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The Impact of Media on Dystopian Society in George Orwell's Nineteen Eighty-Four

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تأثير الإعلام على المجتمع الديستوبي في رواية ١٩٨٤

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وزارة التربية والتعليم – الكلية التربوية المفتوحة – مركز ديالى للدراسات – قسم اللغة الإنجليزية

Abstract
This research focuses on how dystopian literature presents the idea that the media has an impact on society, as well as the media's role and the questions that influence public opinion and restrict and reshape societal ideas. This research takes George Orwell's novel 1984 as a prime example of the media's influence on society and of how authoritarian regimes use the media as an ideological tool to shape and control human thought, not for entertainment or to spread positive culture.**Keywords**: Media, cinema, slogan, regime, authority, dystopian.

الملخص
يركز هذا البحث على كيفية تقديم الأدب الديستوبي لفكرة تأثير الإعلام على المجتمع، بالإضافة إلى دور الإعلام والقضايا التي تؤثر على الرأي العام وتقيّد الأفكار المجتمعية وتعيد تشكيلها. يتخذ هذا البحث رواية ١٩٨٤ لجورج أورويل مثالًا رئيسيًا على تأثير الإعلام على المجتمع، وكيف تستخدم الأنظمة الاستبدادية الإعلام كأداة أيديولوجية لتغيير الفكر البشري والسيطرة عليه، لا للترفيه أو نشر ثقافة إيجابية.الكلمات المفتاحية: الإعلام، السينما، الشعار، النظام، السلطة، الديستوبيا

Introduction

Not all verbal expressions can be classified as literature. Rather, literature constitutes a distinct mode of expression through which individuals articulate their thoughts, emotions, and concerns in written forms such as prose, poetry, and novels. There exists a close and dynamic relationship between literature and language; cultural products are shaped and communicated through language, and they inevitably vary across different historical periods and geographical contexts. In this regard, literature functions as a mirror that reflects the author's experiences and worldview.In order to explore these problems, the current study will use textual analysis as the main methodology of research. Textual analysis helps the researcher analyze certain excerpts from the novel, including propaganda slogans and scenes as well as media representations used in the narrative that contain ideological meanings. In doing so, the research will explore the role of language, repetition, imagery, and symbolism in the formation of ideology and control mechanisms in Oceania.The elements of discourse analysis will also be employed during the research in order to analyze the political language as a means of power. By using propaganda discourse analysis of the Party, the researcher will prove how the author critically evaluates the use of media in authoritative regimes. Hence, textual analysis becomes a powerful tool in this regard.In this study, it is intended to analyze the representation by George Orwell of the role of the media as an effective tool for manipulation and ideological control in his novel 1984. In particular, it will be analyzed how propaganda phrases manipulate the truth and affect the consciousness of people living in a totalitarian state of Oceania. Moreover, the work will also discuss how different media activities, including the Two Minutes Hate and propaganda movies, can be regarded as psychological tools that are used to influence citizens' emotions

and make them faithful to the Party.The study of literary works enhances readers' ability to engage with ideas and realities that may be unfamiliar to them. From this perspective, language plays a crucial role in transmitting meanings, preserving cultural knowledge, and conveying messages across generations. Moreover, the interconnection between literature and society is undeniable, as literary texts often embody the economic, political, and social conditions of their time. Works of art, particularly novels, can illuminate aspects of human experience by portraying real-life situations in a more accessible and meaningful way. The themes explored in novels differ depending on the author's purpose, the expectations of readers, and the contextual circumstances surrounding the work. Consequently, a novel can be viewed as a window through which readers may observe and better understand a given society.The current research explores how media affects social thought and how it plays a crucial role in reshaping individuals' attitudes and behaviors. This research highlighted the dark side of the media and how the regimes exploit this mechanism for their own personal gain. For this reason, this research focuses on the novel Orwell's Nineteen Eighty-Four (commonly known as 1984), because In Nineteen Eighty-Four, the control of media is presented as a central instrument through which authoritarian regimes maintain power over society. The novel illustrates how those in authority manipulate information, restrict access to alternative viewpoints, and continuously reshape narratives in order to influence public perception. Through institutions such as the Ministry of Truth, the regime systematically alters historical records and disseminates propaganda, ensuring that citizens are exposed only to information that reinforces the ruling ideology. This process not only distorts reality but also undermines individuals' ability to think critically or question authority. More broadly, the novel reflects a general principle applicable to many regimes: by monopolizing media channels and controlling the flow of information, those in power can shape beliefs, manufacture consent, and suppress dissent. In this sense, media becomes not merely a tool of communication, but a powerful mechanism for controlling thought, memory, and ultimately, human behavior.

