

# GEORGE ORWELL : A REASSESSMENT

by

**Karuna Kara Raul**

*A Dissertaton*

SUBMITTED

IN

PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE DEGREE OF

**MASTER OF PHILOSOPHY**

Supervisor : **Dr. Noorul Hasan**

Prof. : Deptt. of English NEHU

To



DEPARTMENT OF ENGLISH  
SCHOOL OF LANGUAGES  
NORTH-EASTERN HILL UNIVERSITY  
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**TO  
MY FATHER AND MOTHER  
IN  
HEAVEN**

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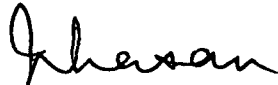
## CERTIFICATE

I certify that the dissertation entitled "George Orwell: A Reassessment" submitted by Mr. Karuna Kara Raul in part fulfilment of the requirement of the Degree of Master of Philosophy of North-Eastern Hill University, Shillong, embodies the record of original investigation carried out by him under my supervision.

He has been duly registered and the dissertation presented is worthy of being considered for the award of M.Phil Degree. This work has not been submitted for any degree in any other University.

SHILLONG

THE JULY 1989.

  
(Noorul Hassan)  
Supervisor

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**ACKNOWLEDGEMENTS**

First of all, I pay my sincere gratitude to Professor Noorul Hassan, Department of English, NEHU, for his guidance to bring my dissertation to light. He has taken immense personal troubles to give a presentable shape to this work. Without his active and strenuous participation my work would never have been completed. I shall remember your help and hold it dear to my heart, Sir.

I am very much thankful to Professor S. Homchoudhury, Head, Department of English, NEHU, for his advice and encouragement to carry on my work. I also value the other members of the Department.

I am obliged to Professor N. Malla, Department of Philosophy, NEHU, and Mr. B. Mishra, Lecturer, Department of Economics, NEHU, for their constant inspiration and invaluable suggestions about my work.

I am indebted to Dr. Srinibash Tripathy and Professor J.K. Chand, Department of English, Vanivihar; Professor Sudhir Bose, Department of English, F.M. College, Balasore, for their suggestion and encouragement.

I specially acknowledge Mr. S.K. Panigrahi, Department of English, Sankardev College, Shillong, whose kind

cooperation has helped me in achieving my goal. I cannot but remember Mr.S.K. Dash, for his kind help at my distress.

I am thankful to Mr. P.K. Rath, Principal, Mr. M.M. Pati, Lecturer in Oriya, Mr. J. Mohapatra, Lecturer in Political Science, Mr. P.K. Singha and Mr. S. Panigraphi, Lecturer in Economics, Mr. S.K. Barik, Lecturer in Botany, and other colleagues of S.C. College, Mitrapur, for their kind cooperation.

I am grateful to my institution, S.C. College, Mitrapur, and its members for giving me ample cooperation to carry on my work.

I cannot express my deep sense of gratitude to my parents in heaven whose blessings will always guide my life. I cannot forget my wife and children and brothers for their pain at my attempt. I also remember my father-in-law Baikuntha Nath Behera to whom I am indebted for ever.

Finally, I must not forget Mr. Joseph F. Khongbuh for his strenuous and timely typing of the dissertation.

SHILLONG

THE JULY 1989.

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C H A P T E R - I

GEORGE ORWELL : THE MAN AND HIS BACKGROUND

## GEORGE ORWELL : THE MAN AND HIS BACKGROUND

The man and the artist are often inseparable. Because art and the life of the artist are like two sides of a coin and complementary to each other. More than in most cases Orwell's works are closely connected with the events of his life. He may not be remarkable for his imaginative prowess but he is a writer about things he had actually observed and come across. The entire range of his writing is based on his experiences as an Etonian, colonial policeman, tramp, dishwasher, hop-picker, tutor, teacher, reviewer and pseudo-Georgian poet. He commented very directly on the society and the times in which he lived and his strong feelings about social injustice and oppressions were the main motivating force behind all his writings. His essays, journalistic pieces and novels are semi-autobiographical. During the last fifteen years of his life, he spent his time as a book dealer, soldier, farmer, film critic, broadcaster, editor, war correspondent, hospital patient and so on. Bertrand Russell has correctly remarked:

"George Orwell is equally remarkable as a man and as a writer .... He sums up Dickens by describing him as laughing, with a touch of anger in his laughter, but no triumph, no malignity...."1

We can catch glimpses of the life of Orwell as a man of action and experience on viewing some characteristic moments through a series of snapshots.

Our snapshot is of the nine-year old Eric Blair (for that is how we must call him until he assumes his pen name of George Orwell on the publication of his first novel) dressed in the uniform of an English preparatory school, St. Cyprian's, which was near Eastbourne, and the year is 1912. His presence in the school suggests his middle class background. He was born in 1903 in Burma where his father was an official in the Opium Department of Indian Civil Service but his mother had brought him and his sister to England in 1904, for it was a custom for the children of Anglo-Indians (the British in India) to be brought up and educated in England. His grandfather was an Anglican priest in Australia and India for a long time. His maternal grandfather was a Frenchman who was resident in Burma. At first he was known as a teak merchant in Moulmein. Eric does not look happy in snapshot, and later in life he was able to state clearly the reasons for his dismal appearance at St. Cyprian's. One reason might be that his family was less wealthy than the families of other boys. Because he came of 'lower-upper-middle-class' who struggled to maintain the appearance of gentility without having resources to do it properly which is represented through the character Gordon Cornstock in his novel Keep the Aspidistra Flying:

"Even at the third-rate schools to which Gordon was sent nearly all the boys were richer than himself. They soon found out his poverty, of course, and gave him hell because of it. Probably the greatest cruelty one can inflict on a child is to send him to a school among children richer than himself. A child conscious of poverty will suffer snobbish agonies such as grown up person can scarcely imagine."<sup>2</sup>

Orwell's later hatred of the English class system can perhaps be traced back to these early experiences.

The other reason for Eric Blair's unhappiness at St. Cyprian's is the way in which the school was run. In his autobiographical essay, Such Such Were The Joys, Orwell describes the rigid and hateful rules, the unfair punishments and beatings of a school dominated by the headmaster's wife whose inconsistent and rapidly changing moods meant that the happiness or misery of the boys depended entirely on her whim. As he describes:

"... a sense of desperate loneliness and helplessness, of being locked up not only in a hostile world but in a world of good and evil where the rules were such that it was actually not possible for me to keep them ...."<sup>3</sup>

Here is a model of a totalitarian society that Orwell was later to criticise in Animal Farm and Nineteen Eighty-Four, a state which is dominated by a single tyrant who manipulates all the resources, of the country and plays on the guilt and fear of ordinary people so as to satisfy his sense of power.

Orwell survived an undistinguished career at Eton in 1917 which had given him freedom to make friends and to explore popular liberal and socialist ideas. And we must emphasise that 1917 is an important turning point in the history of world and mankind. True Marx's writings had shocked the world as far back as 1848 but his teachings were for the first time actually put into practice in Russia in 1917, through what is popularly known as 'the Great October Revolution'. Communism as a form of government and as an alternative to capitalism fascinates the entire world, flaring up young minds, inspiring the downtrodden (with which G. Orwell identifies himself).

Orwell's childhood takes after the childhood of Dr. Johnson. Because "both the doctor and Orwell had unhappy childhood, struggled long with severe illness and bitter poverty, spent many years as a hack-journalist and did not achieve fame until their mid forties."<sup>4</sup> Both men were independent, combative, harsh on themselves and others and often wrong headed in a fascinating way. Both had limited imaginations and great critical faculties and their satire was directed against pseudo high principle, integrity and compassion. Both were pessimistic, patriotic, pragmatic, courageous, intellectually curious, scrupulously honest, fundamentally decent, oddly humorous and quintessentially English.

The history of Anglo-Burmese relation began with the first British envoy coming from the East India Company in 1752 and ended in 1948 with the last British Governor leaving Burma. It is the darkest period for Burma, the peasant's rebellion broke out in 1930 when the Government of India Act was passed. During this period the English and Burmese were friends and after 1930 they became political opponents. In connection with the suffering and exploitation of the Burmese people at the hand of Britishers we doubt that Orwell finds a sense of adventure, excitement and commitment as he takes up 'the White Man's Burden':

"To wait in heavy harness  
On fluttered folk and wild  
Your new caught, sullen peoples  
Half-devil and half-child".<sup>5</sup>

These words of Kipling express the mood of patriotic and condescending dedication with which young men went East to serve the Empire. George Orwell was in Burma during this critical period. His Burmese Days was first published in 1934. It is a valuable historical document reflecting a vivid picture of the tension prevailing in Burma during this period. But such documentary record of Anglo-Burmese relation is written in the shape of a novel which shows Orwell's artistic imagination rooted in historical reality. Orwell himself considers this book as a study in Anglo-Burmese social relationship. His hatred for British authori-

tarianism is further reflected in this novel for his unwilling acceptance of the orders as a policeman. The novel carries the message of socialism which is clear in his condemnation of oppression in all its forms. He wrote a letter to one of his friends Jesse Tennyson:

"In your book you said nothing about economic exploitation of the country ... and though you did mention it, you soft pedalled the social misbehaviour of the British and the friction to which it has laid long period.... We have treated some countries, but on the whole it is sordid story.... Did you ever read my novel (Burma) Burmese Days? I dare say it unfair in some details but much of its simply reporting of what I have seen...."6

Eric Arthur Blair reported for duty with the Indian Imperial Police at Rangoon on 27th November 1922. At that time he was only 19 years old. As a policeman in Burma he was to suffer the frustration of carrying an authoritarian role that he disapproved of and like Flory, the hero of the novel Burmese Days, he must have some times felt disgusted with his own hypocrisy:

"Year fater year you sit in Kipling haunted clubs, whisky to right of you Pinkun to left of you, listening and eagerly agreeing while Colonel Bodger develops his theory that these bloody Nationalists should be boiled in oil. You hear your oriental friends called 'greasy little babus', and you admit dutifully that they are greasy little babus, you see fresh from school kicking greyhaired servants. The time comes when you burn with hatred of your own country men, when you long for a native rising to drown their Empire in blood...."7

In his novel Burmese Days he himself tries to destroy the conventional picture of the Burmese as an innocent and charming, carefree and child like people. The mood of the novel records the mood of Shakespeare's drama As You Like It, given on the title page.

"... this desert is accessible,  
Under the shade of melancholy boughs."

Orwell initially pictures the ugliness of the countryside throughout the novel with the physical repulsiveness of Burmese men and women. Their meanness, especially, is artistically represented with convincing realism. He deliberately describes the Burmese dance with a sarcasm because they consider it as the acme of their civilization. In spite of all his distaste he cannot but love the Burmese countryside. He highlights the Burmese atmosphere in his novel The Road to Wigan Pier:

"I find that anything outrageously strange generally ends by fascinating me even when I abominate it. The landscape of Burma, which, when I was among them, so appalled me as to assume the qualities of nightmare .... I was obliged to write a novel about them and to get rid of them."<sup>8</sup>

In the same book he also highly appreciates Burmese traditions. Towards the end he could sympathise with the behaviour of the Burmese nationalists and started hating his own position as a police officer. Finally, he resigned his service in the year 1927.

He could speak and write Burmese language well. Earlier the English and the Burmese had a cordial relationship and a healthy social intercourse. Instances of inter-social marriages have been recorded in his novel also. But later on due to some political upheavals of historical interests, the relationship suffered a set back. Orwell clearly points out the racial prejudice dividing the English official from the Burmese which is portrayed through the hero of his novel who had a sordid affair with his maidservant.

The reason for the change of attitude of Englishmen towards Burmese people is that the Burmese gradually became politically conscious and wanted to achieve their freedom. During this tension Montague Chelmsford was appointed to report about cases of racial discrimination to the British Parliament. The young Burmese delegates were invited to Delhi for an important talk to normalise the situation. But the result was failure. But the Burmese started boycotting the English goods as happened during the Indian Non-Cooperation Movement against the British. Young Buddhist monks entered into the political arena of Burma. Young men, children, monks, students and the intellectuals even the rustic peasants of Burma went on boycotting all the English goods. Even the University Act was found to be an utter failure against Burmese political campaign. The entire social, literary and political picture is very efficiently and artis-

tically projected in his novel Burmese Days. The nationalistic aspiration depicted in the Burmese Days can be compared with that in E.M. Forster's A Passage to India.

In Shooting An Elephant and Burmese Days, Orwell describes the grining<sup>d</sup> yellow faces of young Burmese students jeering at all Englishmen evidently at all English officials who never forgave Burmese boys and girls for participating in the great national strike in 1920. In Burmese Days, one of the main characters, Ellis, hated all coloured people especially Burmese. The boys fought with briks<sup>c</sup>, stones and clubs. Elli narrowly escaped the angry mobs to his office. This incident was based on the author's personal experience in which Miriam Gross was directly involved. It was in November 1924. During this critical period, the British Parliament amended an Act to recruit the Burmese scholars to Imperial Police Service. Simultaneously the Burmese lower rank officials were promoted to their respective higher ranks to pacify the people. The English top ranking officers were given Burmese language training for winning over the Burmese. During this period Eric completed his probationary period and was transferred to Maulmein, where he killed a mad elephant. This is reflected in his essay "Shooting an Elephant". The darkest period of his life is mirrored in his two essays "Shooting An Elephant" and "A Hanging". Both the essays sprang from his experience in Maulmein. By killing

an elephant he felt as though he had killed a part of himself. The freedom of the elephant is symbolised by the will power of Eric. On the other hand, the rouge elephant is the symbol of innocent human beings. Hence his emergent sense of guilt after shooting an elephant.

Though Eric did not appreciate the Burmese nationalists, George Orwell was sympathetic towards them. He started sending some literary articles to "Tribune" during this period. From this period his mind turned to literature after his return from Burma.

"That was Blair's state of mind when he returned to England from Burma but, first, having decided that he wanted to be a writer, he had simply found cheap lodgings and started writing. It was not very successful because he had nothing very pressing to write about and so it is likely that the two years or so that he spent tramping and living with the destitute, at first in London and then in Paris, were as much a quest for experience as a purging of guilty feelings at having had a middle class background."<sup>9</sup>

Then he had begun a very precarious life in 1927 when he had gone to a poor second hand shop and bought a set of ragged old clothes. This incident portrayed in The Road to Wigan Pier conveys a new experience of his life:

"My new clothes had put me instantly into a new world. Every one's demeanour seemed to have changed abruptly. I helped a hawker pick up a barrow that he had upset. 'Thanks, mate', he said with a grin. No one had called me mate before in my life - it was the clothes that had done it."<sup>10</sup>

In 1936, Orwell met Joe Kennan, an active Labour Party worker who was living in Wigan and working in the coal mines. He inspired him not to be hopeless and arranged him a lodging:

"There was a knock at the door on Saturday afternoon. We were just having tea. And I opened the door and there was this tall Fella with a pair of flannel bags on, a fawn jacket and a mac. And he told me he had two letters, one from Middleton Murry, who was a pacifist author ... (He) he wanted me to find him a type of lodgings of a lower class, practically of a slum character .... I introduced him to some of the lads connected with the unemployed workers' movement ... they did not find these lodgings."11

In the same novel he describes how he gradually came to see a colonial regime in more subtle ways. Anglo-Indian officers were feeling guilty of their posts. This was the personal feeling of Orwell as an inhabitant in a foreign country. The mind of the hero of this novel is identified with the feelings and emotions of the author himself. The entire novel reports his colonial experience in Burma and other places.

Burmese Days is a documentary novel rather than a pamphlet with fictional trimmings. The hero Flory is a complicated and a changing individual, whose criminal confessions were brought to light. The main thrust of this book is unmistakably political. This book and Clergyman's Daughter are two semi-autobiographical novels.

Down and Out in Paris & London is, no doubt, a fair account of Orwell's experience in Paris. Jobless and penniless, poor and utterly dejected with himself, for his unpublished works he is forced to serve in a hotel. But he has no sense of guilt as he says:

"In spring of 1928 I went to Paris, to live cheaply while I wrote a couple of novels. I am sorry to say that they were never published and also learnt French. One of my Paris friends found me a cheap hotel room in the working class district describe in the first chapter."12

Let us see what Orwell describes in the first chapter:

"The rue du coq d' or, Paris, seven in the morning. A succession of furious choking, yells from the street. Madam Manee, who kept the little hotel opposite mine, had come out on to pavement to address a lodger on the 3rd floor. Her bare feet were stuck into sabots and her grey hair was streaming down."13

Again he had mentioned in one of his letters to a friend that he had written his two novels but the publisher had rejected them and he was almost penniless and in urgent need of a job. Tom Hopkin writes about Orwell's arrival in Paris in his British Council pamphlet on Orwell.

