

## Objective Correlative in George Orwell's *Nineteen Eighty-Four*: Winston's Varicose Ulcer

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### Abstract

*On the cusp of the mid-twentieth century, specifically in 1949, the world witnessed an unparalleled literary novel, *Nineteen Eighty-Four*, embodying the scourge of totalitarian dictatorships and anticipating postmodernism despite its distance from postmodern narrative techniques. Orwell's literary gem imbued with the hallmarks of modernism is distinguished by that it is infused with a pattern of characters, chains of events, actions, images, and objects that articulate the emotions of characters by presenting rather than describing the convoluted association and intricate interaction of emotions, or by what T. S. Eliot proposes in his essay "Hamlet and His Problems," namely, the objective correlative. One of the most notable objects embodying the objective correlative in Orwell's novel *Nineteen Eighty-Four* is Winston's varicose ulcer, not to mention the accompanying degrees of pain and the ulcer's shape. This article aims to investigate the objective correlative from a theoretical point of view. Moreover, it addresses how Winston's varicose ulcer, its accompanying pain, and its shape systematically represent Winston's rebellious emotions. George Orwell's embodiment of the varicose ulcer in his novel significantly contributes to the portrayal of Winston's rebellious emotions and motives by providing a remarkable composite of emotional and sensory stimuli, which are congruous with the objective correlative involving the expression of emotions through definite objects to portray them vividly, precisely, and complexly. The findings suggest that there is a close relationship between Winston's rebellious emotions and motives and the objective correlative in a way that would provide a unified experience of the novel.*

**Keywords:** Objective Correlative, *Nineteen Eighty-Four*, Winston's Varicose Ulcer, George Orwell, T. S. Eliot

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## 1. Introduction

George Orwell's eminent literary novel *Nineteen Eighty-Four*, which embodies the scourge of totalitarian dictatorships and anticipates postmodernism despite its distance from postmodern narrative techniques, is considered one of the most prominent literary works depicting the essence of totalitarianism and its dangers. It also features a pattern of characters, chains of events, actions, images, and objects that articulate the emotions of characters by presenting and demonstrating rather than describing the convoluted association and intricate interaction of emotions, or by what T. S. Eliot proposes in his essay "Hamlet and His Problems," namely, the objective correlative. In Orwell's novel, one of the most notable objects embodying the objective correlative is Winston's varicose ulcer, its degrees of pain, and its changing shapes.

In order to understand the complex relationship between Winston's varicose ulcer, its degrees of pain and its changing shapes, this article highlights the complex relationship between Winston's varicose ulcer above his ankle and his rebellious tendencies. It also sheds light on the link between past memories, pursuit of truth, as well as the emergence of pain associated with the varicose ulcer. Moreover, this article emphasizes on how Winston's varicose ulcer serves as a perpetual harbinger to the Party's attempts to distort the truth and falsify it. Furthermore, the article points out that there is a close correlation between the degree of pain caused by Winston's varicose veins and the degree of rebellion that Winston achieves. The more rebellious Winston and his thoughts are, the more pain Winston feels.

The article also traces the stages of evolution that occurred in Winston's varicose ulcer during his life, starting with a general description of varicose ulcer and the pain resulting from them, passing through the stages of itching, throbbing, then flaming, and ending with the disappearance of varicose ulcer and pain and every single detail related to them with the disappearance of the rebellious spirit that Winston has owned. The article also demonstrates that the degrees of rebellion and pain that Winston reaches have crossed the boundaries of consciousness in a way that shows that the rebellion has reached the level of the subconscious. Studying the close relationship between Winston's varicose ulcer and his rebellious mentality is significant, since it alerts the reader to the need to reconsider Winston's varicose ulcer not as a feature of his body, but as an embodiment of a mental state whose reactions are reflected in a physical form.

Forms of rebellion associated with the pain of varicose ulcer include the process of invoking ideas in favour of a coup against the Internal Party politics such as the potentiality of a revolution by the Proles against Big Brother, writing in the diary, meeting Julia, refraining from attending party activities, trying to explore oneself and truth, clinging to principles while being tortured, diving in the shadows of the subconscious in an attempt to search for something related to the past, and joining the new Brotherhood.

