

OLYMPIADS SCHOOL/GRADE 10 ENGLISH/HOMEWORK 12**NAME (FIRST AND LAST):**_____ **GRADE:**_____**DAY/TIME/TEACHER:**_____**Read these Spark Notes summaries of Book 2, Chapters 1, 2, and 3 of George Orwell's *1984*.****Chapter 1**

At work one morning, Winston walks toward the men's room and notices the dark-haired girl with her arm in a sling. She falls, and when Winston helps her up, she passes him a note that reads "I love you." Winston tries desperately to figure out the note's meaning. He has long suspected that the dark-haired girl is a political spy monitoring his behavior, but now she claims to love him. Before Winston can fully comprehend this development, Parsons interrupts him with talk about his preparations for Hate Week. The note from the dark-haired girl makes Winston feel a sudden, powerful desire to live.

After several days of nervous tension during which he does not speak to her, Winston manages to sit at the same lunchroom table as the girl. They look down as they converse to avoid being noticed, and plan a meeting in Victory Square where they will be able to hide from the telescreens amid the movement of the crowds. They meet in the square and witness a convoy of Eurasian prisoners being tormented by a venomous crowd. The girl gives Winston directions to a place where they can have their tryst, instructing him to take a train from Paddington Station to the countryside. They manage to hold hands briefly.

Chapter 2

Executing their plan, Winston and the girl meet in the country. Though he has no idea what to expect, Winston no longer believes that the dark-haired girl is a spy. He worries that there might be microphones hidden in the bushes, but feels reassured by the dark-haired girl's evident experience. She tells him that her name is Julia, and tears off her Junior Anti-Sex League sash. Winston becomes aroused when they move into the woods, and they make love; the experience is nearly identical to the passionate sexual encounter about which Winston has dreamed. Afterward, Winston asks Julia if she has done this before, and she replies that she has—scores of times. Thrilled, he tells her that the more men she has been with, the more he loves her, since it means that more Party members are committing crimes.

Chapter 3

The next morning, Julia makes the practical preparations for their return to London, and she and Winston head back to their normal lives. Over the coming weeks, they arrange several brief meetings in the city. At a rendezvous in a ruined church, Julia tells Winston about living in a hostel with thirty other girls, and about her first illicit sexual encounter. Unlike Winston, Julia is not interested in widespread rebellion; she simply likes outwitting the party and enjoying herself. She explains to Winston that the Party prohibits sex in order to channel the sexual frustration of the citizenry into fervent opposition to Party enemies and impassioned worship of Big Brother.

Winston tells Julia about a walk he once took with his ex-wife Katherine, during which he thought about pushing her off of a cliff. He says that it would not have mattered whether he pushed her or not, because it is impossible to win against the forces of oppression that govern their lives.

SHORT ANSWERS (Please respond in complete sentences.)**About Book 2, Chapter 1**

1. What is a common accident in the Fiction Department?

2. What is written in the scrap of paper?

3. What activities does Winston take part in at the Community Centre?

4. Why is it feasible to meet in Victory Square in spite of the many telescreens there?

5. What is the appointed time to meet in Victory Square?

6. What is Winston astonished by in the way the woman outlines the route?

About Book 2, Chapter 2

1. What does Julia do to the sash of Junior Anti-Sex League?

2. What does Julia offer to Winston, and where did she get it from?

3. What about Julia's language astonishes Winston?

About Book 2, Chapter 3

1. How does Julia's manner change when she wakes up?

2. Where else do Julia and Winston make love in May?

3. What does "talking by instalments" mean?

4. How many hours in Winston's working week? Is Julia's working week longer or shorter?

5. What has Julia induced Winston to do?

6. How old is Julia, and where does she live?

7. What is an "infallible mark of [Julia's] good reputation"?

8. What is the theory about all the Pornosec workers being women?

9. Who was *goodthinkful*? _____

10. "With Julia, everything came back to her own _____."

11. "The _____ impulse was dangerous to the Party, and the Party had turned it to account."

