Chapter III

A Clergyman's Daughter
Introduction

Burmese Days in 1934 and A Clergyman's Daughter in 1935 followed the publication of the Down and Out in Paris and London and it brought great reputation to Orwell. Compton Mackenzie wrote:

"No realistic writer during the last five years has produced three volumes which can compare in directness, vigour, courage, and vitality, with these three volumes from the pen of Mr. George Orwell."

A Clergyman's Daughter was published in 1935. It is a book which Orwell himself came heartily to dislike. It is said that he did not include this novel in his published work and it is said that he brought up and destroyed any copy he saw about. It has a different flavour from any of his other works. First, because of its theme and teaching which appears to be that faith is what matters, regardless of whether one can believe in faith or not; second, because its hero is a woman. Orwell identifies himself with a clergyman's daughter who has a horror of sex, manifested in a ceaselessly nagging conscience. Frank Wadsworth finds it its "poorest novel." John Atkins says it is a "hotch potch."

As An Episodic Novel

The plot of the novel is episodic. Dorothy Hare is a pious, overburdened daughter of a village curate who cares more for his investments than for his parish. She suddenly suffers an attack of amnesia. She wakes some days later and proceeds on a series of incredible adventures-which continue even after she has regained her memory, for her father will not take her back because of the scandal she has supposedly caused. She experiences the hop-picking world of the itinerant, the world of the down-and-out vagrant in London including time spent in a quasi-brothel (in all innocence, of course) and in jail and finally several months in a terrible private school before she is returned to her life at home. Each of the adventures, Dorothy undergoes, gives Orwell an opportunity to exploit, analyze, satirize or castigate one or several social evils. It is obvious that the polemicist's tone and essayist's pose often take over. Dorothy endures the labour of hop-picking, inexperienced, she and Nobby, the man with whom she has (again innocently) joined up, can each make only about ten shillings a week.
Theme

Dorothy Hare is an unmarried girl in her twenties, the only child of Rev. Charles Hare, Rector of St. Athlestan's Knype-Hill, Suffolk. Dorothy’s life is a sad tale of repression, drudgery, despair and poverty that never ends. After her mother’s death she takes over the entire responsibility of her home and church. Her father treats her as an unpaid curate and she works for seventeen hours a day under inhospitable circumstances of terrible physical and mental pressure.

Strictly speaking, the central theme is not poverty rather it is poverty plus insensitive and callous treatment of a daughter by her father who ignores Dorothy’s repeated entreaties to wind up the loan that eventually breaks her down. She runs the house on mounting debts as the real expenses far exceed the amount her father pays her. She is, at last, caught up in a neurosis that leads to a spell of amnesia and somnambulism, which continues for about a month, and, in the process, expose her to further ordeals like sleeping in the Trafalgar Square, hop-picking, being arrested for begging and sleeping in a brothel unaware.

Satirical Criticism of Politics of Poverty

A Clergyman’s Daughter is thematically non-political but affords us a glimpse of what lies at the basis of Orwell’s deepest political concerns. In fact, the money factor or the crisis arising therefrom, acts as the main motif in this novel. A look at the tortuous daily routine, and the sort of existence that Dorothy has, certainly emphasizes this point. The very first thought that haunts Dorothy’s consciousness, invariably, after she gets up before sunrise and takes an icy-cold bath in the chilly winter morning is that of pending bills: “the bills at Cargill’s, the butcher’s which had been owing for seven months.” The thought is agonizing and just lurks “round the corner of her consciousness” day in and day out.

It was quite often that at regular intervals Dorothy would feel the convulsive spasm inside since all her consciousness always centred either on the pending bills and the pestering dealers, or on the shoe-string budget she had:

“Thirty-nine further days, with only three pounds nineteen and four pence...”

In this novel Orwell has examined poverty under modern conditions. The typical middle-class ambition to go up is reflected in Rector’s craze for
investments in shares, though it dwindles every year invariably.

The worst part of the story is that the old Rector’s reaction to the disappearance of his only child, a grown-up daughter, was funny and most unfortunate. It was quite typical of the hollow, insensible middle-class English people who, under continuous stress and strain, often lose their sense of decency in life, their basic emotions for that matter. Rector’s reaction about Dorothy’s disappearance is so cruel and selfish:

“Run away from home! At this hour of the morning? And what about breakfast...” 6

Moreover, “for the rest of the day he was far too busy raging over unpunctual meals” 7 and scarcely thought about his grown-up daughter’s missing.

It is a clear case of “man’s inhumanity to man” 8 and utter disregard for human decency, or the violation of ‘human rights’- as the political thinkers of the second half of this century would argue.

