

ORWELL'S 1984 AND FITZGIBBON'S WHEN THE KISSING HAD TO STOP

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Abstract

The aim of this work is to show some points in common of George Orwell's 1984 and (Robert Louis) Constantine (Lee-Dillon) Fitzgibbon's When the kissing had to stop. The development includes a comparison of both novels, and it is followed by some important remarks about similarities in structure, characters, and points of view.

Key-words: George Orwell; Constantine Fitzgibbon; 1984; When the kissing had to stop; Structure; Character; Point of view.

1. Introduction

“Power is not a mean, 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.” [1]

George Orwell's novel 1984 [2] is a great story whose purpose is not to describe the future, but to warn the present.

The book 1984 is divided into three parts followed by an appendix. Each part refers to the past, present and the future respectively, and the appendix contains the principles of **Newspeak**. Besides this, each part is divided into chapters, each one presenting relevant scenes of horror, love, and natural beauty of scenery.

Constantine Fitzgibbon's book When the kissing had to stop [3] is also a great story, but it is not so important in literary terms as 1984. When the kissing had to stop is divided into chapters, each one presenting relevant scenes of political agreement, treason, war, and love.

2. Nineteen eighty-four

George Orwell's world in 1984 is divided into three big states, which are always at war with one another: Oceania, Eurasia and Eastasia. The society of 1984 in Oceania, which is the most important state, is divided into three classes: the Inner Party (“the brain of the state” - the power - two per cent of the population), the Outer Party (“the hands of the state” - the other members who do the routine administration - fifteen per cent of the population) and the Proles (who are considered “the animals” - the rest of the population).

The Government in 1984, on the other hand, is formed by four Ministries: the Ministry of Truth (which concerns itself with news, entertainment, education, and the fine arts); the Ministry of Peace (which concerns itself with war); the Ministry of Love (which maintains law and order), and the Ministry of Plenty (which is responsible for economic affairs). The plot has three important moments: first, there is the moment in which Winston rebels against the system (Winston's secret meetings with Julia and his party - Brotherhood); second, there is Winston's love affair with Julia (their prison and room 101);

finally, there is Winston's final defeat (the process of torture and brainwashing to which Winston is submitted, and at the end, his submission to and love for Big Brother. The vocabulary has strange words, but there are five common words throughout the book: **thoughtcrime**, **unperson**, **newspeak**, **telescreen** and **doublethink**. The slogans of the Party are: **War is Peace**, **Freedom is Slavery** and **Ignorance is Strength**; however, its motto is just the opposite: **Peace is War**, **Slavery is Freedom** and **Strength is Ignorance**, because the **verb to be** [emphasis added] gives the idea of domination and shows the paradox - it is thus, merely a game of words, in which words are juxtaposed and may change position with no visible loss in meaning.

3. When the kissing had to stop

Constantine Fitzgibbon's book **When the kissing had to stop** is divided into three parts followed by an epilogue. Each part is divided into chapters, each one presenting relevant scenes of political agreement, treason, war, and love. The scenery involves three great powers: the United States of America, Great Britain and the Soviet Union. The form of Government is a mixture of Capitalism and Totalitarianism. The plot has three important moments: first, Lord Patrick's indecision and ambiguity - to be or not to be against the system (he is against the system up to his discovery: the Prime Minister was selling out his own country); second, the characters' relationship (their love affair); third, the characters' defeat. The Parties are: Labour and Anti-Nuclear Bomb, Liberal and Anti-Nuclear Bomb, and Conservative. The slogans are for Peace, Freedom and Decency and the vocabulary is basically about the current political names such as: OGPU, NKVD, RKK, NATO....

4. 1984 x When the kissing had to stop

Both books have points in common based on the structure: action; setting (place, scenery); time; language and plot. In order to understand the structure of a book, it is necessary to analyse the way the story is constructed because it is the most important aspect of the internal structure of a tale, novel, or romance.

The action is the story, the sequence of facts, that is, the intricacy of incidents. We see clearly that in both novels; the action is planned in segments that have the same structure. In both books the action moves through contrasting and specific settings: the fields, the station, the church, the streets, the bedroom, room 101 in **1984**; the park, the flat, the houses, the streets, the offices in **When the kissing had to stop**.