## 2. Literature Review

Occupying a prominent place in the history of modern poetry and criticism, T. S. Eliot's objective correlative theory, similar to other controversial theories, has been, typically, a subject of debate and controversy than comprehension. The term "objective correlative" first appeared in Eliot's essay (1919) "Hamlet and His Problems," in which he critically examines *Hamlet*. Thus, the term is quintessentially modernist. Puzzled and disquieted by the "artistic failure" (as perceived by Eliot) of the play *Hamlet*, Eliot maintains that Shakespeare's play *Hamlet* has failed in objectifying Hamlet's emotions and ascertains

that it lacks the objective correlative, which is, according to Eliot, essential to articulating feelings by virtue of “a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked” (1967, p. 100). Eliot also attributes that failure to that Hamlet is burdened with “bafflement at the absence of objective equivalent to his feelings” and repressed emotions (1967, p. 101). In other words, the lack of the objective correlative demonstrates that Hamlet’s intense emotions “exceeded the facts” of the play, including his mother and uncle (Eliot, 1967, p. 100). Notably, the term “objective correlative” was originally coined by Washington Allston (1779-1843) and used by other poets and critics.

The objective correlative follows in the footsteps of the Imagist movement, which, in contrast to the traditions of Romantic and Victorian poetry, which relies heavily on the use of language full of embellishment and necessary and extraneous, superfluous details, and which also necessitates the employment of discursive language to express feelings, embraces free verse, emphasizes direct and economical language, and is distinguished by its conciseness. The objective correlative and the imagist pattern of thought are recapitulated and expounded by the Austrian-British philosopher Ludwig Wittgenstein remarking, “Everything that can be thought at all can be thought clearly” and “everything that can be said can be said clearly” (Wittgenstein, 1961, as cited in Bennett & Royle, 2015).

Like Ezra Pound and William Carlos, Eliot was an Imagist who comported with the Symbolist movement in terms of the employment of discursive language, since the convoluted association of emotions and their intricate interaction, according to the Imagists, could hardly be expressed and even dramatized by employing discursiveness in writing literary works. Instead, the Imagists adhered to their modernist traditions, emphasizing that the deliverance of emotional content and the transmission of feelings and experiences are best achieved when they are, rather than described or represented, exquisitely presented and embodied by authors. Similarly, such presentation and embodiment of emotions and experiences are particularly relevant for the objective correlative. Thus, the Imagists, such as Ezra Pound and T. S. Eliot, tended to convey feelings through concrete objects rather than abstract ideas.

Joshi claims that the objective correlative and symbols can be perceived as different sides of the same coin, since their objective is “to evoke or connote an idea or emotion,” and that the objective correlative is an “extension of symbols — an extension of the idea contained or inherent in symbolism” (2016, p. 52). However, there is a significant correlation between both the objective correlative and symbol. Whereas the latter is utilized as a conventional representation of a thought, relationship, or feeling, the former, objective correlative, is depicted as a presentation of thoughts, feelings, and relationships using concrete methods. Moreover, the function of symbols relies on the representation of “different things at different times,” while the use of correlative relies on “their having the same common denominator” (Brown, 1973, p. 9). That is, the feeling, thought, or meaning that an author represents or embodies in each correlative should be as consistent as any other

correlative employed by authors and poets. Since the objective correlative deals with concrete objects as a means of expressing characters' emotions and conveying their feelings that lie within the psyche, Winston's varicose ulcer, which is employed as an external fact or object, expresses the psyche of and presents the inner rebellious emotions of Winston in George Orwell's *Nineteen Eighty-Four*.

