

WINSTON'S DYSTHYMIA: UNDERSTANDING THE CONNECTION BETWEEN CHILDHOOD TRAUMA, WORKPLACE STRAIN, AND COMMUNITY LACK OF EMPATHY IN CHRONIC DEPRESSION

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SUMMARY

Background: Characters in George Orwell's novel "1984" have certain behavioral features which may be taken as pathological. We hypothesized that Winston Smith in particular suffers from chronic mild depression, which is a result of external pressure from the fictional dystopian society (i.e., multimodal stress of childhood trauma, workplace strain, disrupted close relationships, emotional deprivation, feeling of loneliness, and unempathetic community). To confirm the hypothesis, we conducted a number of analyses of the English text of the novel "1984".

Subjects and methods: Taking the full English text of "1984", we analyzed its fragments of first-person narrative, such as Winston's diary remarks and his speech during spoken communications as described in the novel. We then used the psycholinguistic method of clinical psycholinguistic analysis to analyze the text of Winston's diary from the perspective of psycholinguistic typology of literary texts based on emotional-semantic dominance as developed by the philologist Valery Belyanin (2000). The Belyanin method entailed placing a focus on the fragments of the first-person narratives representing descriptions of characters' emotions and feelings with subsequent determination of their type.

Results: In the first diary excerpt, Winston's writing consists of short, exclamatory phrases. He repeatedly uses the first-person singular pronouns and self-referential sentences, with simple and complex sentence structures. Lexical repetition is high, and emotional vocabulary emphasizes defiance and apathy. The second excerpt is purely declarative and reasoning-focused. It contains minimal stylistic markers, with present-tense verbs, no personal pronouns, and no emotional or figurative language. Key themes revolve around existential values, mortality, truth, and defiance against oppression. There is a notable absence of hedonic, familial, or self-realization themes, reinforcing a limited semantic focus aligned with existential distress. Winston Smith exhibits classic dysthymic markers, such as pervasive self-criticism, preoccupation with mortality, emotional heaviness, repetitive confessional style, and an undercurrent of hopeless defiance.

Conclusions: According to our psycholinguistic analysis of Winston Smith's diary text and dialogues, his language reflects depressive processing of personal and life experiences, reduced semantic productivity, fragmented meanings, and an emotionally negative dominant tone. Application of the psycholinguistic diagnostic model for mild depression confirms that his diary entries exhibit pronounced markers of mild depression of the melancholic and astheno-hypodynamic types. This analysis affirms the psychological insight applied by the author in developing his characters.

Key words: emotional deprivation - empathy - depression - dehumanization - dysthymia - George Orwell - language patterns - literature character analysis - melancholy - persistent depressive disorder

Abbreviations: ES - euthymic state; ML - Machine Learning; NS - normal sadness

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INTRODUCTION

Chronic depression, or dysthymia, is one of the most widespread mental disorders amongst the population in the middle- and high-income countries in this first quarter of the 21st century (Hidaka et al. 2013). Demanding life conditions, unsatisfied needs, emotional and social deprivations, and challenges we face on a daily basis provoke various types of perturbations in the human psyche, which under sustainable and growing pressure may well lead to what we define as depressive disorders (Jakovljević 2024, Jang et al. 2024, Smirnova et al. 2024). The assumptions underlying this model have been made and verified by different researchers. Thus, recent research make the point that our mental

health is strongly influenced by wide range of the social determinants such as socioeconomic disadvantage, early life and childhood adversity, different kinds of discrimination and inequalities, loneliness and social isolation, neighborhood socioeconomic disadvantage and inequality (Kirkbride et al. 2024). Findings on community patterns of rejection and aggression that bring feelings of disrupted belongingness and connectedness to the individual, as well as development of theoretical data on interrelationships between "inequality, power and suicide", also demonstrated how external social environment leads to depressive ideation and clinical states of depression with high suicidality risks (Mueller et al. 2021, Niveau et al. 2019, Otte et al. 2019, Turner 2015). In this paper, we set about to apply

contemporary approaches to the analysis of depression through language to the narratives of a fictional character, Winston Smith, the protagonist in George Orwell's prescient novel, "1984", which has come to exemplify the existential condition in the modern world.

Another cornerstone of the modern depression epidemic is hidden in what is frequently designated as work-related stress which has been facilitated during industrial era and post-industrial society similar to the environment described in the novel "1984" by George Orwell. One of the studies by Du Prel et al. (2024) underlines that "in 2019, 38% of workers globally reported experiencing high daily stress". As they further noted, this kind of stress is commonly caused by "an imbalance between work demands and resources". Additionally, "occupational stress can be associated with absenteeism, presenteeism, low productivity or early work exits" (Du Prel et al. 2024).

Decreased or even lacking empathy around a person (the factors that often observed in the work community supervised in totalitarian style or using aggressive management approach) also plays a crucial role in precipitating the development of the symptoms of depression, as this sort of personal distress was positively linked to the symptoms of clinical depression (Li et al. 2022). On the other hand, that study argued that empathic concern was negatively correlated with suicidal thoughts in comparison to chronic depressive mood.

An inclination to experience depression often has roots in childhood, which is always a foundation for the personality. Modern researchers insist that higher levels of childhood emotional neglect, defined as the absence of paternal attention and support, were associated with increased depressive symptoms later in life, as of the age of 18 (Glickman et al. 2021). Moreover, they also noticed the role of society in a psychologically healthy generation, whereby "strong peer social support was associated with reduced depressive symptoms, though no significant interaction with emotional neglect was detected".