"He goes to Paris ostensibly in order to write books and articles of an unknown writer in foreign country and it is clear his real motive must be different."14

Undoubtedly he arrived in Paris with a long cherished hope to publish some articles and books which did not materialise. The last part of his life <sup>was spent</sup> in Parisian slums. His predicament in Paris and London was what Hemingway had earlier called 'the best part of Latin Quarter'. He experienced extensively the way of working class people lived. In Road to Wigan Pier, he deals with coalminers rather than factory workers. His sympathy for the proletariat is obvious.

No one can be sure from the published works of George Orwell about his socio-political stances. But his novel Coming Up For Air portrays his deep interest in country life and country childhood. In Progress Civique he wrote about unemployment, tramps, beggars and life in Burma.

In February 1929, he was suffering from cold, overwork and probably malnourishment. He was suffering from pneumonia and was taken to nearby hospital at Cochin. He spent several weeks there. The traumatic experiences of all these days about all his suffering are recorded in his novel Down and Out in Paris and London.

Orwell's life at this juncture proves that he was a man of strong determination and willpower. George Orwell's experiences are comparable to those of D.H. Lawrence. The same feelings came to Orwell in the hospital at Cochin. When Down and Out in Paris and London was published, Orwell

was severely attacked by one of his critics. He replied saying that he simply wrote what transpired in a hotel and a restaurant. Though the restaurant does not exist at present the hotel is still there.

The subject matter of his writings are poverty, parlour socialism, life in coal mines, the Spanish Civil War, the Russian Revolution and the political misuse of language. He might well have echoed W.H. Auden:

"All I have is a voice  
To undo the folded lie."<sup>15</sup>

His Down and Out in Paris and London conveys Paris as a city of which he had very happy memories. It had only given him intense private experiences almost literally plunged him into the concerns that made his career as a writer. Until then he had been a potential later day Galsworthy going on East-End, expeditions from a room in Notting Hill. Now he had shared the life that he had looked at. In this sense, although he chose his pen-name three years later Paris helped to make George Orwell out of Eric Blair.

Also this book is Orwell's lively and factual record of his experiences among the poor of two capital cities. Few writers <sup>have possessed a greater gift for</sup> spotting the personality behind the rags or described the reality of poverty with so little pretence.

Orwell left for Northern England on the 31 January 1935. He went via midlands passing through conventry Birmingham and Olverwampton arranging overnight stops in or near each of these towns. In Manchester, he stayed for few days where he came in contact with the working class people. He found himself sharing a room with an unemployed railway man. Then one of his friends suggested him to go to wigan, which spirited him to write the novel The Road to Wigan Pier.

Orwell left Paris at the end of 1929. Then he took part time tuition, wandered aimlessly to maintain his livelihood. Fortunately he found a part time job in a private school at Hayes and Oxbridge. On the first day of his work he thrashed a boy who was blowing up a frog with a bicycle pump. This particular incident was the subject matter of his short story 'An Idiot'. Last two experiences were incorporated in A Clergyman's Daughter (1935).

During the period from 1930 to 1935 Orwell constantly contributed his articles to Adelphi magazine founded by Middleton Murry in 1923. Really his journalistic output was enormous. He contributed more than seven hundred articles in addition to his books in less than twenty years.

In October 1934, Orwell took a part time job in a Hampstead bookshop. He worked there for a year and half.

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This experience is expressed in his book Keep the Aspidistra Flying. Then he gave up his job and devoted his time for writing the novel The Road to Wigan Pier. In Spring he went to the village of Wallington where he finished the book Animal Farm did some vegetable farming and kept some barn yard animals which he portrayed in Animal Farm. In 1936, Orwell married Eileen O'Shanghnessy who was an ardent student of Psychology at the University of London. This lady was attractive, highly sophisticated and intelligent who was a constant source of inspiration for his writing.

Orwell went to Spain in December, five months after the outbreak of the Civil War. All that time the writers - Hemingway, Dos Passos and Pablo, used to gather at the hotel Florida. But Orwell was very reluctant to meet them. In February 1937, Eileen arrived in Spain to work at independent Labour Party Office in Barcelona. The couple fought the causes in Spain with a passionate belief and strength in their pursuit. She was an anchor for George Orwell.

Orwell became an ordinary soldier in the revolutionary army and was victimised by oppression and hunger. He marvelously escaped to cross the frontier which is clearly shown in the novel Homage to Catalonia.

Spanish Civil War is the cross-road of his life from where he looked back at his life with anger. The reason

is the disillusionment with socialism for which he was fighting and a sense of frustration because socialism has come to such an end. The individual, the man, the convictions, the beliefs were crumbling down. The bullet could not sustain the struggle. He came back wounded battered and bruised disillusioned with his life and the causes. This disillusionment left him intellectually inert. In Why I Write he records:

"The Spanish War and other events in 1936-37 turned the scale and there after I knew where I stood. Every line of serious work that I have written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it ...."16

In other words, Orwell had come to see the evil of any totalitarian state specially in Russian communism dominated by Stalin who was as oppressive as fascists in Germany or Spain. These are the ideas behind his novels Animal Farm and Nineteen Eighty-Four.

In March 1938, Orwell was ill with tuberculosis, a recurrence of his childhood disease. Hence he was unable to travel to India to write for the Lucknow Pioneer and to undertake a research for a book on the Subcontinent. The couple spent the winter in Marrakch, Morocco, where he wrote the novel Coming Up Air. Then he returned to England in the spring 1939.

During the Second World War, Orwell was very much interested to serve in the army but was rejected as medically unfit. His ill health and unfavourable circumstances are projected in one of his essays. He eventually utilized his military experience in Spain by becoming a rather influential Sergeant in the St. John's Wood Home Guard Battalion in May 1940.

George Woodcock meets Orwell early in the war and describes his physical appearance as:

"a tall, thin angular man with worn gothic features accentuated by the deep vertical furrows that ran down the cheeks and across the corner of the mouth ... looked out always sadly."<sup>17</sup>

In January 1941, Orwell wrote fifteen war time 'London Letters' for Partisan Review. He worked for two years in the B.B.C. for Indian audience as a talk producer. During this period, T.S. Eliot, E.M. Forster and Herbert Reed were famous talk contributors in the British Broadcasting Corporation. This BBC experience is reflected in the novel Nineteen Eighty-Four. In a BBC broadcast of 2nd November 1960, Bob Edwards portrays a vivid picture of Orwell's appearance:

"All six foot three of him was striding towards me and his clothing was grotesque to say the least. He wore riding breeches, khakki puttees and huge boots. I have never seen boots that

were so large clogged in mud ... on his shoulder he carried an old fashioned German rifle, and I think it must have been fifty years old and hanging to his belt were two grenades. Running beside him trying to keep pace, were two youths of Militia, similarly equipped, but what amused me most was that behind Orwell was a shaggy mongrel dog with the word POUM painted on its side."18

In November 1943, Orwell left the BBC and worked as a literary Editor of the 'Tribune'. Orwell highly praises the 'Tribune' for its literary dimension. His comment follows:

"I do think it only existing weekly paper that makes a genuine effort to be both progressive and humane - that is to combine a radical socialist policy with a respect for freedom and speech."19

Orwell was the successful editor of The Tribune and earned a wide name for it. Wooduck has highly praised him as a successful and expert literary editor.

His novel Animal Farm was completed in February 1944. But Orwell was not so satisfied because Gollancz refused to publish it and rejected the novel for political reasons. Prior to it he had also rejected his another novel Homage to Catalonia. But T.S. Eliot, the Director of 'Faber and Faber' was sympathetic to his literary merit. As he writes in a letter to George Orwell.

"We agree that it is distinguished piece of writing, that the fable is very skillfully handled and that narrative keeps one's interest on its own plane - and that is something very few authors have achieved since Gulliver Travel .... Political situation of the present time."20

Orwell was frustrated and took another attempt to publish his Animal Farm. Indeed his novel Animal Farm was published by Warburg in August 1945. It was a crucial moment in the history of the world. Four months prior to the publication of the novel Roosevelt, B. Mussolinie and Adolf Hitler had passed away. On the 6th August a disastrous atomic explosion took place over Hiroshima. During that period Stalin still survived. Really it was a turning point in the world history in which Orwell could publish his masterpiece Animal Farm.

Animal Farm is a parody of socialistic ventures - because the disillusionment in the Spanish Civil War had brought him to an understanding that humanity is not that scrupulous. It always taints and disfigures the truth. As Eliot says:

"Go go go said the bird  
Human kind cannot bear very much of reality."21

Therefore, he saw the naked pretention and outright hypocrisy in this world - in the name of value based politics. He was so very much disheartened that he wrote this novel Animal Farm parodying the utopian expectations and the realistic practice.

Half a million copies of Animal Farm were straight out through American Booksellers. It reached the record sale having sold eleven millions in 1972.

In February 1945, Orwell went to France as a war correspondent for the Observer. During this period Eileen was seriously ill and bed ridden. She was taken to the hospital for operation but she died there. This incident was a fatal blow on Orwell's life. He not only lost his wife but the only support in his life. Because his wife was not only championing his causes but was fighting and striving for it. Due to such misfortune his own health began to deteriorate.

The grand success of Animal Farm was a turning point in his life. He kept a goat in his back yard in 1945 to provide milk for Richard (the child he had adopted) until Orwell's sister's arrival in 1946.

Then Orwell decided to live in Jura in September 1945 but he did not feel comfortable there. The misfortune of his life started tormenting him in his solitude. The grave physical illness due to miserable disaster caused his premature death at the age of 46.

The hot and humid Burmese climate ruined his health. Once in February 1929 he had been hospitalised for pneumonia and in May 1937 for throat complication etc.

His physical ill health and his constant suffering (mental and physical) are very realistically portrayed in his novel Nineteen Eighty Four in which the central metaphor is disease, decay and death, Winston Smith, the hero of the novel suffers seriously from mental and physical agony as Orwell himself did. In this novel, he also portrays:

"A world in which an altogether form of imperialism has triumphed with no prospect of its being overthrown. The three super powers endlessly jostle and change partners, although actual warfare only takes place along their fluctuating frontiers. The disputed areas of the globe are tropical Africa, the Middle East, Southern India and South-East Asia which from conqueror to conqueror and which are treated as an immense reservoir of what is virtually slave labor."<sup>22</sup>

This novel was written in August 1946 and finished in November 1948. Before the completion of Nineteen Eighty Four he was feeling ill but in April 1947 was bed ridden. In the same year, when he and Richard were on a voyage they faced a shipwreck in a dangerous whirlpool but were luckily rescued by a fisherman nearby. From December 1947 upto June 1948 he spent his time in T.B. Sanatorium at Glasgow. Again he was admitted into another sanatorium at the Cotswold in January 1949. This phase figures his letters and novels. He says:

"May 1947: I have really been in most wretched health this year ever since about January (my chest as usual) and can't quite shake it off."<sup>23</sup>

Again he goes on saying:

"January 1948: I am still really very ill and weak and on getting here I found I had lost  $1\frac{1}{2}$  stone ... I was glad to get away before X-mas so as not to be death's head."24

Most of Orwell's letters and journalisms are highly impersonal and moving with personality of an individual in particular and universal in general. In August he announces:

"I intend getting married again to (Sonia) when I am once again in the land of living, if I ever am once again in the land of living, if I ever am I supposed everyone will be horrified."25

While in T.B. Hospital, a Tuberculosis specialist could guess and often said that Orwell was very interested to marry, though death was knocking at the door. In September, Orwell was transferred to University hospital in London. He married Sonia Brownell in October, who was born in India and was a Secretary on Cyril Connolly's magazine, Horizon.

Anyhow Orwell did not live to enjoy the grand success of Nineteen Eighty-Four which was published in 1949. It was an instant success considering the fact that eleven million copies were sold just in a few days. It was filmed in 1956 in which Edmund O'Brien took the role of Winston Smith, the hero of the novel.

Orwell's ill health is elaborately described in this Nineteen Eighty-Four and in the novel Ani<sup>o</sup>val Farm, weak

lungs that causes Boxer's collapse are a symbol of sick Orwell: "A thin stream of blood trickled out of his mouth."<sup>26</sup>

Orwell essays fall into five major groups: autobiographical, literary, political, sociological and cultural. 'Such Such Were the Joys', 'Shooting An Elephant', 'A Hanging', 'How the Poor Die', 'Bookshop Memories', 'Marrakch', 'Confessions of Book Review' and 'Why I Write' belong to the autobiographical group. 'Dickens', 'Gissing and Koestler', 'Swift', 'Tolstoy', 'Kipling', 'Yeats', 'H.G. Wells', 'Wood House' and 'Henry Miller' belong to the literary group. 'The Prevention of Literature', 'James Burnham and Managerial Revolution' and 'Looking Back on Spanish Civil War' fall into the political group. 'England Your England', 'The English People', 'Poetry and Microphone', Notes on Nationalism and Antisemitism from the sociological group. Raffles and Miss Blandish, 'Decline of the English Murder', 'Boys Week Lies', 'The Art Donald MacGill', 'Riding Down From Bongor', 'Good Bad Books' constitute his cultural group. He has interesting sociological insights.

His satirical essays are not so caustic and pungent and intellectual. All these bear a peculiar blend of gaiety and grimness which is highly appreciated by the modern readers. "Shooting an Elephant" and other "Essays" are posthumous collection of papers by George Orwell which contains

a miscellaneous pieces relating to various phases of this unconventional writer's life. The first two, "Shooting an Elephant" and "A Hanging" deal, like his novel, Burmese Days. With Orwell's experience as an officer in the Indian Imperial Police. The first of these tells the story of his reluctant and probably unwise killing of a runaway work elephant.

The shooting of an unruly elephant symbolises the murder of innocence because an elephant has got its right to be unruly in its own habitat but a sensitive and rational animal like man does not have any right to kill that unruly elephant. This incident probably inspires him to compensate for lost lives and causes of animals in Animal Farm.

In his essay 'The Tramp', the man emerges with encyclopaedic experiences. He experiences in order to write. The social consciousness and political cross currents are felt in his bones enriching his brain. His Down and Out in Paris and London is not only a journey it is a sage of experiences. The suffering has gone into his talent. The social structure, the isms of the world, the beliefs of the peoples have not moulded him but have been interpreted by him. The prophetic and allegorical visions of the man in his works spring out of an utter disillusionment and review of the political philosophies. The banner of Communism

which in his time was ruling the world had its own prejudices and shortcomings. The idealistic promises of socialism were outrightly found by him as pretensions and hypocritical. The naturalistic and racial chauvanism behind the sporting activities have been portrayed in one of his essays 'The Sports'. Besides being a novelist he is a modern day Bacon.

The traumatic childhood of George Orwell is a product of declining middle class background which is flashed in most parts of his essays and novels. Orwell in certain phase of his life was almost a hippie figure not because he liked it, as he has recorded, but due to a certain deprivation during his childhood gave birth to a socialistic bent of mind. It is obvious. It is curious to compare the stories of his life with other great personalities in the world those who led such a precarious life.

Stephen Spender goes to comment on Orwell's England Your England in New Yorker:

"George Orwell is an extremely English writer. He is a man with grouse. He holdsforth about grievances - the intelligentsia, the rich, the stalinists, nationalist of every kind. He has simple views about matters which more learned men have not been decided about."27

His essay Charles Dickens is the longest of Orwellian essays with a critical approach to Dicken's attitudes to society, class, money, sex and politics. On the other hand,

this essay expresses Orwell's serious attempt to be Dickensian in his literary output. Orwell comments Dickens, who is neither a 'proletarian' nor a 'revolutionary' writer. 'Inside the Whale' (1940) is the title essay of his first volume of essays. He defines his own place in contemporary literature with a sympathetic contrast to Henry Miller. He suggests his own characters, incidents and ideals through the definition of positive and negative elements of English life.

'England Your England' (1941) pictures the cultural characteristics and the class structure of England. Orwell presents a good comparison of his worldwide experiences with English life. He gives a concrete description of the sounds and smells of England after his return from abroad. He says:

"The beer is bitter; the coins are heavier, the grass is green, the advertisements are more blatant. The crowds in the big towns seem to be with their mild nobby faces. Their bad teeth and gentle manners are different from European crowd."<sup>28</sup>

In his essay 'Reflection on Gandhi' (1949) Orwell says that Gandhi, in fact, if studied objectively, was totalitarian autocratic and a self styled leader. He criticises Gandhi for his inhuman tendencies (those who aspire to sainthood have never felt much temptation to be human beings)

and for his willingness to let his wife or child die rather than give them animal food. The limit of what we will do to remain alive, Orwell believes, is well on the side of chicken broth. Yes, to err is human and he was a human. That is why, the sainthood that he has been thrust upon him is criminal. Orwell's review on Gandhi is a courageous denouncement of the great men. One can always recount the incident when Mr. Gandhi threatened to step down from the primary Congress membership just because Subhash Bose was selected as the President against his (Gandhi's) will.

Most essays of Orwell are cast in the satirical frame but are not as caustic as Swift's and Addison's. They carry on his personal subjective inner feelings derived from his experiences of the outside world. He is an utopian because he is not a true lover of his contemporary society. But he is a victim of historical situations which play an important role in his literary stances.