Throughout the novel *Nineteen Eighty-Four*, Winston Smith, the Oceanian anti-hero who works in the Ministry of Truth, suffers primarily from his varicose ulcer, which significantly presents his inner rebellious thoughts. It is remarkable that the expression 'varicose ulcer' is mentioned eight times in the entire novel from its beginning to its end in various situations expressing an interesting situation, whereas 'varicose veins' is mentioned only twice. The mention of 'varicose veins' throughout the novel and associating it with Winston's state of mind as it accompanied the reader in the three chapters of the novel is not a mere coincidence, but rather cultivates a significance to the mind of every reader who commiserate with Winston on his suffering and internal struggle since the very beginning of the first chapter of the novel.

### **3. The Varicose Ulcer and Rebellion**

Winston's "varicose ulcer above his right ankle" evokes emotions of rebellion and suffering in the reader (Orwell, 2021, p. 3). Such emotions are attached to both the reader and Winston in equal measure. Interestingly, Winston feels the pain of varicose ulcer whenever the thought of rebelling against the laws and constitution of the Big Brother's Inner Party crosses his mind, or whenever he does something that would undermine the internal security of the Party. Before his varicose ulcer began "itching unbearably," Winston had been preparing to translate and transfer the monologue that has haunted his life for many years on paper for a few weeks. However, he is faint-hearted when it comes to writing even a single letter, just as he "dared not scratch it [his ankle]," since "if he did so it always became inflamed" (Orwell, 2021, p. 11).

It is clear that Winston's attempts to express his rebellious ideas, his endless struggle with the interminable monologue, and his repeated courageous attempts to write even a single letter on paper are all closely correlated with the onset of pain caused by varicose ulcer and his need to scratch the source of pain. In any case, his not daring to scratch the varicose ulcer seems no less important than his not daring to write even a single letter of the subversive, forbidden practices that have been constantly on his mind in recent years. Such practices include questioning the existence of the Party, rebelling against the Big Brother, and pondering the idea of overthrowing the throne of Big Brother and Ingsoc by attempting to join a secret organization or what is called the new Brotherhood.

Moreover, it is noticeable that in the turbulent atmosphere in which Winston tries to write on a piece of paper, he is primarily cognizant of nothing but "the blankness of the page in front of him, the itching of the skin above his ankle, the blaring of the music, and a slight booziness caused by the gin" (Orwell, 2021, p. 11). Whereas the blaring of the music mirrors the blaring noise of the telescreen that resembles nothing but the Big Brother's media

apparatus and his Inner Party, one of the major side effects of the gin, which is a product offered by the Big Brother's Party to those working for the Inner Party, is a slight booziness.

Most significantly, while the blankness of the page is a result of Winston's nauseating fear and severe anxiety at the potentiality of being exposed by the telescreen, the unbearable itching of Winston's skin is interestingly correlated with the blankness of the page. Whenever his mind conjures up rebellious thoughts, the pain caused by the varicose ulcer appears as if it were a harbinger calling attention to the need to retreat from any thought tainted with treacherous intentions that would lead off into doom. This results in a feeling of fear and excessive anxiety that are inherent in Winston's state of mind. In other words, Winston panics when he picks up his pen and thinks of writing a single letter that embodies his thoughts, translating the monologue fraught with vivid calamities and dangers into a written discourse bearing permanency. Thus, Winston's constant panic contributes substantially to curbing his ability to write, leaving him speechless and incapable of writing to the point that the papers before him are left blank. Simply put, the blankness, booziness, blaring of music and the itching skin are an infusion of senses that are evoked and demonstrated to readers rather than stated to them.

#### **4. The Varicose Ulcer and Past Memories**

Similarly, the itching of the varicose ulcer reappears when Winston, while sleeping, dreams of the past memories of his mother and of nostalgia, invasively diving into the buried memories of his childhood. Moreover, he dreams of a dark-haired girl whose defiant gesture, with its grace and carelessness seems to "annihilate a whole culture, a whole system of thought, as though Big Brother and the Party and the Thought Police could all be swept into nothingness by a single splendid movement of the arm" (Orwell, 2021, p. 39). The feeling that Winston has for that dark-haired girl suggests things that cannot be achieved in the reality imposed by the Party. Among these are libido and the desire to spend time with the opposite sex. The pursuit of libido is a violation of Party regulations. Thus, the appearance of pain as soon as Winston wakes up from the dream is a supportive sign of his rebellion, whose momentum reaches the stage of the subconscious. As sexual desires in Oceania are repressed and recalling the past and writing about it in a diary are forbidden, Winston finds that such a dream reflects his gathered courage and fervent desire to prove that his conformity to the Party is torn asunder. Thus, such dreams about childhood, the past and sexual desires are considered rebellious thoughts that Winston is incapable of achieving in his real life. It was not just about Winston's dream, but rather that Winston is mired in rebellious thoughts that he is unable to implement as a result of their ominous consequences.