Also, we cannot ignore the impact of the loss of a family member or other close person on the likelihood of developing depression. Berg et al. (2016) provided data associating maternal death from natural causes with a significant hazard ratio for subsequent outpatient care for depression of 1.19 in men and 1.15 in women. The authors emphasized that deaths resulting from external causes consistently exhibited a greater effect size compared to natural deaths, particularly regarding the risk of hospital admissions for depression. This risk was notably high, with effect sizes of 3.23 for men and 1.79 for women following the loss of a mother (Berg et al. 2016). Such results show how the direct influence of external factors such as social determinants, work-related stress, lack of empathy in the community,

emotional and social neglect in childhood, and a loss of a loved one increase the likelihood of developing a depressive disorder later in life.

According to ICD-10, "Depressive episode" (F32) means that "the patient suffers from lowering of mood, reduction of energy, and decrease in activity." Also, the definition includes reduced capacity for enjoyment, interest, and concentration; this usually includes disturbed sleep, diminished appetite, reduced self-esteem and self-confidence, along with ideas of guilt or worthlessness. Additionally, dysthymia (F34.1) is defined as "chronic depression of mood, lasting at least several years, which is not sufficiently severe" (Lopez Ibor et al. 1994). ICD-11 echoes its predecessor defining "Dysthymic disorder" (6A72) as "persistent depressive mood (i.e., lasting two years or more)." The latest ICD-11 version also mentions indecisiveness, diminished pleasure in activities, low self-worth, excessive or inappropriate guilt, hopelessness about the future, disturbed or increased sleep (Cerbo et al. 2021). DSM-5 features such criteria as loss of interest or pleasure in almost all activities, impaired ability to think, concentrate, or make decisions; recurrent thoughts of death (not just fear of dying), suicidal ideation, or suicide attempts (Tolentino et al. 2018).

When analyzing the psychological condition of the protagonist in Orwell's "1984" novel, it is essential to understand the historical context in which the author lived. That period, spanning the late nineteenth to the first half of the twentieth century, saw rapid economic monopolization and fierce competition among nation-states for spheres of influence, culminating in large-scale warfare. In the western world, social tensions escalated due to the lack of legal protections for vast segments of the population – an issue that is reflected in the author's creative output (Al-Hilo et al. 2023).

We hypothesize that *Winston Smith*, the protagonist of George Orwell's "1984", exhibits linguistic aspects of *persistent depressive disorder (dysthymia)* – a chronic affective condition – arising not from inherent personality pathology, but as a reaction to multiple external stressors. Specifically:

- *Chronic social stress*, whereby ongoing exposure to systemic oppression, surveillance, and social exclusion acts as a long-term risk factor for dysthymia. Epidemiological meta-analyses confirm that such continual social adversity significantly increases the risk of persistent depressive symptoms (Kirkbride et al. 2024).
- *Workplace stress*, defined by high demands, low autonomy, and authoritarian control, contributes to affective flattening and anhedonia. A large-scale analysis of individual participant data shows that high job strain increases the risk of depression by 50%, consistent with dysthymia development (Mueller et al. 2021, Otte et al. 2019).

- *Emotional deprivation*, with four key components:
 - *Empathy deficit in society* (dehumanization, lack of empathy) has been linked to emotional blunting and depressive symptoms (Masi et al. 2013).
 - *Disrupted close relationships*, such as emotionally barren marriages or familial detachment, are associated with increased odds of persistent depressive disorder.
 - *Early childhood emotional neglect*, evidenced by longitudinal associations with adolescent and adult depression (Glickman et al. 2021).
 - *Loneliness*, which meta-analyses identify as a moderate to strong predictor for new-onset depression (Mann et al. 2022).

We further propose that a *psycholinguistic analysis* of Winston's diary entries and speech-revealing shortened syntax, elevated "I"-statements, negative emotional valence, and impoverished inner narration - will consistently align with clinical markers of chronic depression as defined in *ICD-11 (6A72)* and *DSM-5*. By integrating *psycholinguistic methods* and *literary analysis*, we aim to demonstrate that Winston Smith's depressive affect is a clinically coherent manifestation of *dysthymia*, triggered and maintained by a multifactorial environment of social, occupational, and relational deprivation - rather than a fundamental personality decline of the character.

SUBJECTS AND METHODS

Study 1: Psycholinguistic method applied to the text of Orwell's novel "1984"

To perform research using the method, we took the full English text of '1984' to analyze its fragments of first-person narratives, such as Winston's diary remarks, and his statements during spoken communications described in the novel. We applied a method based on clinical psycholinguistic analysis that we have previously developed (Smirnova & Nosachev 2009).

In the first stage of the analysis, we examined lexico-semantic, syntactic, and lexico-grammatical characteristics of speech. The values of quantitative characteristics were calculated using a formula based on their content relative to a text volume equivalent to 10 sentences, and were measured in points (Smirnova et al. 2018). The second stage analysis was conducted through a clinical semantic method, which is based on a combination of a modified version of component analysis of individual vocabulary (Mikirtumov 2004) and a method for studying the system of life meanings (Kotlyakov 2013). At the first stage, key words and statements were identified in each text unit utterance (sentence, phrase). At the second stage, the identified key words and statements (lexico-grammatical sems) were grouped into lexico-semantic groups (Smirnova et al. 2019).

Study 2: Analysis of the text of Winston Smith's diary from the position of psycholinguistic typology of literary texts based on emotional-semantic dominance

The method included research of the fragments of the first-person narrative in the novel focused on the description of characters' emotions and feelings with subsequent determination of their type in Dr. Belyanin's classification (Belyanin et al. 2000).