Selection 1, from Book 2 Chapter 3 of Orwell's 1984

She began to enlarge upon the subject. With Julia, everything came back to her own sexuality. As soon as this was touched upon in any way she was capable of great acuteness. Unlike Winston, she had grasped the inner meaning of the Party's sexual puritanism. It was not merely that the sex instinct created a world of its own which was outside the Party's control and which therefore had to be destroyed if possible. What was more important was that sexual privation induced hysteria, which was desirable because it could be transformed into war-fever and leader-worship. The way she put it was:

'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?'

That was very true, he thought. There was a direct intimate connection between chastity and political orthodoxy. For how could the fear, the hatred, and the lunatic credulity which the Party needed in its members be kept at the right pitch, except by bottling down some powerful instinct and using it as a driving force? The sex impulse was dangerous to the Party, and the Party had turned it to account. They had played a similar trick with the instinct of parenthood. The family could not actually be abolished, and, indeed, people were encouraged to be fond of their children, in almost the old-fashioned way. The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately.

Selection 2, from Book 2 Chapter 3 of Orwell's 1984

He felt her shoulders give a wriggle of dissent. She always contradicted him when he said anything of this kind. She would not accept it as a law of nature that the individual is always defeated. In a way she realized that she herself was doomed, that sooner or later the Thought Police would catch her and kill her, but with another part of her mind she believed that it was somehow possible to construct a secret world in which you could live as you chose. All you needed was luck and cunning and boldness. She did not understand that there was no such thing as happiness, that the only victory lay in the far future, long after you were dead, that from the moment of declaring war on the Party it was better to think of yourself as a corpse.

'We are the dead,' he said.

'We're not dead yet,' said Julia prosaically.

'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.'

'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*?'

She twisted herself round and pressed her bosom against him. He could feel her breasts, ripe yet firm, through her overalls. Her body seemed to be pouring some of its youth and vigour into his.

'Yes, I like that,' he said.

'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.'

And in her practical way she scraped together a small square of dust, and with a twig from a pigeon's nest began drawing a map on the floor.

Selection 3 (an article that emphasizes Orwell's sexism in the portrayal of Julia in 1984)

Adapted from <http://www.theatlantic.com/entertainment/archive/2014/01/kristen-stewart-is-right-em-1984-em-is-kind-of-an-epic-love-story/283251/>

KRISTEN STEWART IS RIGHT: 1984 IS KIND OF AN EPIC LOVE STORY

The actress's claims have horrified Orwell devotees, but if the book's romantic plot isn't convincing, it's only because the dystopian classic itself is flawed.

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Kristen Stewart is going to be starring in a film version of 1984 titled *Equals*. In an interview, she described the narrative as "a love story of epic, epic, epic proportion." So, George Orwell was not, it turns out, writing a bitter denunciation of totalitarianism. He was writing that least respected of literary genres, a romance novel.

CJ Ciaramella at *The Federalist* expressed the bitter horror of Orwell-philes everywhere at this coming Hollywood lovey-dovey desecration of the great man's work. He disparages Stewart for her role as "a semi-sentient mannequin in *Twilight*," and goes on to explain that 1984 is not a love story of any sort. On the contrary, the book in his view "argues quite convincingly that the state can deny the humanity of everyone."

Orwell is, of course, famous for linking totalitarianism to the denial of history and objective reality: "Freedom is the freedom to say that two plus two equals four." But, as Stewart suggests, the bulk of the novel, and the main content of Winston's betrayal, is not an exercise in mathematics, but rather the romance plot.

It is when Julia first passes Winston a note saying, "I love you" that his half-formed rebellion takes concrete shape and form. The couple's first sexual encounter is specifically described as "a blow struck against the Party ... a political act." It isn't math or history that strikes that blow, but love. "If they could make me stop loving you, that would be the real betrayal," Winston says. To which Julia replies, "They can't do that ... It's the one thing they can't do." Even if you read that as doomed, it's still a fairly romantic bit of dialogue, insisting as it does on the existence of love "in a world where," as Stewart says, "love really doesn't exist anymore."