1. Voices of Authority: Media as a Tool of Control in Dystopian Fiction.

1.1. From Utopia to Dystopian Fiction

The term dystopia has gained notable cultural prominence in recent years, often appearing in popular and media discourse as a near synonym for Orwellian, a label derived from the works of George Orwell and commonly used to evoke visions of a disturbing or oppressive future. This overlap in usage is itself revealing, as it reflects a shift in how the word functions. When John Stuart Mill first used the expression "dystopians" in the 1860s, he did so primarily as a satirical and critical term rather than as a descriptive category. After remaining relatively rare for nearly a century, the word gradually came to designate a literary genre. More recently, however, dystopia has come to signify any set of conditions markedly worse than those of either the past or present, whether imagined in fiction or observed in reality. In many contexts, the term is deliberately chosen to describe situations that seem unreal or exaggerated because they are, as Mill remarked, "too bad to be practicable," yet are nevertheless beginning to materialize in actual social and political life. (stock, p, 17)The current research explores the literary genre of 'dystopian literature' and analyzes the novel 1984 and how the media has played a significant role in reshaping citizens' thoughts. These works reflect societies' experiences and hardships under authoritarian governments. Before understanding the concept of dystopia, one needs to understand utopia first. Utopia is a concept introduced by Sir Thomas More (1477–1535) in Utopia, published in 1516. He presents an imagined society designed as a model of perfection. Then he describes a community organized around shared moral values and rational laws, where citizens live peacefully and cooperate for the common good. In this ideal state, justice and truth guide public life, love and mutual respect shape social relations, and everyone enjoys safety and stability. Political power is distributed fairly rather than concentrated, ensuring equality among citizens, while the economy is structured to benefit society as a whole rather than a privileged few. Overall, More's vision is not just a fantasy city but a philosophical blueprint showing how a society might function if guided by reason, virtue, and collective welfare (Navrátil, 2008, p. 8). According to the American Heritage Dictionary, the word "dystopia" is linguistically derived from "utopia." Some critics, such as Frederick Jameson, prefer to use the word "anti-utopia" instead of "dystopia" since the word.Dystopia can be seen as the opposite or darker counterpart of utopia. It is defined as an imagined place or society in which living conditions are extremely poor and shaped by suffering, deprivation, persecution, or fear (Kaplan, 2016, p. 13). From this perspective, dystopia represents a fictional world where people experience the harshest possible existence. Such societies are typically marked by misery, poverty, economic hardship, violence, and oppression carried out under the authority of a dominant government. For this reason, dystopian literature is often interpreted as a critique of social and political realities, especially those influenced by authoritarian rule.From another angle, dystopia clearly contrasts with utopia in both structure and purpose. In dystopian settings, governments employ various strategies—such as propaganda, surveillance, and advanced technology—to control their populations.

Totalitarian regimes rely on these coercive tools to shape citizens' thinking and maintain complete dominance. According to Babaee and Singh, dystopia functions not only as a literary genre but also as a critical method aimed at revealing how authorities manipulate societies to fulfill political objectives, particularly in the twentieth and twenty-first centuries (Babaee & Singh, 2015, p. 65).