RESULTS

Psycholinguistic analysis

This analysis applies the two-level psycholinguistic methodology to excerpts from Winston Smith's diary in George Orwell's "1984". The objective is to identify potential linguistic markers of dysthymia through patterns of language structure and semantic level analysis. It is important to note the observed discrepancy in the presence of emotionally evaluative linguistic devices such as ellipses and inversions between the texts presented in Tables 1 and 2 (excerpts from Winston Smith's diary) and Table 4 (spoken language utterances, as described via dialogues in the novel). This difference stems from the structural distinctions between written and spoken language. Written texts typically exhibit a more regular word order and consist of complete sentences of varying complexity, including both simple and compound forms. In contrast, spoken language often features altered word order, incomplete sentences, and semantic gaps that are usually compensated for by intonation and other prosodic cues. These inherent characteristics of spoken discourse contribute to the greater frequency of ellipses and inversions observed in the spoken language samples compared to the written diary excerpts.

It should also be noted that some of the lexical and stylistic devices were initially identified using the Russian translation of the novel; however, all of the present analytical conclusions are based on the English original text by George Orwell. A comparative examination of both language versions revealed no significant discrepancies in meaning or emotional tone, allowing us to confidently rely on the original text for psycholinguistic interpretation of the findings.

In the first diary excerpt, Winston's writing consists of short, exclamatory phrases. He repeatedly uses the first-person singular and self-referential sentences, with simple and complex sentence structures. Lexical repetition is frequently used, and emotional vocabulary emphasizes defiance and apathy (Table 1).

The second excerpt is purely declarative and reasoning-focused. It contains minimal stylistic markers, with present-tense verbs, no personal pronouns, and no emotional or figurative language (Table 2).

Table 1. Lexico-semantic, syntactic, and lexico-grammatic features of the text presented in Winston's Diary (Orwell G. "1984"), based on the Excerpt 1 (Supplementary materials)

Linguistic variable	Present or Not	Coefficient*
Narration	Present	-
Reasoning	Not present	-
Verb tense – present	Present	0.018
Verb tense – past	Present	0.094
Verb tense – future	Not present	0
Personal pronoun – 1 st person singular type	Present	0.003
Personal pronoun – 3 rd person type	Present	0.095
Single-clause sentences	Present	0.400
Multi-clause sentences	Present	0.600
Lexical repetition	Present	0.029
Ellipsis	Not present	0
Metaphor	Not present	0
Inversion	Not present	0
Emotional vocabulary	Present	0.036

Note: *According to formulas presented in Smirnova et al. 2018

Table 2. Lexico-semantic, syntactic, and lexico-grammatic features presented in the text of Winston's Diary (Orwell G. "1984"), based on the Excerpt 2 –“Anti-Big Brother calls”, “Expression of readiness to die” (Supplementary materials)

Linguistic variable	Present or Not	Coefficient*
Narration	Not present	-
Reasoning	Present	-
Verb tense – present	Present	0.102
Verb tense – past	Not present	0
Verb tense – future	Present	0.068
Personal pronoun – 1 st person singular type	Present	0.102
Personal pronoun – 3 rd person type	Present	0.153
Single-clause sentences	Present	1
Multi-clause sentences	Present	1
Lexical repetition	Present	0.316
Ellipsis	Not present	0
Metaphor	Not present	0
Inversion	Not present	0
Emotional vocabulary	Present	0.210

Note: *According to formulas presented in Smirnova et al. 2018

Semantic Analysis

For the analysis, lexico-semantic groups were selected in which the dominant themes included oppression and totalitarian control, freedom and truth, mortality and defiance, as well as hope and the continuity of life. These thematic domains play a central role in both Winston's diary entries and his spoken language. His efforts to resist total control over his external and internal life, his desperate attempts to perceive even a faint hope for a better future, and his persistent sense of fatalism and doom - reflected throughout the novel in both written and spoken discourse - allow for a structured division of the text into corresponding lexico-semantic categories (Table 3).

Key themes revolve around existential values, mortality, truth, and defiance against oppression. There

is a notable absence of hedonic, familial, or self-realization themes, reinforcing a limited semantic focus aligned with existential distress.

To confirm our hypothesis about Winston's linguistic dysthymia markers, we performed a comparative psycholinguistic analysis of his spoken speech (presented via dialogues in the novel) with the speech of two other '1984' characters: Julia, and O'Brien, to identify linguistic markers of dysthymia at both surface /structure and deep semantic levels of speech.

Winston's speech is self-referential, emotionally intense (i.e., hate, fear of death), and marked by run-on confessional fragments. Julia's language is directive, emotionally adaptive and pragmatic, with light emotional color (i.e., danger, pleasure) and of moderate level in relation to self-reference factor. O'Brien's speech is formal,

Table 3. Semantic analysis of the texts presented in Winston’s Diary (Orwell G. “1984”), component lexis analysis of the narratives (i.e., Existential semantic category)

Semantic Category (Kotlyakov et al. 2013)	Thematic Field	Relevant Quote from the text of Winston’s Diary
Existential	Oppression / Totalitarian Control	“DOWN WITH BIG BROTHER...” “Thoughtcrime does not entail death: thoughtcrime IS death”
	Freedom and Truth (Existential Values)	“Freedom is the freedom to say that two plus two make four...”
	Mortality and Defiance	“...they’ll shoot me... I don’t care...”
	Future Hope / Human Continuity	“To the future or to the past...when truth exists... – greetings!”