Interestingly, one of the factors threatening the Inner Party's structure is the people's discovery of truth or their attempts to reach it by various means, including memories, historical and literary books. Therefore, the Party strives to control everything, including the past, present and even future. Achieving this goal requires the elimination of any historical books and literary books reminding people of their past days, especially the new generations of people. Another attempt to achieve this objective is to control the citizens' memories and past. The absence of memory leads to the absence of past. Thus, the Party becomes able to

manipulate the history as deemed necessary. By doing so, the Party continues to consolidate its hold on the present, since the past is in its grasp and citizens believe in whatever the Party dictates to them. The elimination of historical and literary books is acquainted with the “memory holes” that are used to destroy any documents or photographs related to the past. Memory is the most significant constituent in Oceania. Controlling memory by creating a blurry link between reality and the past means an eternal continuity of the Party's entity and its strict beliefs.

The internalization of feelings of rebellion blatantly reflects the nature of Winston's rebellious mind-set, which transcends the stage of consciousness and reaches the subconscious. That Winston wakes up after those earlier dreams “with the word ‘Shakespeare’ on his lips” indicates a profound state he has reached in his life (Orwell, 2021, p. 39). That the word ‘Shakespeare’ stuck on his lips may, in one way or another, signify a translation of the rebellious ideas and monologues that haunt his mind throughout his miserable life. It is interesting that the word ‘Shakespeare’ may describe both the greatness and immortality of the character ‘Shakespeare’ and his close connection with the profound poetic language that embodies the suffering of a man at all social, political, and cultural levels. Shakespeare addressed issues in his poems and plays that are immortal, to say the least, in contrast to *Newspeak*, a language proposed by the Party and aims to diminish thinking, stifle linguistic creativity, and strip language from every notion or idea that might arouse suspicion, and whose ideal is “to embody orthodoxy in such a way that it would be impossible to think otherwise, to create a kind of angelic holy will not even capable of transgression” (Yeo, 2010, p. 60). Apparently, the itching of the varicose ulcer is preceded by dreams about the past, depiction of sexual desire, and the word ‘Shakespeare’ on the lips (alluding to Shakespeare’s poetic and profound language), all of which violate the laws of Oceania and are prohibited by the Inner Party and Big Brother.

## **5. The Varicose Ulcer as a Harbinger**

As the varicose ulcer correlates with the rebellious mind-set of Winston, the itching of the varicose ulcer does not only reflect Winston’s rebellion, but also plays an essential role in warning Winston against the falsification of truth imposed by the Inner Party. One day, Winston was pondering deeply the possibility of the Proles revolting against the Inner Party, which regards them as animals, pinning his hopes on the Proles and writing in his diary, “*If there is hope, it lies in the proles*” (Orwell, 2021, p. 89). However, his expectations and hopes were presently unfulfilled, when he remembered that he heard “a tremendous shout of hundreds of women’s voices,” “accusing the stall keeper of favouritism and of having more saucepans somewhere in reserve” (Orwell, 2021, p. 89). Meanwhile, Winston was thinking that such a tremendous shout stemmed from rebels against the Party, he, however, discovered that it stemmed from nothing but a trivia. Apparently, the activity of writing such rebellious thoughts in the diary, which is outlawed, mirrors a rebel against the system, namely Winston Smith. Shortly thereafter, the itching of the varicose ulcer was followed by the activity of copying a passage from “a copy of a children’s history textbook” borrowed from Mrs. Parsons. Interestingly, the passage copied by Winston describes the old days before the “glorious Revolution” (Orwell, 2021, pp. 92–93). It appears that the itching of the varicose

ulcer serves as a regular warning for the implausible details of the children book elaborating on the pre-revolutionary times. Obviously, the activity of expressing rebellious thoughts in the diary and writing down dubious details about the past harmonizes with the fact that the varicose ulcer of Winston itches.