1.2 Stages of Media Development over Time

Communication plays a fundamental role in sustaining and transmitting culture, spreading knowledge, providing entertainment, imagining possibilities, and inspiring action. Since the time of early human ancestors, humans have relied on communication skills to adapt to challenging environments and expand across the globe. This capacity enabled them to exchange information about resources, enhance collective safety, and express social relationships within and between groups. Researchers in archaeology and anthropology suggest that early forms of signs, signals, and spoken language emerged from the human need to preserve memory and share knowledge—conditions essential for survival. Communication also underpins social and political organization and shapes both personal and collective identities. These functions, present since the earliest stages of human interaction, have been intensified by the rise of mass communication systems and their related processes.In modern societies, the media functions as a powerful tool of communication that extends these roles on a global scale. Print and electronic media—such as newspapers, magazines, radio, television, and the Internet—strongly influence social, cultural, economic, and political life. With technological innovations such as satellites and digital networks, media now have the capacity to transmit messages worldwide instantly, making them one of the most significant instruments for connecting people, shaping opinions, and distributing information across contemporary civilization.The twentieth century, in particular, witnessed major historical events that reshaped the world. The Second World War, for example, deeply influenced people's psychology while also accelerating technological progress. These developments increased governments' ability to monitor and influence citizens after the war. Under such conditions, many writers shifted away from depicting ideal utopian societies founded on justice and perfection. Instead, they drew inspiration from real-world suffering and instability, using literature to portray harsh realities and criticize contemporary conditions. As these troubling circumstances intensified, dystopian literature grew more appealing to readers than utopian writing.According to that, the media is considered one of the most important tools used by the authorities to control the masses and their opinion. So, it's important to understand the origine of media and how it has an effect on people and their consciousness.Most people think the term media is widespread at the end of the 20th century, in contrast, McLuhan has another opinion on this case, he urges the Etymology that comes from the Latin *medius.*"Definitions of the modern medium, derived from the Latin for "middle, centre, midst, intermediate course, intermediary," are broken into two categories" (p, xi). That means the term has linguistic meaning that refers to something that plays the role of a link between two things. In the same context, McLuhan mentions another definition for the media, he says, "something that is intermediate between two degrees, amounts, qualities, or classes," and (2) "a person or thing which acts as an intermediary." (p, xi). In contrast, Ph.D. Schade, Johannes, defines medium from a religious perspective, he says, " One whose organism is sensitive to the vibrations from the spirit world, and through whose effectiveness intelligences in that world can transmit messages and produce the phenomena of spiritualism" (p570). That means the term medium refers to the person who can come into contact with another world by his supernatural power. according to Johannes, the medium represents a massager between the sky and the earth. According to the two definitions, the media represent the nerve of conveying information between people, even if this knowledge is true or false. The professor of media, Syvertsen, mentions that the danger of media to the collective consciousness of society is not new , but has existed since ancient time. She explains that public resistance to media is not new but has existed since the earliest forms of communication. From ancient times, critics have worried that new media would harm morality, knowledge, and social order. For example, as described by Plato, the philosopher Socrates argued that writing could weaken memory and reduce true understanding because written words cannot respond or engage in dialogue. Over time, similar concerns appeared whenever new media forms emerged. (Syvertsen, 2017, p 17). In addition, Syvertsen mentions the bad side of media in her book *"Media Resistance*" represented by printing or cinema. She said, when printing spread in Europe, it enabled the circulation of ideas beyond the control of religious authorities. While it helped education and access to knowledge, it also raised fears about heresy, leading institutions such as the Church to ban certain books and create lists of prohibited texts. Later, as novels became popular, critics considered them vulgar and morally dangerous, worrying that readers might imitate fictional characters or lose themselves in fantasy. The success of Johann Wolfgang von Goethe's The Sorrows of Young Werther, which portrays suicide, intensified fears that literature could encourage harmful behavior.(Syvertsen, 2017, p 18). Furthermore, Syvertsen shows how institutions such as churches, schools,

universities, and so on have a crucial role in reshaping society's thoughts when exploited by the government to dominate its authority. Moreover, Leavis points out that cinema sparked even stronger opposition. because, Many believed films could directly influence behavior, they presented vivid visual experiences. For instance, Movies were accused of encouraging crime, immoral relationships, and unhealthy habits. Moreover, some critics even used medical metaphors, influenced by figures such as Sigmund Freud and Josef Breuer, claiming that audiences were hypnotized by films and lost self-control. Therefore, this kind of media can be used as a hidden weapon to control the masses; for this reason, some critics called media the soft power.