Table 4. Key lexico-grammatical variables as presented in the spoken speech of dialogues in Winston Smith’s statements compared to other characters Julia and O’Brien in the novel “1984” by G. Orwell

Linguistic variable	Winston Smith	Julia	O’Brien
Number of first-person singular pronouns <i>Coefficient*</i>	High 0.096	Moderate 0.072	Low 0.059
Number of second-person pronouns <i>Coefficient</i>	High 0.078	High 0.083	High 0.099
Type of speech	Reasoning/Confession	Instructional/Planning	Expository/Didactic
Single/Multi-clause sentences	Mixed	Mostly single-clause	Mostly multi-clause
Lexical repetition	Present (repetition of “hate,” “I don’t care”)	Minimal (pragmatic phrases recur)	Present (technical, legal terms recur)
Rhetorical figures	Ellipses	Ellipses	Inversion
Emotional vocabulary, frequency <i>Coefficient</i>	High (hate, fear, self-deprecation) 0.07	Moderate (danger, safety, pleasure) 0.028	Low (analytic, abstract) 0.018

Note: According to formulas presented in Smirnova et al. 2018

Table 5. Semantic themes presented in the spoken speech of dialogues in Winston Smith compared to other characters, Julia and O’Brien, in the novel “1984” by G. Orwell

Semantic Theme	Winston Smith	Julia	O’Brien
Existential Angst / Mortality	Present (“I am afraid of death... we are the dead...”)	Absent	Abstract reference
Defiance / Rebellion	High (“I want everyone to be corrupt to the bones”)	Moderate (“We’re all right if we keep behind the boughs”)	Absent (speaks for Party conformity)
Self-Deprecation / Worthlessness	Present (“I’ve got a wife I can’t get rid of... varicose veins”)	Absent	Absent
Sexuality / Hedonic Gratification	Moderate (“Listen. The more men you’ve had, the more I love you”)	High (“When you make love... you feel happy and don’t give a damn”)	Analytic mention (“It is called wine...”)
Pragmatic Survival / Planning	Present	High	High
Power / Ideology	Absent	Absent	Central theme (“Reality exists in the mind of the Party... pure power.”)

complex, and largely devoid of personal affect, emphasizing ideological and procedural language. His language reflects controlled, didactic, and depersonalized ideological discourse.

The existential category was chosen for analysis, focusing on the themes of oppression and totalitarian

control, freedom and hope, mortality and doom. The theme of control and oppression is prominently expressed in O’Brien’s speech; notions of freedom and hope - though strictly internal - are discernible in Julia’s language; and mortality and a sense of inevitability dominate Winston’s discourse (Table 5).

Table 6. “Sad texts” linguistic criteria revealed in the statements of Winston’s Diary (Belyanin 2000)

Belyanin’s Criteria of “Sad Texts”	Present/ Not Present	Evidence / Relevant Quote
Theme of death as a relief	Present	“Thoughtcrime does not entail death: thoughtcrime IS death”.
Regret / guilt for past errors	Implicit	Memory of the prostitute: “I went ahead... just the same”.
Passivity / subordination / doom	Present	“They’ll shoot me... I don’t care... down with Big Brother...”
Pervasive heaviness	Present	Monotonous recounting of horrors with no relief.
Loneliness / isolation	Present	Repetitive use of ‘I’, no supportive social ties.
Fearful expectation of misfortune	Present	“They’ll shoot me in the back of the neck... nobody cares...”
Lyrical, elegiac style	Partially	Chanted phrasing: “DOWN WITH BIG BROTHER...”
Absence of hopeful future	Present	No genuine hope; only struggle or annihilation.

Winston’s speech reveals deep existential concerns and self-deprecation on the semantic level. His semantic fields are dominated by existential fear, self-reproach and defiant nihilism. Julia focuses on present-moment hedonistic pleasure and pragmatic concealment, while O’Brien dominates the discourse with ideological and depersonalized power constructs, total control and cognitive domination with no personal emotion.

Summary of the comparative psycholinguistic analysis of Winston’s, Julia’s, and O’Brien’s statements:

- Winston Smith exhibits classic dysthymic markers: pervasive self-criticism, preoccupation with mortality, emotional heaviness, repetitive confessional style, and an undercurrent of hopeless defiance.
- Julia shows adaptive, hedonic orientation: she is focused on sensory pleasure, joint planning, and pragmatic risk-management, lacking depressive self-focus or existential despair.
- O’Brien presents a detached, authoritative mindset: his language is abstract and ideological, with virtually no personal or emotional content - indicating control rather than depression.

In sum, Winston’s spoken speech aligns with surface-level signs (run-on, self-reference, emotional vocabulary) and deep-level themes (mortality, worthlessness) of mild depression (dysthymia). Julia’s and O’Brien’s speech diverge markedly: Julia’s is youthful and pleasure-seeking, O’Brien’s is impersonal and power-oriented, reflecting healthy engagement (Julia) and institutional detachment (O’Brien), neither of which shows depressive markers.

Winston’s Diary analysis based on Belyanin’s emotional-semantic typology

We analyzed the excerpts from Winston’s diary using the framework of Dr. Belyanin’s typology of ‘sad texts’ (Belyanin 2000). The analysis confirms the presence of multiple linguistic and semantic markers that are characteristic of depressive or dysthymic discourse, as defined by Belyanin (Table 6).

Winston’s diary conforms closely to Belyanin’s “sad text” profile (Belyanin 2000). His writing reflects intense present suffering, a fatalistic acceptance of death, and a heavy, mournful tone. These elements combine with pervasive themes of isolation and powerlessness to

provide strong textual evidence supporting the presence of a dysthymic condition in Winston’s inner psychological life.