## **6. The Changing Shape of Varicose Ulcer and Rebellion**

With the rapid pace of events in the novel and the development of the stages of rebellion in which Winston lives in aloof from everyone, his varicose ulcer deviates and transcends the stage of itching to reach the stage of throbbing. It is clearly noticeable that the escalation of pain caused by the varicose ulcer coincides with the rising degree of rebellion of Winston, who walks “several kilometres over pavements” and who wilfully abstains from attending the Community Centre sessions, which involve tedious activities, lectures, fatiguing games, and “the creaking camaraderie oiled by gin,” for the second time in 3 weeks (Orwell, 2021, p. 104). Refraining from attending Party-organized meetings and instead wandering over the pavements for a long period of time is nothing short of an attempt to find an outlet and emphasize one’s eccentricity and individuality, or of an organized rebellion against the Party. The Party strives to organize such activities in frequent stages every week and harnesses all the necessary possibilities to drain the energies of the external Party members and direct them towards such seemingly social activities.

Winston’s refusal to attend the activities organized by the Inner Party and his use of his energies to roam the roads demonstrates his reactions based on premeditated intentions and a feeling of permanent and prolonged resentment. Thus, the pain of the varicose ulcer increases and pulsates steadily. It serves as a constant warning, embodying the magnitude of the seriousness of what Winston is doing. Notably, the presentation of the varicose ulcer’s pain by the employment of the word ‘throbbing’ suggests an unceasingly beating sensation and that the pain is comparable to heart palpitations or heartbeats. Accordingly, the throbbing pain could present Winston’s rebellious sense and also reflect the extent of his boldness, contrary to his nature at the beginning of the novel when he did not dare to write a single letter in his diary. Obviously, attentive readers are able to discern the degree of pain, its correlation with Winston’s rebellious sense, and the timing of the pain’s onset.

Remarkably, in the middle of the novel, the varicose ulcer from which Winston had long suffered is no longer a source of pain to him, and the coughing habit that accompanied him no longer occurs at all. In addition, Winston abandons the habit of drinking gin and many other habits. All this is attributed to his acquaintance with Julia and his meeting her in the attic above Mr. Charrington’s shop, where he hides and evades the Thought Police. Despite the fact that Mr. Charrington turns out to be affiliated with Thought Police, the attic above his shop is the only refuge and sanctuary from the Thought Police for Winston, the only ample space where he finds his solace and freedom, and an intimate place where telescreens, baring of music, mass morning exercises (Physical Jerks), exhaustion, and boredom have no room. Thus, Winston’s feeling safe and not anticipating any physical or emotional hurt while being with his beloved Julia and meeting her in a place that, despite its narrowness, is close to his heart like home improves Winston’s quality of life and positively affects his decisions.

Accordingly, his coughing stops during his time with Julia, and he makes a decision to abandon drinking gin.

It is clear that when Winston's varicose ulcer is mentioned while Winston is in the attic, there is no mention of rebellious thoughts or negative feelings that might disturb Winston's peace. Instead, euphoria, warmth, and security permeate the entire atmosphere of the room. Some critics, however, would refute the claim that the pain of varicose ulcer is associated with rebellious ideas by claiming that the idea of Winston and Julia meeting in a forbidden place is itself rebellious. It is evident that the plan to meet Julia in the attic six or seven times in a month is not a coincidence, but a pre-planned rebellious idea. However, the reason for the absence of pain and the subduing of the pain caused by the varicose ulcer can be attributed to Winston's abandonment of drinking gin for a period of time sufficient to reorganize the blood circulation. As is commonly known, varicose ulcer is a disease caused by weak blood circulation in the limbs, and drinking gin or alcohol increases the heart rate. The incensement of heart rate, thus, causes the blood to be pumped through the veins much faster than usual. Accordingly, when one quits drinking alcohol, the heart rate regulates, the rapid blood flow to the extremities decreases, and thus the pain subsides.