As a novelist he does not fit into the grand company - E.M. Forster, D.H. Lawrence, Virginia Wood, James Joyce and Joseph Conrad. His novels are social documents. To some extent he may be compared with 18th century Swift, whose Gulliver's Travel is a lampoon like Orwell's Animal Farm which is based upon the political manoeuvring in Russian Communism.

In his final work Nineteen Eighty-Four, Orwell pictures one man's valiant but ineffectual stand against an omnipotent world of moral and ideological degradation. The description of Winston Smith, 'dirty, rotting, emancipated, stinking like a goat, confronting himself in a mirror in the ministry of love', recalls Swift's description of the revolutionary Yahoos in Gulliver's Travels. In every respect he was found to be a disciple of Jonathan Swift especially in his Animal Farm and Nineteen Eighty-Four which are the most sensitive reactions to the political world in which George Orwell had to live.

In any case his stances and outlooks do not sound like writers of that of the writers his age because he was more concerned with his society. His uniqueness lies in his equalization of fantasy with reality. The two planes of reality are synonymous in George Orwell. He had been mesmerised with democratic socialism but found it a fantasy. He is a lesser Dickens of the 20th century.

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C H A P T E R - I I

GEORGE ORWELL: THE SOCIAL PROPHET

## GEORGE ORWELL: THE SOCIAL PROPHET

E.M. Forster defines prophecy as follows:

"Prophecy in our sense is a tone of voice. It may imply any of the faiths that have haunted humanity. Christianity, Buddhism, dualism, sanatanism raising of human love and hatred to such a power that their normal receptacles no longer contain them, but what particular view of the universe is recommended with that we are not directly concerned".<sup>1</sup>

Though Orwell does not preach in his novels any Gospel truth directly, he underscores the importance of human kindness. He has an attitude of compassion which is portrayed in most of his novels. One critic says:

"It is political sentimentality which from the literary point of view in his most valid emotion. *Animal Farm* proves it, for it truly is a fairy story told by a great lover of liberty and greater lover of animals."<sup>2</sup>

The above statement shows Orwell's great love for animals which is the essence of Christianity, Coleridge's Rime of the Ancient Mariner, the famous ballad in English literature echoes a similar note:

"He prayth best who loveth best  
All things both great and small  
For the dear God who loveth us  
He made and loveth all."<sup>3</sup>

Homage to Catalonia is a book which opens with an incandescent flash of human love putting beyond question the dignity, the worth and the immortality of mankind. In

this context we may quote another Orwellian scholar to highlight Orwell's love for humanity which resembles the voice of the Bible:

"You cannot make such discoveries without spiritual equipment and for this, everything necessary has been given us in the gospels. What is it? Firstly, the love of one's neighbour .... Secondly, the two concepts which are the make-up of modern man without them he is inconceivable the ideas of free personality and life regarded as sacrifice."5

In the Catalonian community at war Orwell discovers love and communion based on a firm belief in the ideal value of individual human being. But Homage to Catalonia makes it abundantly clear that such a basis (and such meaning and communion) is only possible if there is free access for the individual to nature.

His conception of human decency is manifested in comradeship and solidarity, and is symbolized by moving handshakes of the Italian militiaman and Spanish police officer at the beginning and at the end of the book. This idea of comradeship is at the very core of homage and is elaborated in numerous ways - humanist, psychological, idealistic and heroic.

The last words of Down and Out in Paris and London express Orwell's desire to know people like Mario and Paddy and Bill the Mocher, 'not from casual encounters but intimately'. Homage to Catalonia opens:

"In the Lenin Barracks in Barcelona, the day before I joined militia, I saw an Italian militiaman standing in the front of the officer's table .... It was though his spirit and mine had momentarily succeeded in bridging the gulf of language and tradition and meeting in utter intimacy."<sup>6</sup>

Coming Up for Air, Orwell's central transitional work, is at once synthetic and seminal, gathering the themes from various visions that had been explored in the poverty books of thirties and anticipating the cultural essays and political prophecy of the next decade. The location and the central symbol of the novel appear as early as Down and Out when Orwell describes tramping in lower Binfield and fishing in the Seine. But the novel has much closer affinities with Keep Aspidistra Flying, for Gordon Comstock's belief that our civilization is dying and the whole world will soon be blown up is very like Bowling's. Similarly, Comstock's fulmination against marriage and his dreadful vision of millions of fearful slaves grovelling before the throne of money are repeated in the later novel.

Orwell's idealization of domestic life in Wigan Pier is repeated in the novel when Bowling's parents read the Sunday newspaper:

"A Sunday afternoon-summer, of course, always summer-smell of roast pork and greens still floating in the air and mother on the side of fireplace, starting off to read the latest muder but gradually falling asleep with her

mouth open, and Father on the other, inslippers and spectacles, working his way slowly through yards of smudgy print ... and myself under the table with the B.O.P. (Boys's own paper), making believe that table cloth is a tent."7

This Dickensian description of a sentimental, soporific, cosy and mindless domestic dullness would be used satirically by most modern writers, but Orwell portrays the scene from the point of view of a secure and protected child.

Bowling's prophetic fears about the destruction of his childhood England by bombs follow inevitably from Orwell's ambivalent thoughts in final paragraph in Homage to Catalonia. Orwell reveals a universal truth as a prophet does for his society when he goes to define the quality of charity. This charity may be compared and contrasted with the quality of mercy of Shakespeare's The Merchant of Venice.

"A man receiving charity practically always hates his benefactor - it is a fixed characteristic of human nature and when he has fifty or a hundred others to back him, he will show it."8

When Bowling returns to England he sees the horrors & miseries of his native land:

"Down here it was still England I had known in my childhood: the railway-cuttings smothered in wild flowers and deep meadows where the great shining horses brows, the green bosoms of the elms, the larkspurs in the cottage gardens ... all sleeping the deep sleep of England, from which I sometimes fear what shall never wake till we are jerked out of it by roar of bombs."9

Orwell says that the phrase that Hitler coined for the Germans, "a sleep walking people", would have been better applied to the English and the somnolence this pleasant pastoral nostalgia, which sounds prophetic, is clearly related to the drawsy numbness of mother and father at the fire place.

Coming Up For Air is about an apocalyptic vision that destroys a nostalgic dream of childhood. For Bowling is in a prophetic mood in which he foresees the end of the world and can feel things cracking and collapsing under his feet. The war that will decide the destiny of Europe is due in 1441, and it seems to Bowling (as it did to Orwell at the end of Homage To Catalonia) that he could see whole of England, and all the people in it, and all the things that will happen of them. Bowling, caught in a brief intense moment between the destructive future and nostalgic past, seeks, like Winston Smith, to escape the painful modern realities by recapturing his childhood memories. Orwell's metaphor of escape in both works (1984 and Coming Up For Air) sounds prophetic. His hopelessness is expressed in an unpublished BBC talk:

"What you are not likely to find in the mind of any one in the year 1900, is a doubt about the continuity of civilization. If the world as people saw it then was rather harsh, simple and slow moving ... things would continue in a more or less recognisable pattern, life might not get appreciably more pleasant."<sup>10</sup>

A disintegrating civilization at the verge of an annihilating war has been the subject of the greatest novels of our time - Women in Love, Remembrance of Things Past, The Magic Mountain and Coming Up For Air belongs thematically with these books. Written a generation later, the novel conveys many of the modes of thought and feeling characteristic of Orwell's age - the uncertainty, fear and despair that are expressed in Spengler's Decline of the West and Yeats' 'Second Coming' in Miller's Tropic Cancer and W.H. Auden's September - I 1939. As Leonard Woolf writes in his autobiography:

"In 1914 in the background of one's own life and one's mind there were light and hope, by 1918 one had unconsciously accepted a perpetual public menace and darkness and had admitted in the privacy of one's mind or soul an iron fatalistic acquiescence in security and barbarism."<sup>11</sup>

Overall George Orwell's works emphasise courage, compassion, honesty, decency, generosity and responsibility. J.M. Meyers comments that Orwell explains the sorrows and suffering of the down-trodden and the exploitation of the poor by the rich in his novel Down and Out in Paris and London, on the other hand it reflects the psychology of the poor and his personal involvement with human degradation. His first novel, the anti-imperialist Burmese Days, as well as his later books attack Fascism, Communism and Capitalism.

It portrays fellow feeling, love and kindness which are the main elements of Christianity. Both novels deal with an Englishman's relationship with an Indian doctor and an Englishgirl. Forstey's A Passage to India narrates the theme of the lack of understanding because of the cultural division between the two races. The people of a nation are guided and moulded by a particular climate that goes into their shaping. The culture, understanding, the intellect and civilization are distinctly the products of a particular geographical region. This issue of division is taken up in A Passage to India where Forster feels the need of international understanding. Though the attempt is a failure the exercise is worthwhile and prophetic.

Orwell's Burmese Days pictures his official failure which is not redeemed by the successful personal relationship. That loving mankind is loving God is the inward voice of Burmese Days. Clergyman's Daughter and Keep the Aspidistra Flying strike the same note intensely. Dorothy's, in Clergyman's Daughter terror of sex has already landed her on the shelf a slave to her selfish, impecunious and ill tempered father, scandal rocks to the East Anglican Parish when, after an incident with an elderly free thinker she disappears. Orwell thinks that love is sacred if it is granted by well-wishers. His Road to Wigan Pier is a deliberate attempt to compensate for the failure of socialism to build up a

contact with the working class on the surface of Animal Farm, the structure is a humorous story but as E.M. Forster says, a reassessment reveals the parody of human hypocrisy in its rudest form. Because different animals - boxer, clover, pigs etc. speak like human beings. But at the same time they convey the allegorical meaning of entire mankind's lust for power and prestige. The old major says:

"Now, Comrades, what is the nature of this life of ours? Let us face it; our lives are miserable, labourious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who capable of it are forced to work to the last atom of our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. Now animal in England is free. The life of an animal is misery and slavery that is plain truth."<sup>12</sup>

On the other hand, this Animal Farm is a fable because it tells the story of animals and the human at the same time like Chaucer's 'Nun's Priest's Tale' and the stories of Bishnu Sharma, the ancient sage. William Golding, the famous twentieth century fabulist says:

"The fabulist is a moralist he cannot make a story without a human lesson tucked away in it .... By nature of his craft then, the fabulist is didactic, desires to inculcate moral lesson. The pill has to be sugared, has to be witty and entertaining or engaging in some ways or another .... Any of Aesop's fables will do as examples to begin with the fox who loses his tail in a trap and tries to persuade all other foxes to cut their's off, because

fox looks better that way, in situation that may be paralleled in human experience easily enough .... This is why Animal Farm. George Orwell's splendid fable having to choose between falsifying the human situation and falsifying the nature of animals."13

The powerful sense of impending and then actual disaster that dominated Orwell's life and mind in the thirties and forties is quite naturally expressed in the books he wrote during the last twenty years of his life. As early as Down and Out in Paris and London, Orwell foresees some dismal marxism utopia, as the only alternative to the present situation and three years later, Gordon Comstock gloomily imagines as socialist future as some kind of Aldous Huxley's Brave New World. The following years in Wigan Pier has a:

"Vision of a totalitarian state ... and that we are living in a world in which nobody is free ... is impossible to be honest and live."14

He spells the ethics of love and its premises in higher sense in most of his novels. According to him, love is essential for the attainment of wisdom. The love between Julia and Winston is as exalted morally as Luther's claim for it here, for it enshrines the fast fading reality of private standards and impulses, of personal feeling and an interior world of soul;

"Confession is not betrayal; what you say or do does not matter; only feeling matters. If they could not make me stop loving you - that would be real betrayal."15

Nostalgically Winston evokes a Bloomsbury World where personal relationships and personal feelings were what conferred dignity and reality on the individual. He remembers his mother:

"He did not suppose, from what he could remember of her, that she had been an unusual woman, still less an intelligent one, and yet she had possessed a kind of mobility, a kind of purity, simply because the standards that she obeyed were private ones. Her feelings were her own, and could not be altered from outside .... If you loved some one, you loved him and when you had nothing else to give, you still gave him love when the last of chocolate was gone, his mother had clasped the child in her arm. It was no use, it changed nothing, it did not avert the child's death or her own, but it seemed natural to her to do it."<sup>16</sup>

In part three, torture, breakdown and resolution of Winston Smith are represented. Winston is arrested with Julia in the bed by Secret Police for his crime. He repents for the crime he commits. The sexual scandal of George Orwell in his youth is elaborately described in Winston's relationship with Julia. He was arrested while in bed by Secret Police which symbolise the completeness of his life.

Orwell defines love in one of his experiences in Paris where he was spending his life as a tramp:

"I will explain you what is the true meaning of love - what is the true sensibility, the higher, more refined pleasure which is known to civilised men alone ... without another where I pulled her off the bed and threw her

on to the floor. And then I fell upon her like a tiger! Ah, the joy, the incomparable rapture of that time! .... There is true love, there is the only thing in the world worth striving for, there is the thing beside which all your arts and ideals, all your philosophies and creeds, all your fine words and high attitudes are pale, and profitless as ashes .... Love - the true love - That is love."17

Orwell says that suppression of sexual desire is an act against morality. If a man suppresses it he is either turned crippled or a lunatic:

"The sexual impulse, not to put it any higher, to fundamental impulse, and starvation of it can be almost as demoralizing as physical hunger. The evil of poverty is not so much that it makes a man suffer as that it rots him physically or spiritually. And there can be no doubt that sexual starvation contributes to this rotting process ...."18

According to him, a failure of love is failure of belief, the struggle for a meaningful sexual experience is identical with the search for a satisfactory religious experience.

According to him, he (Winston) should have been praised for his act of desire instead of punishment. Sin, punishment and repentance are the main criteria of Christianity. Hence according to E.M. Foster, this particular novel has a prophetic vision. He defines prophecy citing two prophetic novelists, George Eliot and Dostoevsky, because brought up in Christianity, they both maintain that sin is always followed by punishment. Orwell has adopted such a stance in

most of his novels as a guiding factor of human life, specially in Nineteen Eighty-Four and Animal Farm.

The prospects of religion in future, Orwell felt, would be a religion not of God, but of man, a religion of humanity. Feuerback thought that the religions of the past have been truly the religions of humanity found in George Eliot and Dostoevsky. Orwell shares this attitude in his novels. The world of George Orwell is the world of love and compassion for humanity - love for the down trodden and love for the oppressed in society. Forster says that prophetic fiction, then seems to have definite characteristics. It demands humility and absence of the sense of humour. It reaches back through we must not conclude from the example of Dostoevsky that always reaches back to pity and love. This conclusively relates the relationship between God and man, between man and beast amongst everything that goes into the making of the world.

Pity and love are the two main features of the prophetic novel.

Most of Orwell's works could be called prophetic in this sense. Orwell discusses the experiences of the life of tramps, their living condition, urges hunger, food, friendship and attitude to their society. Generally, they are far away from woman for which they are stimulated by sexual desire inviting the urge for bodily union.

"Tramps are out off from woman, in the first place, because there are very few women at their level of society. One might imagine that among destitute people the sexes would be as equally balanced as elsewhere."19

The desire for a woman of a tramp is not a sin; rather he is more sinned against than sinning. That means his suppression of sexual urge is an act of sin. Because it is obvious in the life of a tramp:

"He is absolutely without hope of a wife, a mistress, or any kind of woman except very rarely, when he can rise a few shillings - a prostitute."20

It is obvious what the result of this must be homosexuality, for instance, and occasional rape cases. But deeper than these there is the degradation worked in a man who knows that he is not even considered fit for marriage. In this context, Orwell discusses the evils of a tramp's life. No longer they lead sinful life. They are not idle sitting and dreaming over their kite-flight imagination. It is worth remembering that average tramps have no clothes. But the important point is that a tramp's sufferings are entirely useless:

"One could not, in fact, invent a more futile routine than walking from prison to prison, spending perhaps eighteen hours a day in cell or on the road. There must be at least several tens of thousands of tramps in England. Each day they expend innumerable foot-pounds of energy enough to plough thousand acres, build miles of road, put up dozens of houses."21

What Orwell means to say is that this worthless and aimless labour of tramps goes futile. If this can be properly utilised for social purposes they would not be treated as social parasites. Orwell's words at the end of Down and Out in Paris and London sound prophetic. Though he calls it 'a fairly trivial story' or a travel diary still it is an important social document which stands as a record of truth for ages to come:

"Here is the world that awaits you if you are ever penniless. Some days I want to explore that, World more thoroughly .... Still I can point to one or two things I have learned by being hard up. I shall never again think that all tramps drunken scoundrels, no except a beggar to be grateful when I give him a penny, nor be surprised if men out of work lack energy, nor subscribe to the salvation Army, nor pawn my clothes nor refuse a hand-bill nor enjoy a meal at a Surart restaurant that is a benign."22

And in Coming Up For Air, George Bowling accurately prophe-sies not only the imminent war but also the world war of 1984. In Orwell's own words:

"The world we are going in down into the kind of hate world, slogan world, the coloured shirts, the barbed wire, the rubber truncheous. The secret cells where the electric light burns night and day and the detectives watching while you sleep. And the processions and posters with enormous faces and cowards of millions of people all cheering for the leaden till they deafen themselves .... It is all going to happen."23

Here one can easily see the dangers of the future world. Orwell, the prophet could forecast the things to come in our society for decades ahead. Malcolm Muggeridge comments:

"Orwell loved the past hated the present and dreaded the future."<sup>24</sup>

It shows that Orwell could visualise the future happening through his over reaching imagination. Winston Smith's sexual relation with Julia and his wife Katherine symbolise the decadent present day Europe, the people of future so called civilized world. This kind of sexual relationship may take after to the relationship of Elizabeth with her lover and Dorothy's in Burmese Days and Clergyman's Daughter and Rosemary's relationship with Gordon Comstock in the novel keep the Aspidistra Flying.