DISCUSSION

Social Stress and Chronic Depressive States

Our first hypothesis posited that broad *social stressors* - from the effects of industrialization to pervasive social exclusion – predispose to persistent depressive conditions (dysthymia). Indeed, large-scale meta-analyses confirm that chronic exposure to social stress significantly increases both the incidence and chronicity of depressive disorders (Kirkbride et al. 2024). In “1984,” the Party’s total surveillance and regimented social hierarchies constitute a pervasive social stress, eroding any sense of belonging or autonomy. Winston’s mounting despair - his “hunger for truth” set against constant societal coercion - mirrors epidemiological findings that chronic social stress predicts lower mood resilience and sustained depressive symptoms (Weinmann et al. 2025).

Workplace Stress and Dysthymic Symptomatology

Our second hypothesis concerned *stress at workplace*, specifically authoritarian management styles, as a driver of low-grade but chronic depression. High job strain (high demands/low control) increases risk for clinical depression by 50 % and for persistent symptoms akin to dysthymia. Winston’s position at the “Ministry of Truth”, where he is forced to falsify records under threat of death, certainly exemplifies extreme job strain. His constant irritability, sense of futility, and the slow attrition of his inner world directly parallel these occupational-stress-induced mood disturbances (Madsen et al. 2017).

Emotional Deprivation in an Unempathetic Society

The third hypothesis addressed *emotional deprivation*, comprising four subfactors: (a) a society devoid of empathy, (b) disrupted family and intimate relationships, (c) early childhood loss, and (d) subjective loneliness.

Society without empathy

Societal dehumanization functions as collective emotional neglect. Dehumanization correlates with higher depressive symptoms and emotional blunting (Holt-Lunstad et al. 2015).

Impoverished close relationships

Studies show that poor family cohesion and lack of spousal support double the odds of persistent depressive disorder. Winston's loveless marriage to Katherine and criminalized intimacy underscore this factor (Weinmann et al. 2025).

Early childhood trauma

Studies demonstrate that childhood loss or neglect increases risk of chronic depression. Winston's early maternal loss leaves him with enduring guilt, consistent with those neurobiologically vulnerable to dysthymia (Liu et al. 2022).

Loneliness

Our analysis of the sources found that subjective loneliness predicts depression and sustained low mood over years. Winston's isolation - even when briefly connected with Julia - is doomed by societal prohibition, fueling his persistent melancholy (Mann et al. 2022).

Psycholinguistic Validation of Dysthymic State

Recent work validates *psycholinguistic analysis* as an objective marker of subclinical and chronic depression, through both spoken narratives and written texts (Du Prel et al. 2024). Depressed individuals produce shorter sentences with simpler syntax and higher "I-word" frequency (Smirnova et al. 2018). Literary analyses have extended these methods to fictional characters, revealing dysthymic patterns in narrative voice. Applying these tools to Winston's diary entries confirms his persistent negative self-references, single-clause sentences, which are hallmarks of dysthymia (Menne et al. 2024).

From Literary Analysis to Clinical Insight

A growing body of *literary-pathographic* studies demonstrates how textual analysis of novels illuminates real-world psychopathology (Granger et al. 2024). Orwell's '1984' provides a paradigmatic case: Winston's diary - similar to clinical self-report - reveals sustained depression persisting over years. Our hypothesis, that Winston exhibits a dysthymic disorder (persistent depressive disorder) rather than a personality pathology, is thus borne out by triangulating societal, occupational, relational, and psycholinguistic evidence.

This repression of his thoughts and emotions - a strategy for self-preservation - erodes Winston's capacity to express his inner life. This becomes apparent at his first attempt to keep a diary, where he resorts to simple, monosyllabic words and simple sentence

structures. Winston's symptomatic profile - irritability and even hatred of his official duties and the state ideology he is forced to uphold; the impoverishment and atrophy of his inner world; a lack of sense of meaning in his own existence; sleep disturbances; persistent guilt and regret - meets the diagnostic criteria for chronic depressive disorder.

Winston's dysthymia stems from prolonged isolation and social and emotional deprivation imposed by the Party's total control over all aspects of life, including intimate relationships. His marriage to the loyal Party member Katherine provides neither closeness nor emotional fulfillment; instead, it functions solely to maintain the population and workforce.

Another critical factor in Winston's deprivation is his deprived childhood. Although his mother demonstrated a form of sacrificial love, she was unable to provide the unconditional acceptance vital to early emotional development. This deprivation underlies Winston's profound fear of rejection by Julia, toward whom he harbors romantic feelings. Indeed, all Outer Party marriages required committee approval; if genuine attraction were detected, the union was typically forbidden.

Signs of Winston's dysthymia manifest in his written diary entries and in his spoken language, as revealed by psycholinguistic comparisons with Julia and O'Brien. Whereas Julia readily embraces physical pleasure - evident in the hedonic orientation of her speech - Winston must overcome insecurities about his physical imperfections and existential fears for his safety. O'Brien, by contrast, has completely depersonalized himself and merged with the Party; he shows no signs of fear or emotional depression.

Limitations

Limitations include the fact that this research focused exclusively on the speech of fictional characters in an imagined world. The scope of textual analysis was limited to Winston's diary entries, and comparisons of spoken language were constrained to the dialogues authored by Orwell. Consequently, the study cannot be validated against spontaneous speech samples from real individuals while representing literary analysis of the novel.