Indeed, there is no hope for Dorothy when she is finally restored to her home as she lived in an unchristian and debased surroundings with her inhuman father who was never in want but sat callously on the mounting bills. The result is:

“She began to meditate upon the nature of life... life, if the grave really ends it, is monstrous and dreadful... there is no meaning in it, no purpose, no goal except the grave...” 9

This is essentially the conflict of middle class woman who has to live in poverty in the hope for a ray of good luck. L.P. Hartley also remarks over such people’s sorry plight:

“Only a small turn of the wheel of fortune is needed for them to be thrown helpless among the dregs of society... there is no hope for them any way.” 10

**Poverty And Its Destructive Effect on Middle-class People**

*A Clergyman’s Daughter* deals not only with the theme of poverty, the problems arising out of poverty but also with the destructive effects of poverty on human consciousness. In this novel Orwell shows his loathing for the middle-class leanings to the moneyed code and their retreat to the moneyed world. Orwell’s contempt for the middle-class hankering after the respectable world of money finds outlet in several expressions in the novel. Orwell is critical enough of the middle-class that it is not capable
of leading a decent life despite its tendency to put up false appearances. Dorothy's days of abject poverty can be seen as parallel to Orwell's days of struggle. Orwell feels that the life of middle class is marked by utter boredom and frustration when he comments on the life of Dorothy in *A Clergyman's Daughter*: "One day is much the same as any other day."  

There are striking similarities in the description of middle-class life in a *A Clergyman's Daughter* and *Road to Wigan Pier*.

In *A Clergyman's Daughter*, Orwell attempts to show that middle-class people suffer with a sick mentality to hide their actual status and to maintain the projected status of high status society. They face a lot of hardships to conceal the ugly fact that their money is rapidly diminishing and loans and bills are mounting. Dorothy, the daughter of Rector Hare, has become used to such kind of life, which has been thrust upon her by her rigid and inconsiderate father after her mother's death. Her cumbersome and irksome working hours are punctuated properly at her home and at her parish. Besides assisting the Parish children in making preparation for the Harvest festival, she has to look after her father, prepare his meals and check the laundry. The most ignominiable part of her duty is to appease the butcher and other bill collectors who keep dunning her for the payment. Orwell is critical enough of middle-class that it is not capable of leading a decent life despite its tendency to put up false appearances.

Orwell feels that poverty breeds whimsicality and eccentricity. The financial strain in a middle-class family, sometimes, affect the thought processes of people. If we analyze the character of Dorothy's father, one finds that the poverty has produced moroseness and cold morbidity in his character. His sick sense of humour is also product of the realization of his fast dwindling financial position.

The morning Dorothy disappears, the Rector, already indignant at having to heat up his own shaving water must undergo what is for him a monstrous ordeal:

"... there occurred a frightful unprecedented thing-a thing never to be forgotten this side of the grave, the Rector was obliged to prepare his own breakfast-yes actually to mess about with a vulgar black kettle and rashers of Danish Bacon-with his own sacerdotal hands, After that, of course, his heart was hardened against Dorothy forever."  

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Orwell shows the circumscribed life of the people of Knype Hill society. He has shown how the narrow vision of life of the people in the middle-class society produces an insular outlook and destroys, if there is any, the finer qualities of the head and heart. The middle-class people lead a dull, lacklustre life devoid of any pleasure. The ladies indulge in gossips and even take delight in scandal mongering. One such character in the novel is Mrs. Semprill. She defames Dorothy in the novel by airing baseless scandals. These scandals about Dorothy and Mr. Warburton are exposed later in the novel. Her position in the society is adversely affected. She is virtually reduced to a social outcast and others snub her company in Knype Hill.

Orwell is able to show the economic depression, which rocked England and Europe in the thirties. Dorothy's initial difficulty in hop-picking is reminiscent of the novelist's personal experiences as a hop-picker. Unable to bear her days in drudgery at Knype Hill rectory, Dorothy blacks out one night when her memory completely fails. By moving with hop-pickers, Dorothy is able to establish a kind of comradeship in suffering. Orwell writes in similar tunes:

“One soon gets the knack of the work, and the only hardships are standing (We were generally on our feet ten hours a day), the plagues of a plant lice and the damage to one’s hands...... In the mornings, before the cuts had reopened, my hands used to give me perfect agony,... they show the marks.”

The social message, which Orwell teaches through Dorothy's comradeship with the tramps, is that one can learn compassion and humility by condescending oneself to the levels of tramps. This is also evident in the course of her talks with Nobby and other companions.