The embankment was nobler than the Aspidistra, symbol of spiritual death. But Aspidistra, with its sword like leaves, could become a symbol of fertility. For Gordon had rocked without the force of genuine love with its power to reclaim him. Here George Orwell, with remarkable human insight shows us a man in the process of maturing from infantile and negative hatreds into a positive acceptance of life. It elaborates, in a higher sense, the spiritual quest in life. The ways of God to man are full of stumbling blocks and are serpentine but man has to look for the light passing through them.

In connection with Nineteen Eighty-Four, Orwell comments:

"Nineteen Eighty-Four is a novel about future."<sup>25</sup>

Irving Howe echoes in the book, Orwell: History as Nightmare that in 1945 Orwell prophesied the development which is the heart of Nineteen Eighty-Four:

"We have before us the prospect of two or three monstrous super power states each possessed a weapon by which millions of people can be wiped out in a few seconds dividing the world between them. It has been rather hastily assured that means of bigger and bloodier wars, and perhaps an end to the machine civilization will invite world's tragic doom. But suppose - and really this is the likelier development that the surviving great nations made to tacit agreement never to use atomic bomb against one another. Suppose they only use it or the threat of it against people who are unable to relate."<sup>26</sup>

This vision of Orwell is borrowed from James Burnham's Managerial Revolution. Though Orwell disagreed with its statement still he glorified most his views. Orwell's demarcation of political power blocs is definitely true in the last quarters of twentieth century. The economic prosperity and affluence of super powers are the products of their fatal weapons. The rest of world not only fears them but surrenders to them. The political destiny of the non-nuclear countries is guided by these power blocks. Orwell could foresee the heinous designs and the grave danger behind

such an arms build up. The gloomy international situations are not encouraging. The modern nations urge for peace but prepare for war. Their mind is obsessed with war.

During the years between the two world wars, years of great hardship and economic difficulty, many intellectuals and writers in England became socialists searching for a better way of organising the world than that which was producing so much poverty and deprivation around them. The invasions in Animal Farm are the different wars that Soviet Russia faced at different periods. The super powers are firm in their convictions that their races are the purest and the best, their religions sound the hope and their nations are the leaders of mankind.

In his essay 'Nationalism' Orwell says that patriotic love for one's motherland involves hatred for another country. The racial religious & sociological superiority generates hatred and disunity. We develop from childhood this sense of pride by fluttering flags, blowing bangles, singing patriotic songs of hate. Therefore, whatever it does it rationalises and justifies. Even mass killings are excused the plea that they were undertaken to save civilization. Man loses his rationality in hate and revenge and kills ruthlessly his fellow beings. They carry on a non-stop propaganda of half truths, and untruths about other nations and their

cultures and agitate the people to fight. In April 1934, the Adelphi published a poem by Orwell (under the name of Eric Blair, he had not yet adopted his pseudonym for all purposes). Its every line sounds prophetic and visionary. It is appropriate to give the whole of the short piece, "On a Ruined Farm Near the His Master's Voice Gramophone Factory":

"As I stand at the lichened gate  
 With warring worlds on either hand -  
 To left the black and budless trees,  
 The empty sites, the barns that stand

Like tumbling skeletons - and to right  
 The factory towers, white and clear  
 Like distant, glittering cities seen  
 From a ship's rail - as I stand here,

I feel with sharper pang  
 My mortal sickness; how I give,  
 My heart to weak and stuffless ghots  
 And with the living cannot live.

The acid smoke has soured the fields  
 And browned the few and window-worn flowers;  
 But there, where steel and concrete soar  
 In dizzy geometric towers -

There, where the tapering cranes sweep round,  
 And great wheels turn, and trains roar by  
 Like strong, lowheaded brutes of steel -  
 there is my world, my home; yet why

So alien still? For I can neither  
 Dwell in that world, nor turn again  
 To scythe and spade, but only loiter  
 Among the trees the smoke has slain.

Yet when the trees were young, men still  
 Could choose their path - the winged soul,  
 Not cursed with double doubts, could fly  
 Arrow-like to a foreseen goal;

And they who planned those soaring towers  
They too have set their spirit free;  
To them their glittering world can bring  
Faith, and accepted destiny;

But none to me as I stand here  
Between two countries, both - ways torn,  
And moveless still, like Buridan's donkey  
Between the water and the corn."<sup>27</sup>

The poem sets down in short-hand the essentials of Nineteen Eighty-Four, both the setting and the programme. We recognise immediately the "dizzy geometric towers" of steel and concrete in the distance, just as four Ministerial headquarters, white and sinister, dominate the view from Winston's flat. We can perhaps add the point of resemblance that one of the buildings in the poem - so it is implied by the title - is the home of his Master's voice, a place where voices are manufactured, as the Ministry of Truth manufactures the lies which are the voice of Big Brother who symbolises an invisible absolute power for future.

We can see Winston in the lonely speaker standing in unhappy division of mind, neither in one world nor the other; ruin and decay on one side, alien power on the other, himself conscious only of his unreality. The difference is that the watcher in the poem is as yet only a watcher, outside both worlds, yet it is clear that, as Buridan's donkey he will starve until a decision is made. It is also clear which way he will go, since he recognises the world

where he belongs; although he recoils from its manifestations of mechanised power he calls it home. 1984 is the story of Winston Smith's home-coming which seems the ways of man to God. Many of these ideas are, of course, common currency of our time and time to come. Orwell foresees a landscape dominated by "strong brutes of steel" to the triple-tyranny sharing the entire earth of 1984.

Winston's 'Private' acts are directly related to the state which forbids them. They are secretly engaged in not for their own sake but because they are means of rebellion. The book is "about politics". It is also intensely personal, not only in showing how the political demands of absolute tyranny invade every corner of life but politics seen in the most literal sense "from inside", as the reflection of a state of mind. That does not, by any means, imply that only personal significance can be found in it and that political meanings can be ignored; it shows rather that there cannot be any such separation. According to Orwell, politics should reflect honesty, sincerity and certain framed principles which are guided by eternal vigilance. The novel portrays different kinds of chaos and confusion of different nations. The soldiers lose their human feelings and turn into slaves against their mind and shoot when the war calls rent the air. In this way the whole world will turn into different power blocks and battle fields.

In January 1946, Orwell had written an article in Tribune on Eugene Zamylin's book We. This book was written in 1920 by a Russian exile. It was a commentary on totalitarianism. He was extremely impressed by this book which inspired him to write Nineteen Eighty-Four. Orwell was also influenced by Koestler's Darkness At Noon and Jack London's The Iron Heel. These two books moved Orwell to sound the prophetic note in this novel.

In Nineteen Eighty-Four, the hero worship of the unworthy is reflected through Winston Smith. The people go on lionising their so called leaders calling them 'Pillars of the Society'. History reveals that the followers themselves are victimised for their hero-worship. All these inspirations go into Orwell's conception of authoritarian rule as portrayed in Nineteen Eighty-Four. This scathing criticism against a dictatorial set up is more reflected in the article 'We', which is more pointed than Huxley's Brave New World.

Orwell's theory of abuse of power parallels Jack London's views on the matter. London gives violently savage picture of dictatorial methods and mass reaction to them. Orwell tempered such ferocity with the particular details he had learned from Koestler and others who described the process of interrogation and produced a mixture of socialism and cold logic.

The structure of Nineteen Eighty-Four is modelled according to the pattern of the year 1948 where the numbers not only were reversed (48 to 84) but it is reversal in his life, his convictions and his writings as experienced in the Spanish civil war. In the opening pages of the novel, Orwell describes the contemporary England which shapes the destiny of the world. He prophesies the period of 1984 standing on the philosophical edifice of 1948.

"It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin muzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass door ... the hall way smelt of boiled cabbage and old rag mats. At the end of the coloured poster, too large for indoor display had been tacked to the wall ...."28

It pictures the Post War England showing the propagandistic posters and banners in the name of democracy. The different party leaders like O'Brien would go on propagandising their leadership to achieve the power, prestige and honour. A 'heavy black moustache' symbolises the actual leadership. Orwell ironically narrates the figure as a symbol of false sacrifice and empty austerity showing their benediction to the society concern. At the end of the paragraph there are further details about the art of propaganda for selection of the party leaders for the administration of state in the name of democracy:

"The flat was seven flights up, and Winston, who was thirty nine ... on each landing opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU the caption beneath it ran."<sup>29</sup>

The line 'BIG BROTHER IS WATCHING YOU'<sup>39</sup> is ironic. His deliberate wording of 'Big' in the novel signifies that he is not big so and so. His greatness is essentially belittled. This is the feeling of party heads in the Post War period and it will happen in future years what Orwell visualises. It implies that so called party leaders will be war mongering which is according to Orwell a form of death. In this context we may cite Eliot:

"Those who sharpen the tooth of dog meaning  
Death  
Those who glitter the glory of the humming  
bird meaning  
Death  
Those who suffer the ecstasy of Animals  
Meaning  
Death!"<sup>31</sup>

Thirty five years from now (1949), according to Orwell's grim calculation, there will be three great powers on this planet, two of which will be constantly at war with the third but not for ascendancy but in order to maintain the status quo:

"War Is Peace"<sup>32</sup>

The selfish attempts and the corrupt desires of the party leaders of the different countries in the world not only spoil the aspiration and achievements of the people of their countries but drive them to war, hatred and ill will. The communistic stance of birth control is purposeful because it keeps in mind their national economic interests. The totalitarian states cannot tolerate the illegal ration-ship. Dostoevsky, Brothers Karamazov reflects:

"Man is despot by nature and loves to be tor-  
tured."

What happens in Nineteen Eighty-Four will continue in future.

'Big Brother' and Winston Smith are two opposite forces but Big Brother is power monger and war monger for his self aggrandisement in the society. Big brother is front ranking party leader whom Winston Smith hates and ultimately he finds his doom.

Orwell's futuristic vision reflected in 1984 is a warning against the dangers of power and authority.

Orwell points out the impact of the future wars in our society. Indeed he is a pacifist in his outlook like Aldous Huxley. He says:

"The essential act of war is destruction not necessarily of human lives, but of products of human labour. War is a way of shattering to pieces or pouring into atmosphere or sinking in the depth of sea, materials which might otherwise be used to make the masses too comfortable, and hence in the long run, too intelligent."33

Behind every dream there is a possibility of achieving it.

Again we can cite the example of Jennic Colder for knowing Orwell's prophetic vision and farsightedness:

"Orwell's theory in *Oceanic Society* is perhaps feasible than its reality and yet of course, they cannot be separated. The critic Fromm sharply indicates the force of connection between a dehumanized society and perpetual war which can be exploited as a continual crisis demanding continual sacrifice on the part of the individual on behalf of the state ... the basic elements were apparent in the heightened period of the cold war and can be seen now in, for example, China's exploitation of American intervention in Vietnam, or United States. Similar use of the threat communism in Latin America."34

According to Orwell, power is not the means to an end, one does not establish a dictatorship in order to safeguard a revolution, one makes revolution in order to establish a dictatorship. During the French Revolution history has taught us that the revolution perpetuated the very evils against which it was directed. The French revolted against the despotic King in order to crown a benevolent despot Napoleon Bonaparte. Bonaparte is a child of revolution.

This renewed establishment of power and authority is the subject matter of Nineteen Eighty-Four.

The last part of the novel is admirable for its prophetic insight into the future. Orwell's message in 1984 is to 'keep humanity human'. It is the ethics of Christianity. In relation to 1984 Times Literary Supplement comments:

"... the problems of the world rather than in growing pains of individuals and who is able to speak clearly and with originality on the nature or reality and terrors of power."<sup>35</sup>

Frederick Warburg comments that 1984 is a magnified Animal Farm written in purely anthromorphic terms. One hopes (against hope) that its successor will supply the other side of the picture. For what is 1984 but a picture of man, unmanned, of humanity without a heart, without tolerance or civilization. The sole object of the government is to achieve absolute totalitarian power through every contrivance or cruelty. Here is Soviet Union to 'nth' degree, a Stalin who never dies, has the secret police with every device of modern technology. He symbolises the technique of the modern despot. Frederick Warburg's analyses of Orwell's vision of the future world is acute. According to him the world will continue to face this problem. This propagandist world will continue with its slogan, inequality, hero worship resulting in corruption, poverty and exploitation. The message of Orwell's works is that the more political a man,

the less human he is. The power blocs will be highly interested to win the absolute power which will lead them to their tragedy. Though it has been allegorised as stalinite power still it is a lesson for all the power mongers.

The prophetic vision of George Orwell cuts through the barriers of geographical territory, time, religion, race and other such frontiers. It can happen within any social fabric at any given time. And thus Orwell's prophecy assumes a universal character. Again Warburg comments:

"It outlines in a logical and coherent form the world situation as Orwell expects it to develop in the next generation .... Hence this book (1984) gives a logical argument in favour of devastation to come. Really it is a note of prophecy which is inevitable and unforgettable. This horrific novel pictures the function of communism with a warning for its future .... 1984 by the way might well be considered as a horror novel and would make a horror film which, if licensed might secure all countries threatened by communism for 1000 years to come."<sup>36</sup>

In the Part III of 1984 we can see the Forsterian prophetic note. But Leo Tolstoy in War and Peace is of the opinion that without a full scale war there cannot be peace either between two warring nations or between two individuals.

D.H. Lawrence says:

"Between living things at least an adjustment means also a fight, for each party inevitably, most 'seek its own' in the other, and be denied, when in the two parties each of them seeks of his own/her own, absolutely, then it is a fight to death."<sup>37</sup>

Orwell says that without rebellion there is no liberation. An individual cannot stand and fight against a system. The attempt will crush him, which is clearly reflected in the life of Winston Smith in 1984 and Snowball in the novel Animal Farm. Orwell offers no hope because of such horrible disaster and prophesises that man cannot stand against the party.

The rest of the book deals with death, decay, dirt, diabolism and despair. Hence Orwell goes down to the abyss of human existence in a associated with Dostoevsky. Juliana Symons, who is one of Orwell's intimate friends and a celebrated English critic reviews Orwell as a social prophet in T.L.S. on 10th June 1949 saying:

"The picture of society in Nineteen Eighty-Four has an awful plausibility which is not present in other modern projections of our future...."38

Also Harold Nicolson has pointed out Orwell does not deal with romance in his novel or tragic elements but his intention is to give a warning for the future. If society will be unconscious about it certainly it will meet its tragic doom. Hence his 1984 is a prophetic novel:

"Mr. Orwell's purpose, however, has not to compose a romance with an unhappy ending. He set out to write a cautionary tale by which to convince us of the terrible results which will follow if through in attendance we allow

our humanistic heritage to be submerged in a flood of materialism ... people who were twentyfive in 1960 (when Ingsoc was established) would only have been forty nine in 1984: they would not have lost all memory of the past."39

Again Mrs. Diana Trilling sees in 1984 a grim picture of the future. According to her after thirty five years there will be three great powers in the world and any two of them will go on fighting for supremacy. They will try their best to attain their political and economic superiority. She says:

"Thirty five years from now, according to Orwell's grim calculation, there will be three great powers on this planet, any two of which will be constantly at war with the third, not for ascendancy but in order to maintain the political and economic status quo. For the rulers of future state it is enough that people are allowed to exist, their welfare in any sense in which we understand the word - does not have to be taken into account ...."40

Phillip Rahv, the Editor of Partisan Review, considers Orwell's approach in 1984 as prophetic. It warns against the degeneration, disaster and disintegration of the future world. The world, will be a tragic place to live in if the powerful and authoritative agents continuing to exploit. His book is vision of the lost image of past culture and beliefs. It sounds a warning like works of Sir Thomas More, Thomas Campanella, William Morr's, Edward Bellamy and Aldous Huxley. He says:

"It can be said of Orwell that he is the best kind of witness, the most reliable and scrupulous."