CONCLUSIONS

Winston Smith's prolonged suppression of his deepest desires, impulses, and beliefs places him in a state of chronic depression, characterized by feelings of hopelessness, helplessness, and worthlessness, along with persistent guilt and regret over events he cannot change. According to psycholinguistic analysis of his diary text and dialogues, his language reflects depressive processing of personal and life experiences, reduced semantic productivity, fragmented meanings, and an emotionally negative dominant tone.

Application of the psycholinguistic diagnostic model for mild depression confirms that Winston Smith's diary entries exhibit pronounced markers of mild depression of the melancholic and astheno-hypodynamic types. Furthermore, applying Belyanin's typology of "sad texts" validates that Smith's 's diary fulfills the criteria of the so-called "sad text," which Belyanin associates with patients experiencing depression. Our linguistic analysis of a fictional character confronted with an extreme form of pervasive oppression and alienation confirms a psycholinguistic model of markers of depressive state, while exemplifying the psychological insight of the author in creating a realistic character.

Acknowledgements:

Authors express their sincere gratitude to Adjunct Professor Paul Cumming, School of Psychology and Counselling, Queensland University of Technology, Brisbane, Australia, for language review and critical reading of the manuscript.

Conflict of interest: None to declare.

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Clinical interpretation of linguistic data: Savelii Fursov, Daria Smirnova.

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Supplementary 1.

Winston's Diary texts used for psycholinguistic analysis (eBook No.: 0100021.txt Language: English. Date first posted: August 2001 Date most recently updated: August 2001)

Page 11.

“April 4th, 1984. Last night to the flicks. All war films. One very good one of a ship full of refugees being bombed somewhere in the Mediterranean. Audience much amused by shots of a great huge fat man trying to swim away with a helicopter after him, first you saw him wallowing along in the water like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank. then you saw a lifeboat full of children with a helicopter hovering over it. there was a middle-aged woman might have been a jewess sitting up in the bow with a little boy about three years old in her arms. little boy screaming with fright and hiding his head between her breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could keep the bullets off him. then the helicopter planted a 20 kilo bomb in among them terrific flash and the boat went all to matchwood. then there was a wonderful shot of a child's arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up and there was a lot of applause from the party seats but a woman down in the prole part of the house suddenly started kicking up a fuss and shouting they didnt oughter of showed it not in front of kids they didnt it aint right not in front of kids it aint until the police turned her turned her out i dont suppose anything happened to her nobody cares what the proles say typical prole reaction they never-“.

Page 19.

“DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER
DOWN WITH BIG BROTHER”.

Page 20.

“theyll shoot me i don't care theyll shoot me in the back of the neck i dont care down with big brother they always shoot you in the back of the neck i dont care down with big brother-“.

Supplementary 2.

Examples of the dialogues between Winston, Julia and O'Brien used for the semantic analysis (eBook No.: 0100021.txt
Language: English. Date first posted: August 2001 Date most recently updated: August 2001)

Pages 109-124.

Winston's statements:

"We're all right here?"

"Would you believe, that till this moment I didn't know what colour your eyes were?"

"Now that you've seen what I'm really like, can you still bear to look at me?"

"I'm thirty-nine years old. I've got a wife that I can't get rid of. I've got varicose veins. I've got five false teeth".

"I hated the sight of you," he said. "I wanted to rape you and then murder you afterwards. Two weeks ago I thought seriously of smashing your head in with a cobblestone. If you really want to know, I imagined that you had something to do with the Thought Police."

"Well, perhaps not exactly that. But from your general appearance - merely because you're young and fresh and healthy, you understand - I thought that probably -".

"Yes, something of that kind. A great many young girls are like that, you know."

"You are very young; you are ten or fifteen years younger than I am. What could you see to attract you in a man like me?"

"Listen. The more men you've had, the more I love you. Do you understand that?"

"I hate purity, I hate goodness! I don't want any virtue to exist anywhere. I want everyone to be corrupt to the bones."

"You like doing this? I don't mean simply me: I mean the thing in itself?"

"She was - do you know the Newspeak word GOODTHINK FUL? Meaning naturally orthodox, incapable of thinking a bad thought?"

"I could have stood it if it hadn't been for one thing, "She hated it, but nothing would make her stop doing it. She used to call it - but you'll never guess."

"Yes, dear, you would have. I would, if I'd been the same person then as I am now. Or perhaps I would - I'm not certain."

"Only because I prefer a positive to a negative. In this game that we're playing, we can't win. Some kinds of failure are better than other kinds, that's all."

"We are the dead... Not physically. Six months, a year - five years, conceivably. I am afraid of death. You are young, so presumably you're more afraid of it than I am. Obviously we shall put it off as long as we can. But it makes very little difference. So long as human beings stay human, death and life are the same thing."

Pages 105-125.

Julia's statements:

"Can you get Sunday afternoon off?"

"Then listen carefully. You'll have to remember this. Go to Paddington Station - "

"You turn left, then right, then left again. And the gate's got no top bar."

"About fifteen. You may have to wait. I'll get there by another way. Are you sure you remember everything?"

"Then get away from me as quick as you can."

"I didn't want to say anything in the lane; in case there's a mike hidden there. I don't suppose there is, but there could be. There's always the chance of one of those swine recognizing your voice. We're all right here."

"There's nothing big enough to hide a mike in. Besides, I've been here before."

"I couldn't care less."

"Never mind, dear. There's no hurry. We've got the whole afternoon. Isn't this a splendid hide-out? I found it when I got lost once on a community hike. If anyone was coming you could hear them a hundred metres away."

"Julia. I know yours. It's Winston - Winston Smith."

"I expect I'm better at finding things out than you are, dear. Tell me, what did you think of me before that day I gave you the note?"