The nights spent at Trafalgar Square are very painful. She had to sleep there wrapped in newspaper lying as a part of human pyramid disturbed every few hours by the police, waiting for the opening of a café at five in the morning when four people can have the comparative comfort of sitting down to share half penny cup of tea.

From this experience Dorothy is rescued by a rich cousin through whose help she exchanges the world of Trafalgar Square for that of Mrs. Creevy's Ringwood Academy for girls in the south London suburbs- a world governed by the Eleventh Commandment; thou shalt not lose thy job. Most of the time is spent in collecting fees, which are sole reason for school's existence. Mrs. Creevy did not approve Dorothy's
efforts to develop children's minds. She says:

"After all, it's no more than common sense. It's not to be supposed as anyone'd go to all the trouble of keeping school and having the house turned upside down by a pack of brats, if it wasn't that there's a bit of money to be made out of it."14

The fees comes first, and everything comes afterwards. The children really know nothing. They are taught handwriting, simple arithmetic and elementary The marks are carefully arranged so that every girl's report shows her near the top.

Dorothy's pity for the children and her effort to turn school 'from a place of bondage into a place human and decent' give her, after a few weeks, a new sense of mission:

"She felt that quite willingly she would go on teaching all her life, even at ten shillings a week and her keep, if it could always be like this. It was her vocation, she thought."15

When Mrs. Crevey finds another teacher in a similar school, Dorothy is cast out. At this point Mr. Warburton magically reappears, with news that the scandal has ended in Knype Hill and brings Dorothy back, with the one more attempt at seduction. Dorothy returns to her father, to her church and her religion with lost faith but with a need for faith. She accepts a temporal world as final and discovers it as meaningless and faithless.

Dorothy's mind struggled with the problem while perceiving that there was no solution. There was, she saw clearly, no possible substitute for faith; no pagan acceptance of life as sufficient to itself, no pantheistic cheer-up stuff, no pseudo-religion of 'progress' with visions of glittering Utopias and ant-heaps of steel and concrete. "It is all or nothing. Either life on earth is a preparation for something greater and more lasting, it is meaningless, dark and dreadful."16

The state of affairs around, the serious mess created out of mass unemployment, the political chaos and uncertainty in the face of rising. Fascism drives Orwell to the artistic conclusion that there is "no chance of those conditions showing any fundamental improvement."17 In A Clergyman's Daughter Orwell clearly sees through the monstrosity of the situational chaos in the fabric of contemporary social system:
"We are living in a world in which nobody is free, in which hardly anybody is secure, in which it is almost impossible to be honest and to remain alive.""18

The final conclusion is "that the solution to her difficulty lay in accepting the fact that there was no solution; that if one gets on with the job that lies to hand, the ultimate purpose of the job fades into insignificance; that faith and no faith are very much the same provided one is doing what is customary, useful and acceptable.""19 It is passive and orthodox suggestion what is customary in a totalitarian world is obedience; what is useful in the corrupt society is indifference. "What is acceptable in, the world, is, we shall see, unconsciousness.""20

Depiction of Contemporary Society

The novel A Clergyman's Daughter is significant for its depiction of contemporary society. The scene where Dorothy, now a teacher, is shamefully bow beaten by a group of irate parents, one of these is called "a large, buffalo like man."21 The horrid Mrs.Creevy, owner of the school where Dorothy teaches, is likened to a "hawk" bearing down on her students who shrink from her like "partridge chickens."22 The local roue, Mr Warburton has a favourite saying: "If you took I Corinthians, chapter thirteen, and in every verse wrote money instead of charity, the chapter had ten times as much meaning as before."23 Another bearer of Dorothy's guilt is Pippin's Weekly the tabloid which seizes upon as "PASSION DRAMA IN COUNTRY RECTORY"24. Under all these repercussions the callous gameplan of wresting money is not hidden.

Dorothy's first arrival in London is inauspicious. She is unable to find a room, since a "single girl with no luggage is invariably a bad lot-this is the first and greatest of the apothegms of the London landlady."25 And once she finally finds a room at "Mary's" there was no convenience to her thorough tiresomeness. She goes apprehensively to bed. "There was a chronic shortage of blankets at Mary's, and the only way of getting enough of them was to rob somebody else's bed."26 Almost unbelievably, it takes Dorothy nearly a week to come to know to understand what Mary's is-not actually a brothel but a "refuse of prostitutes."27 She need not go anywhere else to taste the filth of hell.

The cause of Dorothy's adventures is, of course, her amnesia attack. But this too has not been criticized judiciously and logically. It smells some nefarious plot in the garb of political twist: "... for no very clear reason - but doubtless aphasia
comes like that she loses her memory and runs away."