In response to the cinema's illusions of reality, new medical metaphors, involving psychiatry and mind control, became part of the vocabulary of resistance. Austrian psychiatrists Josef Breuer and Sigmund Freud had introduced hypnosis as a treatment for hysteria in the 1890s and hypnosis later became a metaphor for media effects. Cinema allegedly led to "surrender, under conditions of hypnotic receptivity, to the cheapest emotional appeals" Syvertsen, 2017, p 21).

In addition, some scholars note that politicians use the media to exploit society, spreading fake news and misleading it. For instance, public attention to "fake news" increased significantly after the 2016 United States presidential election; the phenomenon itself is not new. Historically, it appeared under different terms depending on the period. During the World Wars, it was commonly described as "disinformation," while in the era of the Spanish–American War it was referred to as "freak journalism" or "yellow journalism." Its origins date back to the late nineteenth century (Campbell, 2001; Crain, 2017). Yellow journalism was characterized by the publication of sensationalized stories that lacked credible evidence and were often factually inaccurate, largely driven by commercial motives (Samuel, 2016). In his critique, Yarros (1922) portrayed yellow journalism as a blatant and harmful form of fabrication, criticizing its disregard for decency, balance, and ethical standards in the pursuit of profit (p. 410). According to that Fake news exerts profound effects on society at multiple levels. It undermines public trust in media institutions and governmental authorities by blurring the distinction between verified information and fabricated content. As trust erodes, citizens may become skeptical not only of unreliable sources but also of legitimate journalism, thereby weakening the informational foundation necessary for democratic participation. Furthermore, fake news contributes to political polarization by reinforcing pre-existing biases and intensifying ideological divisions. Through repeated exposure to misleading narratives, individuals may become more entrenched in their viewpoints, reducing the possibility of constructive dialogue. The spread of misinformation also facilitates the manipulation of public opinion, particularly during critical political events such as elections, where distorted information can shape perceptions and influence decision-making. In addition, false reports related to health, security, or social groups may generate fear, moral panic, or social hostility, thereby threatening social cohesion. In contemporary digital environments, where information circulates rapidly and widely, the societal impact of fake news is amplified, highlighting the urgent need for critical thinking and media literacy.The Canadian philosopher Marshall McLuhan points out considerable debate surrounding his theory of mass communication. He argued that the media control people's lives and influence their thoughts and actions. McLuhan conceptualized media not merely as channels that transmit information but as powerful forces that shape human perception and social organization. In his well-known formulation, "the medium is the message," McLuhan argued that the real significance of any medium lies in the changes it introduces to patterns of thought, communication, and social interaction rather than in the specific content it carries. He distinguished between a broad understanding of media—encompassing any tool or system that extends human capabilities—and a narrower definition referring to conventional communication technologies. According to McLuhan, each new medium restructures social life by altering how individuals perceive time, space, and knowledge. Consequently, media technologies act as key drivers of historical and societal transformation, influencing human habits of thinking and shaping the development of different forms of social organization. (Li, 2024).McLuhan introduced the concept of "hot" and "cold" media to explain how different communication technologies influence audience engagement. Although he did not provide a strict definition, the distinction is generally based on the amount of information a medium provides and the level of participation required from the audience. He introduces the cold media, which deliver relatively limited or low-definition information, which encourages active involvement from the audience. Because such media are less detailed, receivers must use imagination and multiple senses to interpret the message. Examples given by McLuhan include television, telephone communication, spoken language, and manuscripts. These media invite participation and interpretation, thereby stimulating greater cognitive engagement. In contrast, hot media present highly detailed and clear information, allowing audiences to understand the message with minimal effort