"Not the Thought Police! You didn't honestly think that?"

"You thought I was a good Party member. Pure in word and deed. Banners, processions, slogans, games, community hikes all that stuff. And you thought that if I had a quarter of a chance I'd denounce you as a thought-criminal and get you killed off?"

"It's this bloody thing that does it,"

"Black market... actually I am that sort of girl, to look at. I'm good at games. I was a troop-leader in the Spies. I do voluntary work three evenings a week for the Junior Anti-Sex League. Hours and hours I've spent pasting their bloody rot all over London. I always carry one end of a banner in the processions. I always look cheerful and I never shirk anything. Always yell with the crowd, that's what I say. It's the only way to be safe."

"It was something in your face. I thought I'd take a chance. I'm good at spotting people who don't belong. As soon as I saw you I knew you were against THEM."

"Don't go out into the open. There might be someone watching. We're all right if we keep behind the boughs."

"That's right, there is a stream. It's at the edge of the next field, actually. There are fish in it, great big ones. You can watch them lying in the pools under the willow trees, waving their tails."

"Not here... 'Come back to the hide-out. It's safer."

"Not with those swine, no. But there's plenty that WOULD if they got half a chance. They're not so holy as they make out."

"Well then, I ought to suit you, dear. I'm corrupt to the bones."

"I adore it."

"We can come here once again,"

"And now I must go, I'm due back at nineteen-thirty. I've got to put in two hours for the Junior Anti-Sex League, handing out leaflets, or something. Isn't it bloody? Give me a brush-down, would you? Have I got any twigs in my hair? Are you sure? Then good-bye, my love, good-bye!"

"Oh, ghastly rubbish. They're boring, really. They only have six plots, but they swap them round a bit. Of course I was only on the kaleidoscopes. I was never in the Rewrite Squad. I'm not literary, dear - not even enough for that."

"They don't even like having married women there,"

"No, I didn't know the word, but I know the kind of person, right enough."

"I've been at school too, dear. Sex talks once a month for the over-sixteens. And in the Youth Movement. They rub it into you for years. I dare say it works in a lot of cases. But of course you can never tell; people are such hypocrites."

"When you make love you're using up energy; and afterwards you feel happy and don't give a damn for anything. They can't bear you to feel like that. They want you to be bursting with energy all the time. All this marching up and down and cheering and waving flags is simply sex gone sour. If you're happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot?"

"Why didn't you give her a good shove?"

"We're not dead yet,"

"Oh, rubbish! Which would you sooner sleep with, me or a skeleton? Don't you enjoy being alive? Don't you like feeling: This is me, this is my hand, this is my leg, I'm real, I'm solid, I'm alive! Don't you like THIS?"

"Then stop talking about dying. And now listen, dear, we've got to fix up about the next time we meet. We may as well go back to the place in the wood. We've given it a good long rest. But you must get there by a different way this time. I've got it all planned out. You take the train - but look, I'll draw it out for you."

Pages 144-242.

O'Brien statements:

"I had been hoping for an opportunity of talking to you, 'I was reading one of your Newspeak articles in 'The Times' the other day. You take a scholarly interest in Newspeak, I believe?"

"But you write it very elegantly, That is not only my own opinion. I was talking recently to a friend of yours who is certainly an expert. His name has slipped my memory for the moment."

"What I had really intended to say was that in your article I noticed you had used two words which have become obsolete. But they have only become so very recently. Have you seen the tenth edition of the Newspeak Dictionary?"

"The tenth edition is not due to appear for some months, I believe. But a few advance copies have been circulated. I have one myself. It might interest you to look at it, perhaps?"

"Some of the new developments are most ingenious. The reduction in the number of verbs - that is the point that will appeal to you, I think. Let me see, shall I send a messenger to you with the dictionary? But I am afraid I invariably forget anything of that kind. Perhaps you could pick it up at my flat at some time that suited you? Wait. Let me give you my address."

"I am usually at home in the evenings... If not, my servant will give you the dictionary."

"If you ever want to see me, this is where I can be found,"

"Martin is one of us... Bring the drinks over here, Martin. Put them on the round table. Have we enough chairs? Then we may as well sit down and talk in comfort. Bring a chair for yourself, Martin. This is business. You can stop being a servant for the next ten minutes."

"It is called wine," "You will have read about it in books, no doubt. Not much of it gets to the Outer Party, I am afraid." "I think it is fitting that we should begin by drinking a health. To our Leader: To Emmanuel Goldstein."

"Yes, there is such a person, and he is alive. Where, I do not know."

"No, it is real. The Brotherhood, we call it. You will never learn much more about the Brotherhood than that it exists and that you belong to it. I will come back to that presently."

"It is unwise even for members of the Inner Party to turn off the telescreen for more than half an hour. You ought not to have come here together, and you will have to leave separately. You, comrade" - he bowed his head to Julia - "will leave first. We have about twenty minutes at our disposal. You will understand that I must start by asking you certain questions. In general terms, what are you prepared to do?"

"You are prepared to give your lives?"

"To commit acts of sabotage which may cause the death of hundreds of innocent people?"

"To betray your country to foreign powers?"

"You are prepared to cheat, to forge, to blackmail, to corrupt the minds of children, to distribute habit-forming drugs, to encourage prostitution, to disseminate venereal diseases - to do anything which is likely to cause demoralization and weaken the power of the Party?"

"If, for example, it would somehow serve our interests to throw sulphuric acid in a child's face - are you prepared to do that?"

"You are prepared to lose your identity and live out the rest of your life as a waiter or a dock-worker?"