He further adds:

"the prospect of future drawn in this novel can on no account be taken as a fantasy. If it inspires dread above all, that is, precisely because its materials are taken from the real world as we know it from conditions now prevailing in the totalitarian nations...."41

In this view Orwell's work is the more prophetic because it deals with the raw material of existent realities. The European nations stand in greater danger for their pretensions of democratic practices. As Phillip Rahv says:

"This is not to deny that the book is prophetic, but its importance is mainly in its powerful engagement with the present .... It is not a writ of Fatalism to bind our wills. Orwell makes no attempt to persuade us...."42

According to E.M. Forster, George Eliot, Dostoevesky and D.H. Lawrence are the prophetic novelists. One is a prophet because of his distinct and unique vision. He is original and genuine in his preachings. As a social prophet, Orwell's attitude towards socialism was a dream, which was known as democratic socialism, or in its crudest form - communism. It advocates a violent change before the proletariat occupation, whereas democratic socialism aims at ruling the world not through compulsion but persuasion. The dialectic

tic vision of democratic socialism is reflected through the character of Winston who is to some extent an autobiographical self of George Orwell. His visions half a century back are realised today. Though democracy and communism do not go together in theory as propounded by Karl Marx, in both Soviet Russia and China we a lot of opening out. This completes Orwell's prophetic vision. Not only his warnings but also his dreams and aspirations are found as realistic propositions.

Orwell would have been amused with the Glasnost and Perestroika drive by the Russians and the opening of gates in the Great Wall of China for other nations. Orwellian scholar Golomann, German historian comments:

1984, his satirical novel about the future is a warning to the world, a very vivid presentation of the terror that could occur in the near future if all the implications of totalitarian ideas are put into practice and we were all forced to live in a world of fear...."43

But what does George Orwell intend? Surely not to show what the earth will inevitably look like in 1984. He is not a fatalist, not a mistaken scientific prophet. Nor he is a malacious individualist who comforts and amuses himself by predicting how sad life will be and how people deserve nothing better. He warns and wants to help. He warns of the dangers that are typical of our age any where not only

behind, the Iron Curtain .... Orwell borrowed from present day Russia more than from any other country for his fictitious description of the future.

There is no doubt that Orwell is a writer of discomfoting fantasy. But his fantasy and reality are synonymous specially in Animal Farm and 1984.

In recent times there has been wide dissemination of fantastic novels and stories which contain the most gruesome predictions of what mankind may expect in the near future. The authors of such prognostications confidently anticipate third and even a fourth world war and relish the horror of mass extermination of people with atomic and bacteriological bombs. With evil joy they predict that an end will necessarily be put to culture, art and mankind as a whole.

Orwell is an inspired prophet. In Animal Farm allegory becomes a means of prophetic commentary.

"All animals are equal  
But some animals are more  
Equal than others."<sup>44</sup>

which will be amendments of old rule 'All animals are equal' for future politicians.

The English Language Book Society comments that Orwell's Animal Farm is a living book for all times to come.

It probes the cause which arouses the animals to kick out Mr. Jones from Manor Farm, the uprising signifies that the exploitation beyond a limit cannot be endured. The commentary follows:

"Although Orwell had been a writer for many years he only achieved world wide fame with the publication of this novel in 1945. This extraordinary political satire, which Orwell called 'a fairy story' aroused considerable interest which still remains today."<sup>45</sup>

Old Major's song reflects a note of prophecy, which defines Orwell's dreams for future England:

"Beasts of England, beasts of Ireland,  
Beasts of every land and clime,  
Hearken to my joyful tidings  
Of golden future time.

Soon or late the day is coming,  
Tyrant man shall be overthrown,  
And the fruitful fields of England  
Shall be trod by beasts alone.

Rings shall vanish from our noses,  
And the harness from our back,  
Bit and spur shall rust forever,  
Cruel whip no more shall crack.

Riches more than mind can picture,  
Wheat and barley, oats and hay,  
Clover, beans, and mangel-wurzels  
Shall be ours upon that day.

Bright will shine the fields of England  
Purer shall its waters be,  
Sweeter yet shall blow its breezes,  
On the day that sets us free.

For that day we all must labour,  
Though we die before it break;  
Cows and horses, geese and turkeys,  
All must toil for freedom's sake.

Beasts of England, beasts of Ireland,  
Beasts of every land and clime,  
Hearken well and spread my tidings  
Of the golden future time."<sup>46</sup>

'England' and 'Ireland' represent the whole world and 'soon or late' the day is coming. This 'day' may turn out to be disastrous as it happens in Animal Farm, if such golden formula for human happiness is not practised properly but in its proper functioning there will be another paradise on earth.

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CHAPTER - I I I

GEORGE ORWELL: THE FANTAST

## GEORGE ORWELL: THE FANTAST

Fantasy, as a psychological phenomenon, is a means of getting at reality through the office of imagination. As a literary phenomenon, it is one way of getting at the bottom of a truth. Says Freud:

"We may lay it down that a happy person never fantasises only an unsatisfied one. The motive forces of fantasies are unsatisfied wishes, and every single fantasy is fulfillment of a wish, a correction of unsatisfied reality."<sup>1</sup>

Fantasy always confesses a degree of spiritual poverty uniquely suited to an age. It mimics those forms and gestures, parodying the old motions of aspiration. In this sense, E.M. Forster, Oscar Wild and George Orwell are three typical fantasts in English literature. The fairy tales of Oscar Wild and E.M. Forster create the world of fantasy and reality at once. Wilfred Stone says:

"The Machine Stops (1909), Forster's only attempt at science fiction, is a small master piece in the genre though most critics do not like it. Like H.G. Wells' The Time Machine (1895), to which it is a 'reaction', the story is anti-utopian and takes its place along side Brave New World and 1984 as a moral allegory warning men not to become the tools of their tool."<sup>2</sup>

E.M. Forster says:

"I like that idea of muddling up the actual and the impossible until the reader is not sure which is which."<sup>3</sup>

The Longest Journey proves the point because Rickie's childhood memory is an instrument of his adult happiness. It resembles George Bowling's recollection in Orwell of his childhood memory and Charles Lamb's "Old Familiar Faces". Orwell belongs to the tradition where fantasy and reality are the two sides of the coin. His Nineteen Eighty-Four and Animal Farm are illustrative. He describes Nineteen Eighty-Four:

It (1984) is "a novel of future, that is in a sense of fantasy but in the form of a naturalistic novel". He again calls it (1984), "a utopia in the form of a novel."<sup>4</sup>

Orwellian scholars rate him as a novelist of anti-utopia who belongs to the fantastic school - H.G. Wells, William Golding, E.M. Forster. Specially Orwell's Nineteen Eighty-Four and Animal Farm resemble Chaucer's "Nun's Priest's Tale", Cervantes' Don Quixote, H.G. Wells's The Time Machine and Aldous Huxley's Brave New World. Excluding his two novels his A Clergy Man's Daughter, Coming Up For Air, Down And Out In Paris And London, Road To Wigan Pier and Homage To Catalonia are, as he admits, naturalistic novels. All Orwellian heroes create a separate world where there is a natural way of life, where historical truth, golden landscapes, free sexual love and human idiosyncrasies are once again allowed. The world which they desire is the world of fancy and imagination.

Nineteen Eighty-Four and Animal Farm represent Orwell's fantastic imagination - a nightmarish vision of the realities of a situation. Fantasy for Orwell is a defence against political criterionism - All are guilty.

No doubt Orwell's Animal Farm, a successful beast fable, creates a dreamy fantastic world and at the same time it compels our 'willing suspension of disbelief'. The result is an enhancement of the art of the book, for while the vision directs the central irony with rigorous conciseness and economy, it moves the reader to the realisation that the moral conflict embodied in the fable affects him deeply and intimately.

As a vehicle for his satire the pastoral fable is peculiarly suited to Orwell, since it both disciplines his Polemical urge, making it more of a creative instrument, and permits him to infuse into it the warmth of his deep attachment to the flora and fauna of the country-side. Behind the fantasy lies a political satire and a small-scale tragedy of corrupted pastoral. When animals free themselves from the tyranny of Jones they attempt to reassert is fundamental harmony, unity and dignity of the natural world which had been destroyed by the unnatural (or de-natured) man. The opening assembly of animals parodies the human nature but at the surface level it is beyond belief.

Through the exploitation of the pastoral image Animal Farm describes the removal of all barriers that have separated man from beast.

1984 is a fantasy too. The main reason why Orwell switched to fantasy seems to have been his feeling that the documentary and realistic novel did not probe reality deep enough. He also seems to have felt that the new developments in the political sphere in his time could not be explained adequately in the documentary and realistic mode. That is why he needed a form which would give him sufficient freedom to invent, a form which would rely on the power of the imagination rather than the accuracy of observation. That, then, was the reason for his writing two fantasies - Animal Farm and Nineteen Eighty-Four.

E.M. Forster in Aspects of the Novel says: 'Fantasy asks us to pay something extra'. The writer of fantasy does not guarantee the things to happen in one's life, it could not occur, and yet, asks the reader to treat the work in its entirety and then accept certain realities out of that work. According to him, there are two forces in a novel: human agents and non-human agents. It is the business of the novelists to assimilate these two forces in a profitable manner. As Forster explains it metaphorically, reality is the bird and fantasy is its shadow while the bird is on

its flight. They both meet when the bird stands on the ground. The shadow, now, becomes the real because it merges into the bird. And this is how art becomes real, because the artist shuffles both the human agents and non-human agents effectively. This should be the aim of every novelist. But very few novelists achieve this distinction. They cannot tell effectively, the human agents from non-human agents. There are some American novelists who have achieved such distinction by suitable adjustment of these two. American novelist like Melville, and English novelists like Virginia Woolf, James Joyce, D.H. Lawrence, Charles Dickens and George Orwell are among them. E.M. Forster says:

"What does fantasy ask of us? It asks us to pay something 'extra'. It compels us to an adjustment that is different to an adjustment required by a work of art, to an additional adjustment. The other novelist say, 'here is something that could not occur in your lives', the fantasist says: 'Here is something that could not occur. I must ask you first to accept my book as a whole and secondly to accept certain things in my book'."5

'Extra' means a departure from the traditional structure of the novel, the weaving of a fantastic plot, with that of an 'ideal reality'. The fable supports the plot. The total impact of the 'fantasy' novel is achieved only in relation to the fable. For example, Orwell's Animal Farm drives its meaning and message (ideal reality) clearly only

through the fantastic activities of the animals in the farm. The fable is employed not to make its farcical, rather the comic contrivances intensely exposes the shortcomings of the communism.

In this connection it may be observed that Gulliver's Travels is not meant to be a drawing room comedy or a pleasant reading for children. Underneath its ludicrous excremental vision and farcical elements, there is the naked exposition of human frailty. Gulliver, a normal human beings, is looked upon as a 'manmountain' by the Lilliputs. Hardly measuring six inches, these Lilliputs have their kingdom, army, their palace and princess, dictate their laws and bind Gulliver by chain. All this goes on to show how tiny one is in relation to this vast universe. Man's vanity, hypocrisy and falsity are astounding.

Sancho Panza's attempts at every step of his life reflect fantastic reality. Specially his fight against the windmill is the case of an extreme fantasy. At the same time it mirrors the vanity of human wishes in a real sense. It shows that man becomes highly cynical and critical in a farcical way, if he enters into the extreme reality of life which is obvious in Orwell's Animal Farm and Nineteen Eighty-Four and in other works. Because a social prophet, when he grows impatient and frustrated with the pretences

of social values and cannot approach the so-called rationality of the society as a beast, gives them human qualities. This is precisely what has happened to George Orwell.

This exercise (display of fantasy) is also reflected in the works of Chaucer. His Nun's Priest's Tale is both fantastic and real. He fabricates a story on beasts and birds which is really fantastic. But that fantasy embodies the real spirit of human nature. The story of Chanticleer and Pertelote is the story of every human being. This happens in Swift's Gulliver's Travels, which reports the story of Lilliputs, Brobdingnangians and Gulliver, a normal man, with a touch of sarcasm that reflects the characteristic cynicism of European minds. It does not even imply poverty of imagination, only a disinclination to meet certain demands that are made on it.

Again one can see Fantasy in F. Kafka's 'Metamorphosis'. The transformation of Mr. K into a giant spider and his reflections about its serious outcomes in a natural manner surpasses the fantastic imagination. In this light E.M. Forster's 'extra' can be understood. The absurd and the fantastic beyond normal comprehension not only finds its way into the novels of such great writers but they exhume a relevancy and a meaning. Like this, the animals' revolt in Animal Farm, to oust Mr. Jones from Manor Farm is really

fantastic. The story which deals with a group of cows, horses, pigs, sheep and hens who decide to expel their master, is a day dream. Their leaders - Napoleon and Snowball, their speech, their egg production committee, their construction of the windmill, the way they drink, their indoor games, their various luxurious arrangements, official decorum, expedition, music etc. are farcically fantastic. Their attitude reminds Quixote's war against the windmill. It is all human follies:

"Vanity of vanity all are, vanity"<sup>6</sup>

Norther Frye comments:

"The story is well-written, especially the Snowball episode, which suggests that the communist 'Trotskyite' is a conception, on much the same mental plan as the Nazi 'Jew', and vicious irony of the end of Boxer the work-horse is perhaps really great satire. On the other hand, the satire on the episode corresponding to the German invasion seems to me both silly and heartless, and the final metamorphosis of 'pigs' into humans at the end is fantastic disruption of the sober logic of the tale."<sup>7</sup>

If the episode of the boy drawing the horse-cart is the skeleton of the fantastic idea which modelled Animal Farm, his own experiences about human exploitation in British colonies are the reality that emerge out of the story. For an example, in Burma on his first day he saw:

"The first sight I saw when I set foot on the soil of Asia - or rather, just before setting foot there. The liner I was travelling in was docking at Colombo, and the usual swarm of coolies had come aboard and to deal with the luggage. Some policemen, including a white sergeant, were superintending them. One of the coolies had got hold of a long tin uniform-case and was carrying it so clumsily as to endanger people's heads. Some one cursed at him for his carelessness. The police sergeant looked round, saw what the man was doing, and gave him a terrific kick on the bottom that sent him staggering across the deck. Several passengers, including women, murmured their approval."<sup>8</sup>

Therefore, we have to evaluate it either as an allegory, a fable, a satire or a children's story. It records careful observation which is an integral part of the fantasy. The Russian Revolution occurred in 1917 in which the people were aroused under the leadership of various revolutionary associations. The Tsar Nicholas II was deposed and eventually assassinated and his bureaucratic government was toppled. The Revolution occurred for two main reasons. Firstly, Marxist ideas had, since the end of the Nineteenth Century, been spreading among the middle class peasants of Russia. Secondly, Russians had entered the second world war in 1945 on the side of the allies against Germany. The power mongers and the power drivers of communism were corrupt. It is said:

"The Communist movement in Western Europe began as a violent movement to overthrow capitalism, and degenerated, within a few years, into an instrument of Russian Foreign Policy."<sup>9</sup>

In this context, we should apply our 'extra' observation to know the ideas behind Animal Farm.

Nineteen Eighty-Four is an epoch making work, which demands us to pay 'extra' sensitivity to comprehend what Jeffrey Meyers says:

"His statements about 1984 reveal that the novel, though set in future, is realistic rather than fantastic and deliberately intensifies the actuality of the present ... it is in a sense of fantasy but in the form of a naturalistic novel."<sup>10</sup>

In this context, we may cite another historical event which leads us to intensify our understanding the idea behind 1984. All the politicians and journalists were invited to Teheran Conference to plan for division of Europe into three super power blocks. Orwell is the only person who could think of the division. For their obsession with power.

"It would be more accurate to say that the novel 1984 portrays the very real though unfamiliar political terrorism of Nazi-Germany and Stalinist Russia transposed into the landscape of London in 1941-44."<sup>11</sup>

In this novel, Orwell informs us that world is divided into three parts: Oceania, Eastasia and Eurasia which are perpetually at war. In Oceania the party has created a totalitarian state that annihilates all opposition. In the forefront of the party stands, Big Brother, a figure

of almost mystical power not in political history of Russia and Germany but in the history of every state in the world. Newspeak, Double think, the thought Police are grave warning for us. All this is very artistically handled by Orwell so that it seems to be similar to a work of Goldstein resembling Swift's mockery at Royal society and the floating fortress. Newspeak was designated not to extend but to diminish the range of thought and this purpose was indirectly assisted by reducing the choice of words down to a minimum. The Houghnhnms have no word in their language to express falsehood or evil. And state control of love, sex, and marriage is similar in Houghnhn land in Oceania. Love is deliberately excluded from marriage, which is an objective and mechanical conjunction for the sole purpose of propagation. It is arranged by the state or parents on a pragmatic basis and adultery and fornication are forbidden or unknown.