It is noticeable that Winston has gained more weight during the same period in which the pain caused by varicose ulcer subsided than before. This, if anything, suggests a contradiction. Gaining extra weight places extra pressure on the veins, and thus the pain increases exponentially. This explains that the pain caused by the varicose ulcer is only an indication of something far cry from the problems and ailments of the body, but rather an embodiment of the permanent suffering that represents poor services and scarcity experienced by all the inhabitants of Oceania. As a result, the varicose ulcer above Winston's ankle suggests to the reader that the illness afflicting Winston is nothing more than an embodiment of an emotional, intellectual, perceptual, and subconscious state of mind that passes through several stages, and whose pain presents either a warning of danger or an indication of an inevitable rebellious idea.

Perhaps what distinguishes the varicose ulcer is that the pain not only progresses through a series of stages a result of Winston's rebellious mind-set, but also changes according to the degree of danger surrounding him. The pain caused by the varicose ulcer begins with an itch at the beginning of the novel, then turns into a throbbing pain, and later the pain in his ankle becomes "an inflamed mass with flakes of skin peeling off it" due to the excruciating physical torture to which Winston is subjected (Orwell, 2021, p. 342). Regardless of the fact that the brutal torture methods to which Winston was subjected in the prison cells of the Inner Party are the main reason for the transformation of the varicose ulcer into an inflamed mass, the inflamed mass above the ankle illustrates the severity of the torture and the eruption of the pertinent situation.

The inflamed mass reflects the climax of events in the novel as Winston is tortured in an attempt to call him to confess all his thought crimes for the sake of purifying and brainwashing him to become blindly obedient to the Party. The transformation of the ulcer



into an inflamed mass during the culmination of events indicates, if anything, the intensification of the conflict between the Party's decision to purge Winston and the latter's adherence to his rebellious positions. There is no doubt that the emaciation of Winston's body caused by the struggle between the Party's attempts to purify Winston and the latter's resistance to all attempts plays a major role in the détente of the crisis, since Winston's cognizance of the emaciation of his body and the pain stemming from his physical torture lead him indirectly to psychological torture, which represents his most terrifying fears. Winston's acquiescence to the Party's demands is reflected in the change in the shape of the inflamed mass, as demonstrated in the following paragraph.

Winston's varicose ulcer is mentioned for the last time in the novel and is a remarkable reflection of détente. It marks the end of the chain of rebellious ideas that have always accompanied Winston throughout the novel from the very beginning of the first page to the scene of his acquiescence at the end of the novel. After the success of O'Brien, who is distinguished by having the "air of a doctor, a teacher, even a priest, anxious to explain and persuade rather than to punish," in subjugating and brainwashing Winston, it is evident that the Party embarks upon nourishing Winston's health and body by offering him special food with the aim of restoring him to his full physical and mental strength (Orwell, 2021, p. 310). Before the final stage of psychological torture is prepared and Winston is led to Room 101, Winston receives proper treatment, which includes replacing his teeth, providing him with food for three meals every 24 hours, and most importantly, providing a "soothing ointment" as a treatment for his varicose ulcer (Orwell, 2021, p. 346). Perhaps this soothing ointment is a source of soothing the spark of rebellion that has long haunted O'Brien and the Inner Party's apparatus. If there is a connection between the varicose ulcer, its accompanying pain, and rebellious thoughts, the soothing ointment offered by the Party could also be a cure or an aesthetic for the rebellion. This is supported by O'Brien's statement that Winston is "a difficult case," that "everyone is cured sooner or later" (Orwell, 2021, p. 345), and that his illness will also be cured (referring to Winston's rebellious ideology and acts of sabotage, as the Party claims).