or participation. Media such as books, newspapers, radio, photographs, and film were categorized by McLuhan as hot because they primarily engage a single sense and provide a more complete representation of information. As a result, audiences tend to consume these messages more passively. (Li, 2024).Through this distinction, McLuhan emphasized that different media shape audience perception and responses in distinct ways. While the classification itself has been debated and criticized for inconsistencies, it highlights an important idea: communication technologies influence how people interpret information, participate in media experiences, and ultimately form opinions and behavioral responses.The relationship between media and propaganda is best understood as mutually dependent and deeply intertwined. Media provide the channels through which information is produced, circulated, and consumed, while propaganda uses those same channels to influence how that information is perceived and interpreted. In this sense, media act as the vehicle, and propaganda represents a strategic use of that vehicle to shape public opinion, beliefs, and behavior. On one level, propaganda depends on the media for its existence. Without newspapers, television, radio, or digital platforms, it would be extremely difficult to reach large audiences or create a shared narrative. Throughout history—from World War I to the Cold War—states and institutions have relied on media systems to spread messages that justify policies, mobilize populations, and construct images of allies and enemies. The media give propaganda visibility, speed, and legitimacy, especially when the information appears to come from credible journalistic sources.Propaganda relies heavily on the use of stark contrasts as one of its most effective stylistic strategies. By presenting reality through binary oppositions—such as good versus evil, order versus chaos, or civilization versus barbarism—it intensifies emotional responses while simultaneously guiding audience sympathies in a predetermined direction. This reduction of complexity into simplified dichotomies is particularly effective in times of crisis or war, when individuals are more inclined to seek clear and immediate explanations. In such contexts, propaganda constructs an image of the enemy as wholly malevolent, while portraying one's own cause as unquestionably just, thereby fostering unity and collective identification with national or ideological symbols.The effectiveness of propaganda is further amplified during periods of uncertainty, where emotional mobilization becomes essential. Hatred, in particular, serves as a powerful unifying force. Since individuals cannot sustain prolonged states of intense commitment or sacrifice, propagandists channel frustration and anxiety toward a designated external enemy. This process involves attributing societal or personal hardships to an identifiable "other," thus providing a convenient outlet for discontent. As shared hatred fosters cohesion, it becomes one of the most potent emotional mechanisms for maintaining group solidarity and reinforcing collective purpose. A central component of this process is the use of stereotypes, which function as simplified and standardized representations of particular groups. As Walter Lippmann argued, such stereotypes often replace direct knowledge with pre-constructed images shaped by myths and assumptions. These representations allow individuals to navigate complex social realities with minimal cognitive effort. Expanding on this idea, Jacques Ellul emphasized that propaganda strategically selects and activates those stereotypes that are most easily mobilized and most effective in achieving its objectives. In this sense, propaganda does not encourage independent thought; rather, it provides ready-made interpretations in the form of slogans, labels, and symbolic imagery. The construction of the "enemy" is fundamental to propaganda, serving both as a target of hostility and as a scapegoat for internal difficulties. This enemy may be external, as in wartime contexts, or internal, representing groups within society perceived as threats. Over time, these representations draw upon deeply rooted cultural myths and historical prejudices, reinforcing their credibility and emotional resonance. The distinction between internal and external enemies may also blur, further intensifying social divisions. (Ribeiro & Zelizer, 2025)In addition, propaganda frequently employs atrocity narratives to dehumanize the enemy and justify hostility. Once responsibility for conflict has been assigned, the enemy is depicted as cruel, barbaric, and morally inferior. This technique was particularly evident during World War I, where all sides utilized such narratives to mobilize public opinion. These representations served multiple purposes: they intensified hatred toward the enemy, legitimized one's own cause, encouraged support from neutral parties, and strengthened alliances. By reinforcing pre-existing stereotypes, atrocity propaganda contributed to the entrenchment of hostile perceptions that extended beyond the immediate context of the conflict.In broader terms, propaganda plays a significant role in reshaping public consciousness by influencing both emotional and cognitive processes. It simplifies complex realities into accessible narratives, manipulates emotional responses to override critical reasoning, and constructs collective identities through shared beliefs and antagonisms. By repeatedly disseminating selective representations and interpretations, propaganda normalizes particular viewpoints and embeds them within the social fabric. Consequently, individuals often internalize these constructed realities, perceiving them as natural or self-evident. Through this continuous process of framing, repetition, and

emotional appeal, propaganda not only shapes opinions but also redefines how individuals interpret the world around them.