Orwell could be influence by Swift's criticism of the floating-fortress because he uses the same technique to expose power hungry and corrupt party leaders who exploit the resources of the common man. Though George Orwell's 1984 is full of futuristic visions which sound fantastic, the reality behind his visions is realised in today's context. The dreams and apprehension of the author are being realised continually. Therefore, in a way Orwell, the fantast, is proved to be a realistic prophet, a social visionary. In this context Jeffrey Meyers says:

"The most common cliché of Orwell criticism is that 1984 (1949) is a nightmare ... (which) is realistic rather than fantastic."<sup>12</sup>

Again Forster comments on another dimension of fantasy:

"The power of fantasy penetrates into every corner of the universe ... they may contain solid characters, drawing, penetrating and bitter criticism of conduct and civilization yet our smile of beams of light must remain ..."<sup>13</sup>

That the power of fantasy penetrates into every corner of the universe means that its impact or influence invites a feeling of great change, accompanied by an eerie consciousness of the nearness of the far. Its power involves a universal appeal. It may directly or indirectly take a particular literary form - fable or allegory or satire or any other humorous form, according to the artistic imagination.

In 1984, the gentler humour of Animal Farm has turned into a frighteningly serious warning of the physical horrors and spiritual torture of living under a regime that combines the techniques of communism with those of Nazism for the purpose of keeping a small group of power-hungry party members in absolute power. Orwell presents the division of the power blocks in the world that remain in a state of endless fighting and endless shortages. This grim and pessimistic warning of what might happen, if men give up their

freedom for the apparent economic security of living in a totalitarian state, was completed when Orwell's health was finally breaking.

1984 evokes a universal appeal through the fantasy or the nightmare. Although it is a vision which is dreamy and imaginary, still it has an intense understanding of the elements that go into making this universe and warns us against the inevitable tragic doom if men fail to safeguard their freedom.

Forster says that fantastic novels may 'contain solid character-drawing, penetrating and bitter criticism of conduct and civilization'. In 1984, Winston Smith, Big Brother and Julia prove Orwell's art of solid-character-drawing. They are both typical and individual like the characters of Chaucer. They are all allegorical like Dryden's people in Absalom and Achitophel and Swift's Gulliver's Travels.

The central figure of Nineteen Eighty-Four is a member of the Ministry of Truth, named Winston Smith. Winston is at heart an enemy of the party; he has not been able to eliminate the past. When at the Two Minutes' Hate sessions the face of Emmanuel Goldstein, classic renegade and blackslider, appears on the telescreen, verbal phrases about party dictatorship and crying that the revolution has been betrayed, Winston feels a hatred which is not as it should

be directed entirely against Goldstein, but spills over into heretical hatred of the thought police, of the party's all wise - and all protecting figure-head Big Brother.

Winston's heresy appears in his purchase of a beautiful keepsake album which he uses as diary - an activity likely to be punished by twenty-five years' confinement to a force labour camp - and in his visit to prouls' areas, where he tries unsuccessfully to discover what life was like in the thirties and forties. He goes to the junkshop where he found the album and buys a glass paper weight; and he is queerly moved by the old proprietor's quotation of a fragment of a forgotten nursery rhyme: "oranges and lemons, say the bells of St. Clement's." Sexual desire has been so far as possibly removed from the lives of party members and so Winston sins grievously and joyously with Julia, a member of Junior Antisex League.

The downfall of Winston and Julia is brought about through O'Brien, a friendly member of the sinner party, who reveals that he too, is a heretic. They are admitted to membership of Goldstein's secret organisation. The Brotherhood, which is committed to the overthrow of the party. But O'Brien is not, in fact, a member of the Brotherhood - if, indeed, that organisation is not simply an invention of the Inner Party.

At last Winston is converted to this jview. His last picture shows Winston sitting in the Chestnut tree cafe, haunt of painters and musicians. A splendid victory has been pronounced and Winston hears of it not with scepticism but with utter belief. "He look up at the great poster of Big Brother ...."<sup>14</sup>

1984 sounds a serious warning that the three power-blocks, that the world will be divided into, will be involved in constant warfare. The international situation will not be encouraging. Rather it will be gloomy. The nations, while urging for peace, will prepare for war. It is true that there is the league of Nations, but it is only a sop. The spirit of ill-will and distrust is wide spread. Internationalism is only an idea with a few which has not gone deep into the mind. Still the atmosphere is full of fear and suspicion. Nations are not willing to give up their sense of pride that causes all wars. In the words of Theodore Roosevelt for a man to love another is as indecent and dishonourable as for a husband to love another woman. The Machiavellian policy is pursued by every power block.

Then there are a number of posters, Leaflets and pamphlets printed in large, neat capitals:

"Down with Big Brother  
Down with Big Brother  
Down with Big Brother  
Down with Big Brother  
Down with Big Brother"<sup>16</sup>

The spirit of power will go on corrupting the modern European minds that will forget the existence of God and goodness. It is not only the East but also the West that has been corrupted by sociological disbeliefs. Religion will lose its sanctity. It is tottering because its base has become weak and unsteady. The more sensibility and experience we gather from the religious mode of experience, the more pleasure we take in holding the view that God is unreal. He (God) is only a shadow of the human heart and a dream of the human mind. We believe:

'God is Power'<sup>17</sup>

Power alone becomes an overriding factor in the modern mind paralysing rationality and wisdom.

The political leaders forget their own existence in their lust for power. They are always stimulated by their vested interest which is baseless and illogical:

"Two and two make five"<sup>18</sup>

In this line we see a clear departure from rationality by the poems that be in the last quarter of the twentieth century. Orwell discusses that civilization has become barbarous and extremely bestial in its nature in 1984 and Animal Farm.

Forster says:

"It implies the supernatural, but need not express it. Often it does express it, and were that type of classification helpful we could make a list of the devices which writers of fantastic turn have used - such as introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life or the introduction of ordinary man into noman's land, the future, the past, the interior of earth, the fourth dimension; or divings into dividings of personality, or finally the device of parody or adoption. These devices need never grow stale, they will occur naturally to writers of a certain temperament and be put to fresh use."<sup>19</sup>

Though the writers of fantasy adopt supernaturalism in their novels, still it may not be an essential element of fantasy novels, but sometimes it may be used as a device. Forster himself justifies Orwell's methods.

In Gulliver's Travel Swift employed the supernatural elements, where Gulliver is an ordinary man, who reaches in 'no-man's land' (Island of Laputa). In the first book we find Gulliver's shipwrecked at the land of Lilliputs where the inhabitants except the emperor, are six inches tall. This book is a highly imaginative product of fantasy. It consists of showing human motives at work on a small scale and suggesting the likeness of the Lilliputians with the littleness of human affairs and especially the pettiness of political intrigues as in Orwell's Animal Farm and Nineteen Eighty-Four. The dispute over a silly matter (the breakage

of an egg) among Lilliputs resembles the dispute between Snowball and Napoleon over the issue of the construction of the windmill. Consequently, there breaks out a war which brings a devastation among the animals and finally gives rise to the tragedy of Snowball.

In next voyage Gulliver describes the giant beings before whom he looks like an ant. Among other things, he tells about the invention of gun-powder and the use of instruments in warfare. Swift says:

"The king was struck with horror at the description I had given up these terrible engines. He was amazed how so important and grovelling an insect as I could entertain these inhuman ideas."<sup>20</sup>

All these voyages are plausible and lively and they are often tinged with a quaint and alluring humour which is present in the works of Cervantes and George Orwell as well.

The last two books of Gulliver's Travels are clouded by Swift's pleasant fantasy which degenerates into lotus eating bitterness. In the third book Gulliver's Voyage to Laputa and other curious and imaginary places embodies Swift's contempt for pedantry and for useless scientific advancement. And in the last book (fourth voyage), we see man's day dreaming nature compared to the noble inhabitants of Houyhnhnm

land in the shape of a horse. This particular voyage, which reaches the zenith of fantastic imagination, is really a laudable imaginative venture. The beastly yahoo represents Swift's conception of man living in a degenerate state of nature where man has lost all sense of proportion and grows and goes beyond its limit. This sort of decay and spiritual decadence foreshadows the world of Nineteen Eighty-Four. The bitter criticism of civilization in Animal Farm, recalls Swift's indignation in Gulliver's Travels.

Forster says that a work of fantasy implies the 'future'. 1984 is a note on the future of the earth, in the last quarter of the twentieth century, and a fantasy if you will. Harry Blamires comments:

"1984 (1949) looks ... into the future and foresees the triumph of totalitarianism .... A ministry of Truth feeds the nation with lies and propaganda in the name of education, culture and news. A Ministry of love operates the insidious thought police while the ministry of plenty cuts the rations down and Ministry of Peace runs the permanent war."<sup>21</sup>

Orwell's Shooting the Elephant are products of his personal experiences and may be referred to any historical and sociological set up. Therefore, the idea behind Animal Farm is real. It is based on Russian communism propounded by Kar Marx who was an idealist who dreamt to a Utopian paradise in which all men should be free and equal.

So what is wrong with such idealism? Why should Orwell want to condemn these dreams of Utopia? Was Orwell an anti-communist? The answer is very plain and simple. The very idealism allowed for the emergence of a frightening and repressive dictatorship in Russia, every bit, as bad as dictatorship established by Hitler and Beneto Mussolini in Fascist countries. Specially the leadership led by Stalin and other so called party leaders misinterpreted the party idealism for their vested interest. That is why Orwell condemns it through his literary weapon Animal Farm and dimly 1984 with fantasy as a technique.

His 1984 came to light just after the Second World War (1949). But it is conceived during grim and Second World War. When the world lost her glory and significance Orwell tried to give a warning to power mongering states to bring back peace and tranquility. It is a serious warning of the physical horrors and spiritual torture of living under a regime that combines the techniques of communism with those of Nazism for the purpose of keeping small group of power-hungry party members winning absolute power. Orwell presents a vivid pictures of the world, as divided into power blocks that are maintained in a state of endless fighting and endless dissipation.

When he wrote Shooting An Elephant, Eric Arthur Blair was a very young serving with the Indian Imperial Police at Rangoon on 7th November 1922. He was only 19 years old. Then he qualified for the Indian Civil Service. During this period there was a wild elephant who destroyed many lives and property. Orwell shot it with much more courage and strength of mind and proved his competence. Edmund Wilson says in New Yorker on 13th January 1951, Shooting An Elephant and Other Essays, a posthumous collection of papers by George Orwell, contains miscellaneous pieces relating to various phases of this unconventional writer's life. The first two, Shooting An Elephant and A Hanging deal like his novel Burmese Days, with Orwell's experience as an officer in Indian Imperial Police. The first of these books tells the story of his reluctance and probably unwisely killing a runaway work elephant, because he knew that the native, expected it of him and that it was necessary in order to keep up the British occupation. It is interesting to compare this story with the hunting exploits celebrated by Hemingway.<sup>25</sup>

In this way we can prove that Orwell's most important works - Animal Farm, Nineteen Eighty-Four, Shooting An Elephant, Burmese Days and Down and Out in Paris and London are based on his own experiences. As he says in Down and Out in Paris and London:

"The Lodgers were floating population, largely foreigners, who used to turn up without luggage, stay a week and then disappear again. They were of every trade cobblers, brick layers, sotemansons, narvies, students, prostitutes, rag pickers. Some of them were fantastically poor."<sup>25</sup>

The other elements of fantasy are 'wittiness', 'charm' and 'mythology'.

Nobody can deny Orwell's wittiness in Animal Farm, Nineteen Eighty-Four, Burmese Days, Down and Out in Paris and London, Coming Up for Air, Clergyman's Daughter and Shooting An Elephant.

According to Forster, 'Mythology' is an important factor of fantasy. He emphasizes the importance of mythology in the work of fantasy citing the example of James Joyce's Ulysses and A Portrait of the Artist as a Youngman. Myth becomes an important medium of modern art where the artists express the symbolic meaning of the myth relating to their aim. Ulysses is a Greek hero who symbolises for James the modern unending quest of the modern spirit. Joyce uses myth to express the complexity and mental odayseuousness of the modern mind.

"The action of those 400,000 words occupies a single day, the scene is Dublin, the theme is journey the modern man's journey from morn to midnight, from bed to the squalid task of mediocrity, to a funeral, newspaper office, library, public lavatory, lying in hospital, a saunter by the beach, brothel, coffee-stall, and so back to bed ..."

In the review of Joyce's Ulysses Eliot says:

"We may now use the mythical method, it is, I seriously believe, a step towards making modern word possible for art...."27

Eliot thinks its importance to that of the most revolutionary discoveries in the physical universe and his mind jumps for an analogy to ancient belief that linked man's fate with the course of stars. He calls the mythical method and sees it as a way by which the artist can give shape and significance chaotic material of contemporary life. He can set the immense panorama of the futility and anarchy in position to pattern of different vision. He can manipulate a parallel with world of myth. The mythical method is the presentation of experience in symbolic form, the earliest and still most direct and immediate form of expression .... Myth, therefore, is the symbolic presentation of primitive man's instinct that his word is interpreted with supernatural or extra national activity in which he himself could and did share.

Though Swift and Orwell do not adopt ancient myths in their literary works like Joyce and Eliot, still they are demonstrably mythic writers. Swift adopts, in his Gulliver's Travels - Court and the Vanity of human wishes. George Orwell adopts 'Soviet myths' and 'Burmese myth' and 'Catalonian myth' in his Animal Farm, Burmese Days and Homage to Catalonia.

Animal Farm is a myth of Russian Revolution from October to just beyond the Stalin-Hitler pact. It puts an imaginative surface on the facts, but does not go far beneath the surface and shows little in excess of the minimum invention necessary to make the transposition into an animal perspective.

In 1947, Orwell wrote:

"On my return from Spain I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages...."28

Napoleon in Animal Farm, like Stalin and Hitler and all other dictators, establishes a personal life style which must be supported by everything else in the community. This is how Isaac Rosenfield describe Animal Farm as an exposition of the Soviet myth.

"In brief, old major the pig shortly before his death, delivers himself to the lessons of his life for the benefit of the animals of Mr. Jones' Manor Farm pointing out how they have been exploited by man (capitalism) and urging the revolutionary establishment of a better society (the Communist Manifesto). The animals drive Mr Jones off the Farm and hold it against his attempts to regain possession (Revolution and defeat the Counter Revolution) led by two pigs Napoleon (Stalin), more or less in background and Snowball (Trotsky, with a soupcon of Lenin - for simplicity's sake, Vladimir Ilyitch is left out of the picture, entering it only as a dybbuk, who shares with Marx old major's

identity and with Trotsky, Snowball's) the animals institute a regime free of man, based on collective ownership, socialised production, equality etc. The pigs who are the most intelligent animals, form a bureaucracy which does not at first enjoy many privileges, this development being held even until the factional dispute over rate of industrialization and strategy of World Revolution begins, Snowball - Trotsky is exiled and Napoleon - Stalin comes to power. Then we have, their animal equivalent, the important episodes of hardship and famine, growth of nationalism - suspension of workers, rights and privileges, frame-ups, Moscow Trials, fake confession, Purges, philosophical reversions -

'All animals are equal  
But some animals are more  
equal than others' -

The Stalin-Hitler pact, etc...."<sup>29</sup>

In this way Soviet myth is beautifully handled by George Orwell in Animal Farm. Hence it is a work of fantasy.

Orwell works on the same plane as Swift and Dickens and after them renders the phantastic and the real almost synonymous terms.

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C H A P T E R - I V

GOERGE ORWELL: THE ALLEGORIST

## GEORGE ORWELL: THE ALLEGORIST

Allegory is a figure in which the story is invested with a deeper meaning than what appears on the surface. It is narrative in which the agents, actions and the setting are to signify a second meaning.' The word 'allegory' is derived from the word 'allogoreuein'. 'Allos' means 'other' and 'agoreuin' means 'to speak'. As a whole it means 'to speak other'. Barclay explains the meaning of allegory in Ephorimo:

"I will compile some stately fable in manner of a history ... then, I will, with show of danger, stir up pity, fear and horror and by and by cheer up all doubts and graciously alleay the tempests .... While they are affected with anger or favours, as it were against stranger, they meet with themselves and in the glass held before them. It perchance make them ashamed longer to pay those parts upon the stage of this life for which they must confess themselves justly taxed in a Fable."1

John Macqueen in his book Allegory defines:

"... allegoral narratives are developed metaphors which serve to image truths beyond the reach of the discursive intellect".2

Allegory is general whereas satire is particular. Alexander Pope's Dunciad is satire whereas Bunnyan's Pilgrims' Progress is an allegory. Because Pope particularises while Bunnyan generalises spiritual quest.

The origin of allegory is classical. The plays of Aristophene represent the allegorical mode. The chief exponents of allegory in Latin are Harace, Percians and Jevnal, who inspire all the Renaissance, Elizabethans and Augustan writers.

When a novel is written more as a myth than a story it becomes allegorical. In this case the story remains popular where its intention is almost forgotten. Cervantes, Jonathan Swift, Oliver Goldsmith, John Bunnyan, George Orwell and William Golding belong to this class. N. Hawthorn, Sauelevell, Ernest Hemingway and Arthur Miller are allegorists in American literature.

Allegory is broadly classified into different parts. They are Greek and Roman allegory, Biblical allegory, political and moral allegory. Excluding that there are allegories of human immortality, Orphan allegory, allegory of intellectual gulf, prophetic, situational, Alphabetical and Numerical allegory.