It is noteworthy that despite illness and the precarious life in Oceania, the words 'cure,' 'cured,' and 'uncured' are mentioned only four times in the entire novel, and they, notably, are all mentioned during Winston's torture scene and brainwashing sessions. In light of this, it is obvious that the treatment of the varicose ulcer coincides with Winston's treatment of his rebellious ideas, and this leads the reader to wonder about the uncanny connection between varicose ulcer and each rebellious thought that accompanies Winston throughout the novel. Accordingly, every rebellious thought espoused by Winston throughout the novel is bound up with the agonizing pain of the varicose ulcer. Moreover, every change in a crime, according to the Party, Winston commits corresponds to a change in either the form or degree of pain caused by the varicose ulcer.

O'Brien and the Ministry employ agonizing torture techniques while torturing Winston both physically and psychologically. The physical torture methods are not aimed at obtaining confessions regarding his secret meetings with Julia or other minor crimes. Rather,

they are aimed at completely controlling his body and preventing him from thinking secretly or openly. As for the psychological torture methods, their goal is to instil fear in Winston and isolate him from his rebellious ideas that are inimical to the Party ideology. What distinguishes both the psychological and physical methods of torture is that they are aimed at achieving one goal, denying Winston the ability to write or think, as they are closely related; writing comes as a process resulting from thinking, awareness and perception. The impact of the torture to which Winston is subjected at the Ministry is clearly expressed when O'Brien declares that he has succeeded in eradicating Winston's pride, subduing his existence, humiliating him, stripping him of all human qualities, if any, leading him to the utmost levels of decadence, and making him believe that he has betrayed everyone.

The pre-torture phase in Room 101 consisted of providing Winston's body with proper food, clean clothes, and soothing ointment. The soothing ointment could be interpreted here as the secret behind the Party's control over Winston's body. The varicose ulcer soothed with the ointment is an integral part of Winston's rebellious nature, which is epidemic to O'Brien and the Ministry, and the process of healing it begins by controlling first the body and later the mind. After being exposed to his greatest fear, rats, Winston is found to be completely incapable of thinking or even writing what his rebellious mind has dictated to him. When Winston is physically and psychologically defeated, it is announced that a new man succumbing to the dictates of Party leaders like O'Brien has been born. Moreover, the end of the pain of varicose ulcer perfectly coincides with the end of Winston, both physically and intellectually. Thus, later, after his release from prison, there is no mention of pain or even any details about the varicose ulcer.

Significantly, 'varicose veins' is mentioned twice in the novel. However, their appearance does not portray any subversive thoughts and does not bear any relevance to rebellious plans or even pain. Rather, the details surrounding the 'varicose veins' are mentioned only for the purpose of description. They may evoke nothing but the feeling of sheer incredulity. When Winston meets Julia in a secluded spot in the countryside, he introduces himself and tells Julia about his age, his wife whom he can hardly get rid of, his false teeth, and the varicose veins. Perhaps the justification for Winston's mentioning his faults in such an intimate encounter lies in his feelings of sheer incredulity, his suspicion that a beautiful young girl has a desire for someone who is many years older than her, that "her youth and prettiness had frightened him," and that "he was too much used to living without women" (Orwell, 2021, p. 151). In contrast, when someone describes themselves as having personal flaws, including varicose veins, this may indicate feelings of shame, self-reproach, and even discomfiture. Similarly, 'varicose veins' is mentioned again while Winston and Julia are in Mr. Charrington's attic. The description of varicose veins is associated with Winston's feeling ashamed of his body when he undresses. The false teeth, varicose ulcer, Winston's wife, and his age (thirty-nine) that Winston mentions obviously constitute a smorgasbord of emotions that are presented to readers rather than explicitly stated, namely feelings of shame and scepticism.