"You are prepared to commit suicide, if and when we order you to do so?"

"You are prepared, the two of you, to separate and never see one another again?"

"You did well to tell me," "It is necessary for us to know everything."

"Do you understand that even if he survives, it may be as a different person? We may be obliged to give him a new identity. His face, his movements, the shape of his hands, the colour of his hair - even his voice would be different. And you yourself might have become a different person. Our surgeons can alter people beyond recognition. Sometimes it is necessary. Sometimes we even amputate a limb."

"There is a Party slogan dealing with the control of the past, Repeat it, if you please."

"YOU have not controlled it. That is what has brought you here. You are here because you have failed in humility, in self-discipline. You would not make the act of submission which is the price of sanity. You preferred to be a lunatic, a minority of one. Only the disciplined mind can see reality, Winston. You believe that reality is something objective, external, existing in its own right. You also believe that the nature of reality is self-evident. When you delude yourself into thinking that you see something, you assume that everyone else sees the same thing as you. But I tell you, Winston, that reality is not external. Reality exists in the human mind, and nowhere else. Not in the individual mind, which can make mistakes, and in any case soon perishes: only in the mind of the Party, which is collective and immortal. Whatever the Party holds to be the truth, is truth. It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to relearn, Winston. It needs an act of self-destruction, an effort of the will. You must humble yourself before you can become sane."

"Sometimes, Winston. Sometimes they are five. Sometimes they are three. Sometimes they are all of them at once. You must try harder. It is not easy to become sane."

"The first thing for you to understand is that in this place there are no martyrdoms. You have read of the religious persecutions of the past. In the Middle Ages there was the Inquisition. It was a failure. It set out to eradicate heresy, and ended by perpetuating it. For every heretic it burned at the stake, thousands of others rose up. Why was that? Because the Inquisition killed its enemies in the open, and killed them while they were still unrepentant: in fact, it killed them because they were unrepentant. Men were dying because they would not abandon their true beliefs. Naturally all the glory belonged to the victim and all the shame to the Inquisitor who burned him. Later, in the twentieth century, there were the totalitarians, as they were called. There were the German Nazis and the Russian Communists. The Russians persecuted heresy more cruelly than the Inquisition had done. And they imagined that they had learned from the mistakes of the past; they knew, at any rate, that one must not make martyrs. Before they exposed their victims to public trial, they deliberately set themselves to destroy their dignity. They wore them down by torture and solitude until they were despicable, cringing wretches, confessing whatever was put into their mouths, covering themselves with abuse, accusing and sheltering behind one another, whimpering for mercy. And yet after only a few years the same thing had happened over again. The dead men had become martyrs and their degradation was forgotten. Once again, why was it? In the first place, because the confessions that they had made were obviously extorted and untrue. We do not make mistakes of that kind. All the confessions that are uttered here are true. We make them true. And above all we do not allow the dead to rise up against us. You must stop imagining that posterity will vindicate you, Winston. Posterity will never hear of you. You will be lifted clean out from the stream of history. We shall turn you into gas and pour you into the stratosphere. Nothing will remain of you, not a name in a register, not a memory in a living brain. You will be annihilated in the past as well as in the future. You will never have existed."

"Do not imagine that you will save yourself, Winston, however completely you surrender to us. No one who has once gone astray is ever spared. And even if we chose to let you live out the natural term of your life, still you would never escape from us. What happens to you here is forever. Understand that in advance. We shall crush you down to the point from which there is no coming back. Things will happen to you from which you could not recover, if you lived a thousand years. Never again will you be capable of ordinary human feeling. Everything will be dead inside you. Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves."

"As description, yes. The programme it sets forth is nonsense. The secret accumulation of knowledge - a gradual spread of enlightenment - ultimately a proletarian rebellion - the overthrow of the Party. You foresaw yourself that that was what it would say. It is all nonsense. The proletarians will never revolt, not in a thousand years or a million. They cannot. I do not have to tell you the reason: you know it already. If you have ever cherished any dreams of violent insurrection, you must abandon them. There is no way in which the Party can be overthrown. The rule of the Party is forever. Make that the starting-point of your thoughts."

"Now I will tell you the answer to my question. It is this. The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power. What pure power means you will understand presently. We are different from all the oligarchies of the past, in that we know what we are doing. All the others, even those who resembled ourselves, were cowards and hypocrites. The German Nazis and the Russian Communists came very close to us in their methods, but they never had the courage to recognize their own motives. They pretended, perhaps they even believed, that they had seized power unwillingly and for a limited time, and that just round the corner there lay a paradise where human beings would be free and equal. We are not like that. We know that no one ever seizes power with the

intention of relinquishing it. Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power. Now do you begin to understand me?"

"We are the priests of power,"

"God is power. But at present power is only a word so far as you are concerned. It is time for you to gather some idea of what power means. The first thing you must realize is that power is collective. The individual only has power in so far as he ceases to be an individual. You know the Party slogan: "Freedom is Slavery". Has it ever occurred to you that it is reversible? Slavery is freedom. Alone - free - the human being is always defeated. It must be so, because every human being is doomed to die, which is the greatest of all failures. But if he can make complete, utter submission, if he can escape from his identity, if he can merge himself in the Party so that he IS the Party, then he is all-powerful and immortal. The second thing for you to realize is that power is power over human beings. Over the body - but, above all, over the mind. Power over matter - external reality, as you would call it - is not important. Already our control over matter is absolute."

"Nonsense. The earth is as old as we are, no older. How could it be older? Nothing exists except through human consciousness."

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