Allegory relating to the politics of any state or world, as a whole, is known as political allegory. Secular counsel is the main aim of this allegory. In British Illes, John Skelton (1420-1529) wrote Magnyfycance for the court of Henry VIII. The Protagonist Magnyfycance symbolises both good and evil.

Since allegory is an old and time honoured device, Orwell adopts the same technique through which he narrates the beast fable in his Animal Farm. He believes that the business of making people conscious of what is happening outside their own small circle is one of the major problems of our time and a new literary technique. Most of his novels allegorise modern themes - wasteland, loss of liberty and human dignity, loss of belongingness, poverty, squalor, loss of individuality and human liberties, dangers of totalitarianism and state capitalism, misery, man's predicament in future, sense of guilt, cruelty, sin, confession, penance, reality, human relationship, helplessness, isolation and ethics of responsibility. What he wanted to preach is democratic socialism which is supposed to a daydream. His works belong to the school of anti-utopian allegorists - A. Huxley, William, Golding and H.G. Wells. His work as a whole is 'Citizen's manifesto' against the powers. As he says:

"Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand."<sup>4</sup>

Experimentation with literary techniques, that could must forcefully convey his ideas, is characteristic of all Orwell's non-fictional works autobiographical, sociological and political. One can easily understand the idea behind Animal Farm from a preface written by orwell in the Ukrainian

Edition in 1947. He explains:

"On my return from Spain, I thought of exposing the Soviet myth in a story that could be easily understood by almost any one and which could be easily translated in to other languages. However, the actual details of the story did not come to me for some time until one day (I was then living in a small village) I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat."<sup>5</sup>

He has written Animal Farm in such an artistic manner that, it becomes a probing tale about the inhuman Soviet Russian and German politicians in particular and politicians in general. It is meant to expose the false values of Russian Revolution which were championed by the Communists all over the world. As he says of it:

"Animal Farm was the first book in which I tried, with full consciousness of what I was doing to fuse political purpose and artistic purpose into one whole."<sup>6</sup>

In order to understand this book we have to understand Orwell's own political views as regards socialism and communism.

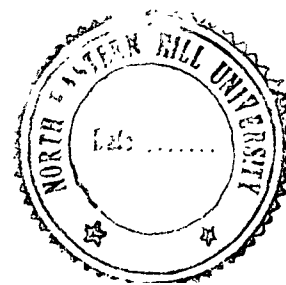
Socialism is a political organisation in which goods and property are owned by the society not by the individual.

This idea is not a new one. Plato in the fourteenth century B.C. defined it in his famous work Republic. Socialists believe that the public ownership should be achieved through constitutional and legal method without any violent revolution. But a communist is to abolish private property by means of Revolution. For example, the British labour party adopts the policy of purchasing industries from private farms and nationalises them. According to Orwell, though socialism was the only hope of improving the quality of life for all people, it could not and should not claim to make things perfect. He has sceptical about its claims.

Marx believes that capitalists are no longer necessary and their existence actually causes the suffering of the working class. They are in large number in our society. His (Marx) solution was for the workmen to take over the means of production through violent revolution. Private property should be strictly abolished by violent means not by slow progress. Marx advocates that a country should be governed by what he called a dictatorship of the common man. In practice, this meant the rule of those who were members of the communist party but after a period this dictatorship would gradually disappear, leaving all men free and equal. But the tragedy lies there. Mark never explained how this 'dictatorship of the common man' would wither away instead it turned into tyranny.

During the gap between two World Wars, many intellectuals and writers in England were searching for a better way for organising the world to avoid hardship and economic difficulties, since communism was only an extreme form of socialism, Western Socialists faced the problem of how to react to Soviet Russia. They felt anxious about the extreme form of socialism.

Orwell gradually comes to realise that such support of Soviet Russia would be entirely misplaced through his experience in the Spanish Civil War. He saw that the communist State had been established on the basis of a utopian dream which had simply misled the people. A group of clever leaders started to control, manipulate and exploit the common people simply to keep themselves in power. Orwell saw that out of such leaders emerge Stalinite dictators who tried to enjoy the absolute power not only in the party but also in the state organization. Orwell pointed out during the 1930s how the statistics used by the USSR were misleading and contradictory when in 1941 many people were praising the cleverness of Stalin's foreign policy. Orwell condemns it vehemently as treacherous and opportunist. He thought to write his Animal Farm when Soviet Union entered to join in Second World War.



In the Animal Farm he reveals a simple, obvious and yet most profound truth about Government that dictators are the same, whether they come to power in a communist or a fascist country. He proves subtly that power corrupts man and that absolute power corrupts absolutely in Animal Farm and 1984. Napoleon in Animal Farm, like Stalin and Hitler and all other dictators, establishes a personal lifestyle which must be supported by everything else in the community. The nation becomes highly polluted by party's dictatorship. The leader becomes an absolute power and tries to exercise it. The State becomes no more than the extension of his own vanity and he controls and absorbs the energies of the people by keeping the country mobilised as if for perpetual and total war. Orwell, thus, reveals the psychological bases of communism and fascism and does not shrink from criticising the abuse of socialism whilst remaining firmly committed to the Socialist solution to the problem of the world.

The Russian Revolution occurred in 1917. That rose under the leadership of various revolutionary organisations to challenge the absolute authority of the state for peace and security of the people. The revolution occurred at this particular moment for two main reasons. Firstly, Marxist ideas had, since the end of the nineteenth century, been spreading amongst the middle classes and oppressed peasants

of Russia. Secondly, Russia had entered the First World War in 1914 on the side of the Allies against Germany and had been badly weakened by the war. It was a good moment for a popular uprising to overthrow a government that had already lost its strength.

In 1918, the Bolsheviks emerged as the strongest of the revolutionary parties and took power by force. They were led by Lenin, who established 'the dictatorship of the common man'. The party regulated by Lenin consisted of a small group of members. Lenin was a realist and not a rigid doctrinaire communist and he allowed some private enterprise to continue. His economic policy helped in alleviating the hunger spread in 1914. But he was no longer to see things practically done who resembles old major in Animal Farm.

During the next three years there was a struggle for power between Stalin and Trotsky. It was not a mere personal struggle between two men of different temperaments but involved important differences of policy. Stalin wished to build communism in Russia first before attempting to achieve World revolution, while Trotsky regarded the world communist revolution as the great urgent need. Stalin won the battle for power and eventually, in 1927, Trotsky was exiled and for the rest of his life he was constantly being

accused of plotting against the Stalinist regime. He was finally assassinated in 1940 in Mexico.

Stalin rapidly started to develop an elective propaganda system, controlling all media outlets and also powerful secret Police. He eliminated all sorts of rivalry to exercise his power. He also dislocated Lenin's mixed economy with more rigorous socialisation plans and continued the policy of five year plans. These are major strategies for the economic improvement and industrialisation of the country. This first plan was being proposed and outlined by Trotsky. When it was implemented in 1928, it invited enormous hardship and famine in which five millions of peasants died. During this period there broke out a civil war in which a good numbers of communist leaders were butchered by the people. Hence the communists started destroying the crops and farm buildings.

During this period Russia, in 1930, tried to extend her business in the foreign market to solve her economic crisis. In Animal Farm, it is 'Egg production committee'. Stalin was worshipped god like a terrible figure as 'Big Brother' in Nineteen Eighty-Four.

Stalin's foreign policy was directly opposed to Nazism. He negotiated with Britain and France in order to form a mutual alliance against Nazi Germany. In 1939, Stalin

announced to sign a Non-Aggression Pact with Germany. He also tried to bring a reciprocity, regarding it from both the sides but it remained fruitless. But Hitler was as treacherous as Stalin. Nazis invaded Russia in 1941 and destroyed much of the industrial and economic achievements. In December 1943, the leaders of the three countries Stalin, Churchill and Roosevelt met together at Teheran (Iran) to plan the future strategy of the War.

George Orwell allegorises this Russian myth in his Animal Farm. He displays it in so artistic way that the animals are absolutely convincing on the literal level. In this regard Isral Rosenfield comments:

"In brief, Old Major, the pig, shortly before his death, delivers himself of the lessons of his life for benefit of the animals of Mr. Jones' Manor Farm, pointing out to them how they have been exploited by man (capitalism) and urging the revolutionary establishment of a better Society (The Communist Manifesto)".<sup>7</sup>

The animals drive Mr. Jones off the farm and hold it against his attempts to regain possession (Revolution and defeat of the counter-revolution) led by two pigs Napoleon (Stalin), more or less in the background and Snowball (Trotsky, with a Soupcon of Lenin - for simplicity's sake, Vladmin Ilyitch is left out of the picture, entering it only as a dybbuk who whereas with Marx old Major's identity, and

with Trotsky, Snowball's) and other animals institute a regime free of men, based on collective ownership, socialized production, equality etc. The pigs who are the most intelligent animals, form a bureaucracy which does not, at first, enjoy many privileges, this development being held over until the factional dispute over the rate of industrialization and strategy of World Revolution begins, snowball-Trotsky is exiled, and Napoleon-Stalin comes to power. Then we have in their animal equivalent, the important episodes of 'hardship and famine', 'growth of nationalism', 'suspension of workers', 'right and privileges', 'frame up Moscow Trials', 'fake confessions', Purges, Philosophical revisions:

"All animals are equal"

Becoming,

"All animals are equal but some animals are more equal than others."

"The Stalin-Hitler pact, etc. - all of which, is more interesting as an exercise in identification than as story in its own right...."8

Again, another Orwellian scholar says of Animal Farm:

"(Animal Farm) it restores the allegorical pamphlet to its rightful place as a literacy force."

In the preface to Animal Farm, Orwell writes:

"Although various episodes are taken from the actual history of Russian Revolution they are dealt with Schematically and their Chronological order is changed."9

Thus, the human beings are capitalists, the animals are communists, the wild creatures who could not be tamed and continued to behave very much as before are the Muzhiksar peasants, the pigs are Bolsheviks, the Rebellion is October Revolution, the neighbouring farmers are Western armies who attempted to support the Czarists against the Reds, the wave of rebelliousness that ran through the country side afterwards is the abortive Revolutions in Hungary and Germany in 1919 and 1923, the hoof and horn is the hammer and sickle the spontaneous demonstration in 'May Day' celebration, the order of Green Banner is the order of Lenin, the special pig committee presided over by Napoleon is the politbureau, the revolt of hens - the first rebellion since the expulsion of Jones (the Czar) - is the sailors' rebellion at the Kronstadt naval base in 1921, and Napoleon's dealings with whimper and Willington market represent the treaty of Rapallo signed with Germany in 1922, which ended the capitalists' boycott of Soviet Russia.

Another critic named C. Connolly analyses Animal Farm:

"It is this political sentimentality which from the literary point of view in his most

valid emotion. The Farm is real the animals are moving. At the same time it is a devastating attack on Stalin and his 'betrayal' of Russian Revolution, as seen by another revolutionary."10

the allegory between the animals and the fate of their revolution (they drive out human beings and plan a Utopia entrusted to the leadership of Pigs-Napoleon-Stalin, Snowball-Trotsky-with the dogs as police, sheep as Yes men, the two cart horses, Boxer and clover as noble hard working proletariat) and the Russian experiment is worked out. The fairly tale ends with the complete victory of Napoleon and the pigs, who rule Animal Farm with a worse tyranny and far greater efficiency than its late human owner, the dissolute, Mr. Jones.

The above statement reveals that Orwell certainly allegorises the Russian myth in artistic manner. No doubt, it can be named as a political allegory. The names of the different characters in the novel are carefully portrayed. They are both realistic and highly suggestive, the boxer and the clover are self-sacrificing ones who stand for the proletariates. Mollie suggests the white Russians and Moses the Russian orthodox. Pilkington symbolises Churchill - England and Frederick refers to Hitler, the founder of the Prussian military state. Blueball, Jessie, and Pincher refer to the Russian police.

The most important animals are Napoleon and Snowball suggesting Stalin and Trotsky as we have been introduced by the statement of Isaac Rosen Feld before. Orwell says:

"Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with reputation for getting his own way."<sup>11</sup>

It indicates that Stalin was very grave and fierce-looking man. He did not talk more but was highly praised for his intelligence and ready-wits. Therefore, he was a highly reputed politician of his time. Orwell's description of Snowball's nature is praise worthy:

"Snowball was more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character."<sup>12</sup>

It means Snowball (Trisky) is a brilliant speaker and he is more eloquent than Stalin. But his speech is highly intellectual. But he was not as respectable as Stalin though he was highly ingenious in his mind. He was appointed by Stalin to organise the communist party. Orwell describes:

"Snowball also buried himself with organising the other animals in to that Animal committees. He performed 'the Egg Production Committee' for the hens the Cleans Toils league for the cows, the wild comrades Reproduction Committee... and various others, besides instituting classes in reading and writing. Snowball organises the military camp and leads the Army to victory in the Battle of Cowshed."<sup>13</sup>

It relates to the Civil War which broke out in Russia. As Orwell says:

"Apart from the disputes over the windmill, there was the question of defence of the farm. It was fully realised that though the human beings had been defeated in the Battle of Cowshed they might make another and more determined attempt to recapture the farm and reinstate Mr. Jones...."<sup>14</sup>

Two important battles between Trotsky and Stalin are artistically allegorised in the novel. Trotsky gave top priority to improve agricultural products and to industrialise the country. His real motive was to solve financial crisis. The first five year plan was started in 1928 in which priority was given for industrialization.

The conflict between two leaders arose out of their difference of opinion. Trotsky preferred 'Permanent Revolution to Socialism in one Country'. But Stalin selected socialism in one country. From that point, Stalinism and Trotskyism contrasted to each other. This difference of opinion is beautifully allegorised through the characters of Snowball and Napoleon in the Animal Farm. Both the leaders started making hostile to each other by delivering different speeches to move the animals to their individual clutches. This relates to the Congress in 1927 at the arrangement of Stalin. Trotsky-Stalin conflict reached a crucial point in 1927 just after Britain's breakage of diplomacy with Russia. It ruins Stalin's

long cherished hopes and expectations to exercise his power. During this time the Russian Ambassador to Poland was assassinated. Trotsky led a strong campaign against Stalin for his Political and Military failures.

Trotsky and the opposition issued a declaration attacking Stalin for these political and military failure. But before they could bring this issue to the party congress removed Stalin from power. He expelled Trotsky and Zinoviev from the party. Jeffrey comments:

"Orwell writes of his vital moment in Soviet history, which signalled the final defeat of Trotsky, by the time he (Snowball) finished speaking. There was no doubt as to the way they followed. But just at this moment, Napoleon's dogs (the GPU or secret police) attacked Snowball and forced him to flee from Farm and go into exile."<sup>14</sup>

Once Orwell told his friend that Trotsky was really a villain and was victimised by Stalin. In 1939, Trotsky was murdered and it was a fair weather for Lenin to proceed on his way as a leader of Communist Party. This is intelligently and beautifully handled in the novel. Stalin was so hostile towards Trotsky that, even if, any person was coming in contact with Trotsky or obeyed his order was strictly executed to death. As Orwell says:

"The three hens who had been the ring leaders in the attempted rebellion over the eggs now came forward and stated that Snowball

had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too were slaughtered. Then a goose came forward and confessed to having secreted six years of corn during the last years' harvest and eaten them in the night. Then a sheep confessed to having urinated in the drinking pool—urged to do this, so he said by Snowball and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon...."15

The three main Russian political events that are most extensively allegorised in Animal Farm are disastrous results of Stalin's forced collectivization during (1929-33). The Great Purge Trials (1936-38) and the diplomacy with Germany were terminated with Hitler's invasion in 1941.

Orwell describes that after Snowball's expulsion Napoleon announces strongly that the windmill must be built whatever circumstances may come:

"One Sunday morning, when the animals assembled to receive their orders, Napoleon announced that he had decided upon a new policy. From now onwards Animal Farm would engage with trade with neighbouring farms: not of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary. The needs of the windmill must override every else..."16

Orwell, again refers to another rebellion which invited a serious famine in 1938 in Russian with famine in Animal Farm. The people of Russia were going through a series of hardships, culminating Ukraine famine in 1933. It has been estimated that three million people were starved to death.

He writes:

"All animals were dying of famine and disease...."

The most important political events of nineteen hundred thirties were the Great Purge Trials. It was Stalin's desire to achieve absolute dictatorship in Russia by formenting his rivals and torturing their supporters. It is artistically woven by Orwell. At the critical moment of the battle Snowball fled away being hopeless along with his other supporters.

Trotsky's friend Karl Radek said at his trial in 1937 that Trotsky was organising and directing industrial sabotage in the Soviet Union, catastrophes in coalmines, factories, and the railways, mass poisoning of Soviet workers and repeated attempts on the lives of Stalin.

The most important trial occurred in March 1938 named Bukharin Trial. It refers to the cruel prosecution of Napoleon to two old rams, who secretly supported Snowball, as we have discussed it before.