2. The Role of Media Development in Shaping Mechanisms of Control in Orwell's *1984*.

In George Orwell's 1984, technological advancement serves as the primary instrument for societal transformation and systemic subjugation. By monopolizing both the means of production and the channels of mass communication, the regime leverages technology to reinforce its dominance. This infrastructure facilitates the psychological and behavioral conditioning of the regime, effectively eroding individual autonomy. Through the omnipresent surveillance and broadcasting of telescreens, the state automates thought and expression, rendering critical inquiry, independent judgment, and private discourse obsolete. Consequently, media and technology function not as tools for information, but as sophisticated mechanisms for the systematic reconstruction of public opinion and the total control of collective consciousness. For example, Tomaz Iršič claims, "The media in Nineteen Eighty-Four is merely used as a propaganda tool for the party, spouting its ideology to the party members and producing trashy infotainment for the proles" (Iršič, 2016, p.73). In this sense, the media plays an essential role in reshaping public opinion by broadcasting programs that are in harmony with the government's requirements to control and limit public thinking. Thus, the media machine is an ideological device that relies on contentment in achieving a political goal. therefore, governments seek to exert domination over every media institution to win the outer and inner public agreements.For instance, one of the media tools used by the party to control citizens' thoughts is the Two-Minute Hate, which is conducted daily for all party members. Two minutes of hate are done through screens to display the Party's enemies. The party uses a big screen like a cinema uses to show some photos for the audience. The writer describes two minutes of hatred, which is shown to the party members as portrayed, "the next moment a hideous, grinding speech, as of some monstrous machine running without oil, burst from the big telescreen at the end of the room…. The Hate had started" (Orwell,2000, p. 5). In this regard, the ruling class harnesses modern technology to shape false consciousness, manipulating emotions to stir up anger and misdirected hostility. By manufacturing an atmosphere of revenge and hatred against the wrong targets, they divert attention away from their own responsibility. In this way, the media becomes a tool for controlling the masses and conditioning how people think and feel.In Oceania, the Party works relentlessly to control how people think and feel. One of their most powerful tools is the daily ritual known as the "Two Minutes Hate." During this program, citizens are forced to watch images of Emmanuel Goldstein, the Party's supposed enemy, whose face has become a symbol of dissent—even though he was condemned to death so long ago that no one truly remembers him. Alongside his image, the Party flashes triumphant scenes of military victories, stirring up anger and channeling people's emotions toward the enemies it chooses. The ritual isn't just about hatred; it's about shaping loyalty, fear, and obedience by manipulating the crowd's emotions every single day, as portrayed In a lucid moment, Winston found that he was shouting with the others and kicking his heel violently against the rung of his chair. The horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in (Orwell, 2000, p.6).From another point of view, the researcher Sarah Ahmed points out how the psychological effects of media played an essential role in directing hatred towards others. As portrayed, "psychological disposition comes from within a psyche and then moves out to others; the hate works to align individual and collective bodies through the same intensity of its attachments (p.345). She wants to say how the media has a dark side on societies by uniting the public opinion for the regimes' interests. In the *1984* novel, The Party can direct coercion from Big Brother to Goldstein to ensure its control over individuals. Furthermore, the media, as a psychological contributor, has a profound and rapid impact on individuals and societies. It reshapes consciousness and behavioral patterns through layered messages, amplified sensationalism, and added effects. These influences contribute to increased levels of anxiety, worry, and depression, as well as tendencies toward violence and the reinforcement of negative stereotypes. However, the media can be used positively as an effective tool for raising psychological awareness and modifying social behaviors. for instance, the Party successfully transfers cultural hatred from one person to another through screen. When the protagonist Winston shared party hate moments in the auditorium, he saw a girl screaming to express her anger at the traitor. It is portrayed as "It was even possible, at moments, to switch one's hatred this way or that way by a voluntary act… Winston succeeded in transferring his hatred from the face on the screen to the dark-haired girl behind him" (Orwell, 2000, p. 8). In this sense, Winston unconsciously transfers his hatred from the screen to the girl. Thus, the Inner Party uses this technique by deluding that he is conscious of doing something, but actually, he is unconscious.Moreover, the ruling party used one of the media outlets that has an indirect influence on society, which is the cinemas. The ruling regime used cinema not for entertainment, to get rid of boredom or for pleasure, but rather used it to broadcast its ideologies through watching films of a revolutionary nature to ensure the