Orwell is able to imagine newspeak and Big Brother and the chief torturer O'Brien with great power, but when he comes to portraying Julia, he flails. She's thoughtless, primitive, interested only in things of the body rather than the mind — "only a rebel from the waist downwards," as Winston calls her. We never really learn why, or feel why, she loves the older, not particularly attractive Winston. We merely know she does because she says so and because, as soon as they meet in private, she starts calling him "dear." She's just a stereotypical Manic Pixie Dream Girl who's part of Winston's story, not the other way around.

Selection 4 (Wikipedia entry on the Manic Pixie Dream Girl, adapted)

Manic Pixie Dream Girl (MPDG) is a stock character type in films. Film critic Nathan Rabin, who coined the term after observing Kirsten Dunst's character in *Elizabethtown* (2005), describes the MPDG as "that bubbly, shallow cinematic creature that exists solely in the fevered imaginations of sensitive writer-directors to teach broodingly soulful young men to embrace life and its infinite mysteries and adventures." MPDGs are said to help their men without pursuing their own happiness, and such characters never grow up; thus, their men never grow up.

The "Manic Pixie Dream Girl" has been compared to another stock character, the "Magical Negro," a black character who seems to exist only to provide spiritual or mystical help to the white savior protagonist. In both cases, the stock character has no discernible inner life, and usually only exists to provide the protagonist some important life lessons.

Criticism and debate

In an interview with *Vulture*, the entertainment section of *New York*, about her film *Ruby Sparks*, actress and screenwriter Zoe Kazan criticized the term as reductive, diminutive, and misogynistic. She disagreed that Hepburn's character in *Bringing Up Baby* is a MPDG: "I think that to lump together all individual, original quirky women under that rubric is to erase all difference."

In a December 2012 video, AllMovie critic Cammila Collar embraced the term as an effective description of one-dimensional female characters who only seek the happiness of the male protagonist, and who do not deal with any complex issues of their own. The pejorative use of the term, then, is mainly directed at writers who do not give these female characters more to do than bolster the spirits of their male partners.

In December 2012, *Slate*'s Aisha Harris posited that "critiques of the MPDG may have become more common than the archetype itself," suggesting that filmmakers had been forced to become "self-aware about such characters" in the years since Rabin's coining of the phrase and that the trope had largely disappeared from film.

In July 2013, Kat Stoeffel, for *The Cut*, argued that the term itself had become sexist, citing her opinion that "it was levied, criminally at Diane Keaton in *Annie Hall* and

Zoëy Deschanel, the actual person. *How could a real person's defining trait be a lack of interior life?"*

Similar sentiments were elucidated by Monika Bartyzel for *The Week* in April of 2013, who wrote "this once-useful piece of critical shorthand has devolved into laziness and sexism." Bartyzel argues that "[The term] 'Manic Pixie Dream Girl' was useful when it commented on the superficiality of female characterizations in male dominated journeys, but it has since devolved into a pejorative way to deride unique women in fiction and reality."

Refer back to the selections in the previous pages to help you answer the questions below. Feel free to use evidence/examples from other parts of the novel. Try to fill up all the lines provided. Try to sound as coherent and analytical as you can. Structure your responses whenever possible, beginning with a point (topic sentence), followed by a discussion of evidence/examples/details that support your point, and then ending with a clincher sentence.

Selection 1

Summarize Julia's views about politics and sexuality.

Selection 1 and 2

What effect does Julia's presence have on Winston?

Selection 4

Why is the use of the term, Manic Pixie Dream Girl (MPDG), controversial? What is the general criticism and debate surrounding the term?

Selection 3

According to the writer, what are the strengths and main flaw of Orwell's *1984*?

All four selections

Based on the selections or your reading so far, which aspects of Noah Berlatsky's argument (Selection 3) do you agree and disagree with? Explain your response.

THE END