The time-scheme is very difficult to identify because they are either chronological (clock time) or psychological (inner time); the time-scheme is at the same time continuous and broken; there are also transition and juxtaposition from one time to another. The language is well-written and both writers have balance in their work because the vocabulary was carefully selected. [4]

The plot reveals events in their temporal and casual relationships: beginning, middle, and end; most of the time these relationships imply causality, mystery or plain interruptions which make the reading more interesting.

In **1984**, as well as in **When the kissing had to stop** the plot is very rich because it follows the same principles: **exposition** (initially the basic situation is defined); **foreshadowing** (details that hint at the direction the story will take, that is, a sentence or a word that shows us what is going to happen in the future; there is also the **suspense**); **conflict** or **dilemma** (the interplay of one force upon another: physical, intellectual, moral or emotional, e.g., external - society x individual - and, internal - duty x passion); **complication** (the preparation of the climax); **climax** (the rising action ends and the falling action begins); **moment of illumination** (the moment when the underlying is perceived, the simplicity in complication, order in confusion, mystery in revelation); **denouement** (the solution); **plausibility** (the story must be true itself), and **unity** (the balance of all elements). [5]

However, it is not only in the structure that we can find similarities. In **1984** there is a small group of characters formed by Winston Smith, Julia, O'Brien, Big Brother, Mr. Charrington and Emmanuel

Goldstein while in **When the kissing had to stop** the group is considerably larger: Patrick Clonard, Nora May, Felix Seligman, Antonia May, Moyra Beauçieu, Jack Beaulieu, Rupert Page-Gorman, Mark Vernon, Toddy.... In both **1984** and **When the kissing had to stop**, the characters keep close relationship to one another, as well as, to structure and plot. The structure is tripartite, a fact that may be proved by analysis of each part.

In **1984**, Winston Smith and Julia are the main characters. Both are protagonists who differ in personality because while Winston is a “round” [6] character, capable of provoking surprises, yet he is also full of doubts and self-divided; facts that are psychologically evident in the plot. Julia, on the other hand, is a “flat” [7] character, she does not change as the narrative progresses. Big Brother, O’Brien and Mr. Charrington are stereotypes who represent the Party, and antagonists in relation to Winston and Julia. Emmanuel Goldstein, in terms, is a central character, but as a character he wears a “mask” used as a bait by the Party to attract Winston. The other characters are considered irrelevant; they are, most of the case secondary. [5]

As to **When the kissing had to stop**, Patrick is like Winston, a “round” character because in the beginning Patrick is a polite member of England’s upper class who is only interested in luxuries and futilities; politics means nothing to him, up to the point in which the Prime Minister, Rupert Page-Gorman (the antagonist), sells out his own country; and then Patrick decides to save it in turn.

Besides all these aspects mentioned before, there is another point in common - the point of view - which is the way the narrator used to interpret the action and transmit it to the reader. Both **1984** and **When the kissing had to stop** have multiple points of view, that is: sometimes the narrator tells the story as if he were speaking to the reader; sometimes the narrator functions as a witness only according to events; sometimes the narrator seems to see everything and everybody; then he follows the characters to every place, he knows and analyses each character’s thoughts and actions; sometimes the narrator watches facts and tells only what he can see. Both novels have characteristics of multiple points of view, but the omniscient narrator is present more than the others.

5. Conclusion

The conclusion to be drawn is that, the point of view constitutes an important and special element in the structural point of a narrative. So, from the material available, like most writers, George Orwell was influenced by other authors; Fitzgibbon, (Robert Louis) Constantine (Lee Dillon) [8] was not an exception to this rule. In fact, he was influenced by George Orwell, and if we compare their work it is possible to prove that there are more similarities than differences between them.

6. Bibliography

[1] ORWELL, George. **Nineteen eighty-four**. England, Penguin Books, 1983, p. 212.

[2] ORWELL George. **Nineteen eighty-four**. England, Penguin books, 1983, 252p.

[3] FITZGIBBON, Constantine. **When the kissing had to stop**. Bantam Edition, New York, 1961, 230p.

[4] This theoretical part was adapted from: MOISÉS, Massaud. O romance.

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[5] This theoretical part was adapted from classnotes of the English Literature Course which has been used in 83-1 by UFPB Professor Maria Vilani de Sousa.

[6] Further details see FORSTER, Edward Morgan. **Aspects of the novel**. Harmondsworth, Penguin, 1968, pp.82-83.

[7] Further details see FORSTER, Edward Morgan. **Aspects of the novel**. Harmondsworth, Penguin, 1968, p.75.

[8] **The international who’s who**. 42ed., London, Europa Publications, 1978, p.524.