growth of such ideas in the minds of viewers. That means the media is used as an ideological weapon to reshape the thoughts of society for the regime's interest. for example, "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 shouting with laughter when he sink[s]" (Orwell, 2000, p. 4). This quotation highlights how the Party manipulates public emotions through cinema, turning violence and death into entertainment to suppress revolutionary impulses. By repeatedly showing scenes of brutality, the regime normalizes cruelty, making audiences laugh at suffering rather than feel empathy. This conditioning ensures that people accept oppression willingly, as their emotions are reshaped to align with the Party's ideology. That means the media plays a central role in this process, shaping perception, reinforcing conformity, and transforming propaganda into pleasure. Over time, audiences internalize these messages, allowing the ruling class to maintain control not through force, but by molding minds and emotions into compliance.Propaganda and media have a strong relationship; one complements the other. The relationship between propaganda and media is symbiotic, characterized by the use of mass communication channels as conduits for the strategic dissemination of ideologically charged information. Media platforms serve as the structural infrastructure through which propaganda is packaged and amplified, often leveraging agenda-setting functions to shape public perception and manipulate consensus. Consequently, the efficacy of propaganda is fundamentally contingent upon its integration into media frameworks, which provide the legitimacy and reach necessary to transform narrow political narratives into dominant social discourse. For this reason, the writer Orwell used some symbolism in the novel in 1948 to convey the ideology of the regime. Furthermore, Hummell and Huntress added another perspective to the relationship between media and propaganda; "we live our lives surrounded by propaganda; we create enormous amounts of it ourselves, and we form most of all of our cherished beliefs with its aid" (Hummell & Huntress, 1959, as cited in Heinen,1983, p.42). In this sense, Propaganda functions as a hidden architect of the self, subtly molding our personalities, values, and religious outlooks until they reflect the ideologies it promotes. In the modern era, the media acts as the primary engine for this process; by constantly filtering the information we consume, media platforms transform these ideologies into the "new normal," making it increasingly difficult to tell where our own authentic identity ends and the influence of mass messaging begins.The writer added how the Party used slogans and posters in the media, The ruling Party in Oceania uses propaganda to control citizens' actions and thinking. For example, the Party uses posters of a large man with a shoulder width of more than a meter, aged between forty and fifty, with a black mustache. The quote on the poster goes as "The Big Brother Is Watching You." As portrayed, "The black moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own" (Orwell, 2000, p.1). In this sense, slogans and posters played an essential role in reshaping thoughts and played a citizen by seeding the seeds of caution and fear were sown in the hearts of citizens, with the belief that the regime was everywhere and that it monitored their every move and action. This demonstrates how the regime exploited the media in the most egregious was to consolidate its grip on power.

Conclusion

This research shows that media can go far beyond simply sharing information—it can quietly shape the way people think, especially when it is controlled by those in power. This idea becomes very clear in Nineteen Eighty-Four by George Orwell, where the media is used as a tool to influence not just opinions, but reality itself. The repeated slogans like "War is Peace" and "Ignorance is Strength" may sound strange at first, but their constant repetition makes them feel normal over time. People begin to accept ideas without questioning them, even when they are clearly contradictory.The novel also shows how the media can control emotions, not just thoughts. The "Two Minutes Hate," for example, forces people to watch disturbing images and react with anger at the same time every day. This shared experience creates a sense of unity, but it is built on fear and manipulation rather than genuine connection. In a similar way, films and public broadcasts in the story are designed to push certain messages and keep people focused on what the Party wants them to see, rather than encouraging independent thinking.What makes this kind of control so effective is how ordinary it becomes. People are not always aware that they are being influenced, because these messages are part of their everyday lives. Over time, this can weaken their ability to think critically or question authority. For this reason, the research highlights how important it is to stay aware of the media we consume. By asking questions and looking at different perspectives, individuals can better protect their own thoughts and avoid being easily controlled, whether in fiction or in real life.

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