE: FILMS AND COMICS

6.1. *NINETEEN EIGHTY-FOUR* AS AN INFLUENCE IN POPULAR CULTURE
WORKS DIFFERENT FROM FILMS AND COMICS

6.1.1. Research proposal: summary of method developed and delimitation of works to be analyzed

6.1.2. Account of popular culture works with signs of influence from *Nineteen Eighty-Four*

6.2. *NINETEEN EIGHTY-FOUR* AS AN INFLUENCE IN FILMS

6.2.1. Examples of the presence of George Orwell's works in films

6.2.2. *Nineteen Eighty-Four* film: Michael Radford's 1984

6.2.2.1. Features of film adaptations

6.2.2.2. Michael Anderson's adaptation as first precedent

6.2.2.3. Michael Radford's adaptation: comparison between *Nineteen Eighty-Four* (1949) y *1984* (1984)

6.2.2.4. Partial conclusions

6.2.3. Feature films based on *Nineteen Eighty-Four*: James McTeigue's *V for Vendetta*

6.2.3.1. Examples of feature films based on *Nineteen Eighty-Four*

6.2.3.2. Literary characteristics of *V for Vendetta*

6.2.3.3. Thematic comparison between *V for Vendetta* and *Nineteen Eighty-Four*

6.2.3.4. Partial conclusions

6.3. NINETEEN EIGHTY-FOUR AS AN INFLUENCE IN COMICS

6.3.1. Comics with signs of influence from *Nineteen Eighty-Four*

6.3.2. *2024*

6.3.2.1. Literary characteristics of *2024*

6.3.2.2. Thematic comparison between *V for Vendetta* and *2024*

6.3.2.3. Partial conclusions

7. CONCLUSIONS