As the Inner Party aims to annihilate the signs of rebellion by controlling the body, it can be inferred that the emaciation of Winston's body, rebellion, and the varicose ulcer are associated to each other throughout Winston's life: before meeting Julia, after meeting Julia, during the interrogation at the Ministry, and after being released from prison. Before meeting Julia, Winston's body was rather emaciated due to the Party's policy of deliberately not providing the necessities of life and intent on sustaining the scarcity of resources in order to control people's minds by dominating their bodies and offering them "a metal pannikin of pinkish-grey stew, a hunk of bread, a cube of cheese, a mug of milkless Victory Coffee, and one saccharine tablet" (Orwell, 2021, p. 64). Meanwhile, Winston's rebellious mind-set is primitive, devoid of sufficient courage, and lacks self-confidence. In addition to that, his varicose ulcer is itchy. After getting acquainted with Julia, Winston is nourished physically, emotionally, mentally, and spiritually. Meanwhile, Winston excels at being at the peak of rebellion, owning himself and his individuality, and maintaining his identity. Furthermore, his varicose ulcer has subsided. During the interrogation at the Ministry, the emaciation of Winston's body has become clearly visible. Simultaneously, as the absence of pain occurs after stopping the interrogation for a few days, Winston seems "to have lost the power of intellectual effort" and starts having joyful dreams (Orwell, 2021, p. 347). Likewise, after being nourished due to his physical emaciation, Winston eradicates the idea of struggling against O'Brien and the Party, declaring his submission to all what the Party dictates to him, including "FREEDOM IS SLAVERY," "IGNORANCE IS STRENGTH" (Orwell, 2021, p. 131), and "TWO AND TWO MAKE FIVE" (Orwell, 2021, p. 349). However, he "had hoped to keep the inner heart inviolate" (Orwell, 2021, p. 353). Significantly, Winston, here, is considerably drained both physically and mentally. Concurrently, the varicose ulcer is almost non-existent. In the period after Winston's release from prison, Winston proves to be selfless, and the varicose ulcer has been terminated. This is attributed to that Winston and his individualistic features are anaesthetized by love for Big Brother and the Party. Thus, his body and mind have been fully controlled and eradicated.

The absence of pain resulting from the varicose ulcer is considered a controversial issue. It is necessitated that pain is "considered an immediately conscious sensation" (Gligorov, 2008, p. 27). That is, one knows pain in an incorrigible way, and "these features qualify pain as a paradigmatic mental phenomenon" (Gligorov, 2008, p. 27). The perception of pain is attributed to the "coordinated activation of multiple brain areas" called "pain matrix" (Garcia-Larrea & Bastuji, 2018). A nociceptive matrix features "regions receiving input from ascending nociceptive systems, and ensures the bodily characteristics of physical pain" (Garcia-Larrea & Bastuji, 2018). In view of the foregoing, considering what Syme, a scholar working on the *Eleventh Edition of the Dictionary of Newspeak*, elaborates on Orthodoxy seems reasonable. Syme explains that orthodoxy is the absence of thinking, "not needing to think," and "unconsciousness" (Orwell, 2021, p. 68). Had Syme's words are taken into account, this means that Winston's inability to think of rebelling against the Inner Party again after his release from prison is closely related to his state of unconsciousness, and thus the absence of his pain indicates the absence of his rebellious consciousness.

## 7. Conclusions

In conclusion, Winston's personality, his rebellious mind-set, his political and social orientations, his choices, his preferences, his views, and his attitudes, which cultivate Winston's mind-set, are clearly reflected in his body, his varicose ulcer, and the changes surrounding them, including the pain and the shape of the varicose ulcer. Sometimes the varicose ulcer constitutes a warning before and during Winston's rebellious activities, such as writing in the diary, meeting Julia, and contemplating a coup against the Party through the proles, and other times the degree of pain caused by the varicose ulcer and its fluctuating shape as a mirror reflecting the degree of hazard of the rebellious thoughts or actions. Thus, there is a significant correlation between Winston's body and varicose ulcer on the one hand, and Winston's mentality and rebellious thoughts on the other. This relationship is further reinforced by T. S. Eliot's Objective Correlative. What is remarkable is that the varicose ulcer, which is part of Winston's physical entity, manages to elicit significant feelings in the reader. Exploring such a correlation opens the door wide to discovering the relationships between chains of events or objects and further emotions aroused in readers.

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