Animals were seriously surprised when they came to know Napoleon's friendship with Pilkington. He had a secret discussion with Frederik Trick about forgery bank notes. Orwell allegorises this incident relating to Hitler-Stalin

non-aggression pact in August 1939. Hitler's defeat in the Battle of Stalingrad in 1943 is a turning point in Russian history. Orwell portrays one of the most important blunders of Stalin for which he was seriously and morally set back. He reconciles with the Pope in 1944 in order to gain Catholic support. Hence, he was made himself as a laughing-stock in the world. It has been finally portrayed by Orwell in Animal Farm.

Orwell says in 1943 that the Teheran conference was taking place while he was writing this book. Anyhow Orwell was seriously reacted to the power mongering policy of Communist leaders in Russia. Because Stalin, Churchill, Roosevelt consciously plotted to divide the world for their vested interest. Really it is not party's policy and party idealism. This is allegorised in Animal Farm when Napoleon and Pilkington both took an attempt for achieving absolute power, J. Meyers says:

"The political allegory of Animal Farm, where specific or general, detailed or allusive, is pervasive, through the accurate, and the brilliance of the book becomes much clear when there is the satiric allegory is compared to the political actuality, critics who wrote, it makes a delightful children's story and who emphasise that the gaiety in his nature had completely taken charge are dimly unaware of the allegory's sophisticated art."16

Orwell wrote to Middleton Murry, the year the work continued:

"I consider that the willingness to criticise Russia and Stalin is the rest of intellectual honesty."17

Orwell says in one of his letters that behind the idea of Animal Farm lay his personal aversion to Russian totalitarianism.

"I belong to the left and must work inside it, much as I hate Russian totalitarianism and its poisonous influence in this country."18

In one of his articles Orwell wrote that he tried with full consciousness of what he was doing to fuse political purpose into the whole.

In the beginning speech made by the old major to the animals of the Manor Farm and song with a stirring tune can be compared with the Communist Manifesto of Karl Marx. That satirises and inspires with an idealistic hope of the entire world.

Mr. Jones symbolises the Czar of Russia. The armed revolt of the animals against Mr. Jones in which Mr. Jones is driven out of his farm can be compared with the October Revolution of 1917. When the proletariates drove out the kings, the things happened as it happens among the animals towards the end of the book Animal Farm:

"... it was a pig walking on his hind legs, Yes it was squelaer .... He carried a ship in his trotter."19

This shows that the ruling class animals have become men walking on two legs a contradiction of their very first commandment.

"Whatever goes upon to legs is an enemy."20

This further shows that the front ranking animals have turned autocratic and fascist in their outlook and capitalistic in their exploitation of the lower animals. No more are all of them equal but 'some are more equal than other', brandishing whip in their hands, ordering, commanding and torturing their fellow animals. The discrimination of the classless society has already crept into the system.

The ideal promise of classless and casteless society has turned to be a hoax and misnomer 'lower animals' to their utter dismay and horror find it out, at the end of the novel. Mr. Pilkington of Foxwood with his fellow farmers and Napoleon with the fellow pigs were celebrating over the fact that the long standing misunderstanding between the two farms (two faiths or isms) has come to an end. And at this point Napoleon renames 'Animal Farm' as 'Manor Farm' on the ground that name suits better. Then pigs and human beings indulged in a frenzied drunken dance and with process all the pigs dance on two legs like human beings. In this context Marx's own statement found apt:

"The worker in his human functions no longer feels himself to be any thing but animals. What is animal becomes human and what is human becomes animal."<sup>21</sup>

Undoubtedly, Marx's statement has a different meaning, but master allegorist George Orwell could well see the irony of it. Yes, Marx was right that the working class in a capitalistic society are nothing but animals. But the dreamer found out a magic formula, so to say sociological faith by which they will be baptised and will reside in paradise, that is, promise of a better tomorrow. But it's the same magic formula that has turned all these 'fellow animals' as 'lower animals'. Their condition under the new sociological faith has turned out to be worse than when they were in Manor Farm.

Communism and capitalism, two diametrically opposite theories which state quite contrary beliefs, conditions, policies and the ways of their implementations come to the same when it comes to power. Power corrupts and absolute power corrupts absolutely is the message that Orwell so convincingly and artistically could expose.

Moral allegory is a kind of allegory which teaches a moral to entire human world and rationalises our thoughts and emotions.

Though allegory is a remote and old device, Orwell uses it in new ways. Most of his works are based on moral allegory. Though he exploits the Russian myth in his works still it becomes a universal phenomenon and teaches a great moral to mankind. The two world wars, and the consequent devastation and uncertainty make the whole world a fitting subject for the Orwellian allegory. Struggle for existence makes men blind. Rampant corruptions spread every where and invited a series of gloomy situations on the socio-economic-political scene of the world. Political leaders in different nations, like wounded tigers hanker after limitless power and hoist their flags of revenge and bloodshed, isolation, cruelty, disintegration and dehumanization. Orwell's response to the horrors of contemporary history underscores his moral point of view. His repetition of obsessive ideas is an apocalyptic lamentation for the fate of modern man. His expression of political experiences of an entire generation gives 1984 a veritable mythic power and makes it one of the most influential books of the age, even the ages to come. His unique contribution to English literature is a passionate commitment, a radical sincerity and an embodiment of morality which ultimately transcends his defeated people (heroes).

Orwell believes one of the dominant facts in English life during the first three-quarters of a century has been

the decay of ability in the ruling class and since all the peace and serenity of pre-war England depends on the leisure of the few and the labour of many. Orwell ambivalently criticises the death and decadence of the age. Orwell would have been influenced by Henry Miller's vision:

"Our civilisation was destined to be swept away and replaced by something so different that we should scarcely regard it as human ... every where there is the sense of approaching cataclysm."<sup>22</sup>

Orwell's first novel, the anti-imperialist Burmese Days, as well as his later books that attack Fascism, Communism and Capitalism, is closely related to the idealism and moral psychology of the French writers.

The nove Nineteen Eighty-Four is divided into three parts. The first part (Oceania) contains Orwell's representation of the hero, Winston Smith on the stage. It allegorises the detailed terrifying picture of the community in which he lives. It is artistically portrayed through Julia, the heroine of the novel with whom Winston falls in love. The telescreen arranged in every room of the party members by the secret policy to find out their activities is the omnipresence of God. That means justice.

Second part (Eastasia) contains the plot of the story. In the sixth chapter, their (Winston and Julia) sexual rela-

tion is portrayed in a realistic manner and is considered both a violation of and at the same time an attainment of life. On the other hand, it allegorises that the class system is a vital factor in the process of liberty. Instead of party idealism there is totalitarian attitude of the party leaders. Winston says to Julia in his revolt against party asceticism:

"I hate purity, I hate goodness! I do not want any virtue to exist anywhere."<sup>23</sup>

It shows Orwell's disgust with a materialistic society that cares little for values. Illegal sexual relation without social sanction is an immoral act and corrupts the divinity of the religion. This part is a sad account of Winston's confession and punishment. It reflects the death, decay, dirt, diabolism and despair. It is a vital element of moral allegory, which resembles Dostoevsky's idea of crime and punishment. Orwell exposes the immorality of the so called party leaders in general and Stalin, Trotsky in particular. Frederick Warburg who came in contact with Orwell for pretty long time has made a comment on Nineteen Eight-Four:

"1984 is Animal Farm in large and purely Anthropomorphic terms. The (Hopes against hope) ....Picture of man unmaned, of humanity without heart of people without tolerance of its absolute totalitarian power by every contrivance of cruelty. Here is Soviet Union

to 'nth' (infinite) degree, a Stalin who never dies, a secret Police with every device of modern technology."<sup>24</sup>

Orwell means to say that the entire community in which we live is full of terrorism and this has led to moral bankruptcy of the mankind. The political hypocrisy of the leaders and the exploitative world today has added to the miseries and sufferings of mankind. Because the 'Ministry of Truth' emphasises three slogans:

"War is Peace  
Freedom is Slavery  
Ignorance is Strength"<sup>25</sup>

Nineteen Eighty-Four attacks on Burnahm's managerialism which inspires Orwell to criticise the entire political values which have already become rotten in the name of socialism. Because politics has become just another business today where the leaders are the managers. Politics is a factory that breeds ill will, false promises, torture of the citizens in the hands of the leaders and propagandistic warfare. The common man is caught in the crossfire of promises and manifestoes and is brainwashed and loses his individual judgement. Thus Soviet Russia has become a training centre for this kind of brainwashing and discouraging the development of individual opinion in any form. In this context Daniel Bell comments:

"Orwell is writing a morality play which preaches the absolute truth that man is an end in himself."<sup>26</sup>

It suggests that Orwell tunes the morality in most of his works in an allegorical way. According to him man is the measure of all things and our job is to make life worth living on this earth, which is the only earth we have. They make sense only on the assumption that - God exists that the world of solid object is an illusion to be escaped from.

In the thirties Orwell wrote five novels which are unified by their close adherence to a single theme which they share with Nineteen Eighty-Four. Each tells the story of a single individual's disaffection from his society, his partially successful retreat or escape from it and his final return leading either to resigned conformity or death. In this context, the comment of savage is found to be appropriate:

"Morality being abolished, politics cease to be relative and confidential and became in a false way absolute. Unconscious emotional exigencies. George Orwell, among them, could be projected blindly into the political field, with lamentable results."

Friendship is totally uprooted from our Society. It is replaced by the doubt and despair, fears and frustrations and chaos and confusions. As William Cowper voices in his poem:

"Friendship, society and love  
Divinely bestowed upon man  
Oh! had I the wings of dove  
I could I taste you again?"<sup>27</sup>

But Orwell sounds its (friendship's) reverse feeling, which actually happens in our society, through the mouth of Winston Smith:

"Perhaps 'Friend' was not exactly the right word. You did not have friends now a days, you had comrades, but there are some comrades whose society was pleasanter than that of others...."<sup>28</sup>

The slogan, 'Two and Two Make Five', represents pseudo and baseless political values. St. Jones, Aroson and Ruthorford are timely statement. The laws of gravity is nonsense, the laws of nature is non-sense.

Winston says:

"The mind should develop a blind spot when ever a dangerous thought presented itself. The process should be automatic instinctive, crimes top, they called it in Newspeak".<sup>29</sup>

Most of the characters, incidents, situations and themes in the world of George Orwell are allegorical. In 1984, Winston Smith, Julia, O'Brien, Katherine and Big Brother represent different names and spirits. Winston Smith is the author himself. His sexual relation with Julia recall Orwell's attachment with a girl in Paris hotel where he

was spending his life as tramp and dish washer. His reaction against totalitarianism and state capitalism is portrayed through him and his revolt against absolute power and attainment through love are reflected very deeply. On the other hand, Winston is allegorised as the character of Job in The Bible, who is subjected to countless sufferings to test his faith in God, but who does not lose his faith and says:

"Naked came I out of my mother's womb  
And naked shall I return thither  
And Lord gave, the Lord hath taken away,  
Be blessed the name of God."<sup>30</sup>

O'Brien is allegorised as a false and ardent supporter of totalitarianism who wears the mask of true friendship with Winston. He is Satan, who is busy manipulating human beings for his own selfish ends. He pays frequent visits (like Satan to Job) to Winston only to pry into Winston's activities.

Julia is allegorised as an archetypal woman. Some Orwellian scholars think that Julia is Sonia Orwell who inspired him during Spanish Civil War (as she is to Winston against party principles).

Big Brother is Stalin. He does not appear publicly but his enormous face is displayed every where - on the coins, on the stamps, in books, in journals and in wrapping in cigarettes. Katharine, Tom Parson, Syme and Emmanuel

Goldstein are all allegorical characters in 1984. The campaign against party command and Big Brother is an anti-Stalinite force to bring down the communistic ideals. 'Newspeak' is a plot against human consciousness.'

In Animal Farm, Mr. Jones, old Major, Napoleon, Snowball, boxer, clover, Mollie, Pilkington, Frederick, Bluebell, Jessie and Pincher are obviously allegorical character. The incidents and situations refer to different historical and political incidents as has been stated before.

In Keep the Aspidistra Flying, Gordon Comstock is the author himself who tries to defy the hypocrisy of the society by embracing failure. Rosemary Waterloo represents woman with all her desire to make free love with Comstock. She presents her lover with choices of abortion, having child out of marriage. The hero is selfish and unfair about the use of contraceptives, parasitic with Julia and Ravelston. Here Orwell wants to teach the meaning of true love through fulfilment of sexual desire. Gordon's final affirmation of ordinary life is achieved through Rosemary's selfless acts and his sacrificial sexual surrender. The hero himself represents the spirit of modern man and his materialistic attitude.

Coming Up For Air allegorises the impending disaster of war and the order of socialism. He severely criticises

totalitarianism and the power grabbing attitude of politicians. His protagonist George Bowling is an allegorical figure who stands in the present and pines for the pre-1914 past which was a golden period to live. He aspires to freedom of speech and press which are censored now a days by the party in power.

A Clergyman's Daughter deviates from his other novels. Dorothy Hare is a woman protagonist who is the only daughter of a widowed Anglican Curate. Society condemns her as a prostitute. But she knows how to exist and simply to survive by any other means. The inner voice of the novel is that the capitalist class is callous to a poor girl's precious chastity. This recalls Blakes "Chimney Sweeper" who is neglected jby all men and church men. Therefore, the chimney sweeper is frustrated and maintains his livelihood by sweeping the chimney. Dorothy finds in herself the ability to live without meaning. At the end she even refuses any substitute for her lost faith:

"Either life on the earth is a preparation for something greater and more lasting, or it is meaningless, dark and dreadful."

In Road to Wigan Pier, Orwell presents his allegorical view through the characters, situations and incidents. The title of the book suggests the visit of Orwell to the industrial town at Wigan in the North which is an island

town having no pier. There is only a wharf on the canal. It means that civilization has already become a 'waste land' and 'Cactus land' where all human forms have disappeared. In the first part of the book there is a straight account, with tables of prices and wages, of the physical and psychological effects of unemployment in an industrial area which seems to be the world of Dickens.

The second part of the book reaches the zenith of allegory. He criticises the English socialism, state capitalism and the totalitarian absolute power. According to Orwell the socialists of his time are cranks and they set a bad example. Really they are the cause of the destruction of the sanctity of socialism. They are not bothered about the contradiction between socialism and imperialism which are two polar forces. Their sympathy for the poor is sham.

There is another major issue in the novel. That is the issue of a clash between science and religion as it appeared to Arnold and Tennyson in the victorian age. The impact of science and machinery on modern civilization has turned men either into beasts or automatons. The controversy between these two continues and will continue for generations to come. As he says through one of the characters:

"... an antiscientific bias still lingers in the minds of religious believers."<sup>30</sup>

Orwell criticises clearly Marxian socialism based on a dilectical interpretation of history in this book. He lays the greatest emphasis on liberty and laments human beings becoming slaves under the tyranny of Fascism. Anyhow, Orwell deals with the shortcomings of capitalism and its impact in the society in Road to Wigan Pier in an allegorical manner.

In Homage to Catalonia, Orwell allegorises the falsity and vainglorious attitude of modern man specially the people of Spain and England. He exposes the role of communists in the Spanish Civil War. On the other hand, he tells frankly the political truth very brilliantly exposing the capitalistic attitudes. In the essay 'Why I Write' Orwell states:

"Homage to Catalonia is, of course, a frankly political book, but in the main it is written with a certain detachment and regard for form. I did very hard in it to tell the whole truth violating my literary instincts."31

The political and military atmosphere resembles the chaotic conditions of English speaking nations in which history is nothing more than:

"Stories of political outrage; friends, relatives, ruined, imprisoned, killed in the battles of senseless civil wars, barbarously executed in ferocious proscriptions ... oppression, inefficiency fatuous methods, treachery, and ravage brutality."32

Orwell writes this book to expose the disintegration and despair of the wars like Bernanos in his painful civil war experience:

"The tragedy of Spain is forecast of the universe. It is the shattering proof of the unhappy condition of men of good will in modern society, which little by little eliminates them, as by-product that can be turned to no good account."<sup>33</sup>

According to Orwell, war breeds decadence, disintegration and despair. He criticises the Spanish Civil War in particular, and warfare in general, in his book Inside the Whale. The entire book (a collection of essays) embodies the allegorical elements to expose capitalism and the falsity of Christian culture. Homage to Catalonia has a political angle based upon the follies and foibles of English society in particular, and selfish nations in general.

We may conclude this chapter with the opinion of D.A.N. Jones in his article 'Arguments Against Orwell'. Orwell's works, he says:

"are the criticisms of cruel people's hypocrisy and humbug; these vices, though attacked exclusively in a Soviet context, are in fact even more apparent in that 'free world.'<sup>34</sup>

Orwell is a modern allegorist.

The following statement of Orwell clearly shows that his writings have an allegorical purpose:

"What I have most wanted to do, throughout the past ten years, is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, I am going to produce a work of art. I write it because there is some lie that I want to expose..."<sup>35</sup>

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