Orwell makes the Rector a more evil character. Through him he exposes the soulless and inhuman world of the country church. At breakfast, the Rector is told of a crisis in one of his parish families. A baby is dying and the Rector is asked to come and baptize the child, who is "turning quite black". The Rector empties his mouth with an effort and remarks indifferently: "Must I have these disgusting details while I am eating my breakfast?"

The "satire" of religion of Dorothy's faith is a thematic function in the novel, depicted in terms which suggest inevitable waning; her faith is ever present, but only because she continually mortifies herself to keep from lapsing. She rises on the fateful morning tired, "aching from the head to foot," but she prepares to take a cold bath:

"Her body had gone goose flesh all over. She detested cold baths; it was for that very reason that she made it a rule to take all her baths cold from April to November."

Mr. Warburton, Dorothy's pursuer, is certainly neither admirable nor attractive, but Orwell makes clear that it is the fact of sex that repels Dorothy, not the particular male. Dorothy's dread is noticeable:

"Dorothy caught sight of the hand that was caressing her, a large, pink, very masculine hand, with thick fingers and a fleece of gold hairs upon the back. She turned very pale; the expression of her face altered from mere annoyance to aversion and dread."

The fault is clearly Dorothy's. Warburton is dishonest and amoral, but the distortion of reality is Dorothy's. He is "fatish, oldish", but her first repulsion is that she is in the arms of "a man" - that is, any man. "To her eyes old" is to our eyes human; the "flurry thighs of satyrs" is an exaggeration of normal human sensuality, the continuation of her aversion to hair on his arm when he first attempted to seduce her. A conventional symbol for human potency and sexuality hair is repulsive to Dorothy. Her attitude is typically Orwellian. Better to struggle within a wrong society than to attempt, hopelessly, to reform the society from without.

In spite of all the obstacles that Mrs. Creevy throws up, Dorothy actually becomes a good teacher who stimulates the children out of their fear and lethargy. She spends her own small salary to buy new texts, gets the children involved in map-making
rather than the rote memorization of the capitals of the world—in short, introduces them to their own minds. "But of course, it could not last"[32]. When she teaches Macbeth, she explains the meaning of Macduff's being "from his mother's womb/Untimely ripped." The children, excited and interested, bring the tale home, and the parents rise against Dorothy. It is more than their charges of indecency, however, that Orwell indicts; it is an entire concept of education, exemplified by one of the parents:

"We don't send our children to school to have ideas put into their heads.... Practical work that's we want-practical work! Not all this messy stuff like poetry and making maps and ticking scraps on paper and such like. Give them a good bit of figuring and hand writing and bother the rest. Practical work!"[33].

If Mrs. Creevy is anti-educational in her blatant greed, so are the parents in their mania for the "practical".

In A Clergyman's Daughter, Orwell like Dickens defends the plight of the poor, beggars and hop-pickers who pass their life in wretchedness and extreme privation. Dorothy Hare, the clergyman's daughter, having lost her faith, is seen wandering and begging on the streets. She is also found sleeping in the open at Trafalgar Square. She suffers from extreme privation and hunger and is arrested for begging. She along with her tramps and beggars enters into a "strange, dirty sub-world"[34], which "was very like a nightmare; a nightmare not of urgent terrors, but of hunger, squalor, and fatigue, and of alternating heat and cold."[35] Her situation also exposes the extreme condition of poverty to which a human being can be subjected to. Orwell writes:

"She accepted everything—accepted the dirt and hunger and fatigue; the endless trailing to and fro, the hot, dusty days and the sleepless, shivering nights. She was, in any case, far too tired to think"[36].

Orwell in Dorothy's character presents all the facets of contemporary life of the poor which were dreadful. Jenni Calder writes:

"Dorothy's wanderings from quiet village to squalid London lodgings, from hop-picking in Kent to private school teaching enable Orwell to bring together a series of detailed observations of the contemporary life"[37].

Spiritual Crisis

In A Clergyman's Daughter, Orwell writes about the spiritual crisis of the modern generation. To Orwell man is unable to grasp faith in Christianity on the
intellectual plane. Again, he writes powerfully about the loss of spirituality. Man performs his religious rituals as if it is perfunctory. For him, religious-worship and church-going have become a routine. It has lost its spiritual dimension. Therefore, he exposes the hollowness and apathy of the modern man who goes to church mechanically. Of course, Orwell argues for the restoration of “belief” and “religious attitude” which are essential to be followed by man. On the one hand, Orwell unfolds the spiritual hollowness of man, on the other hand, he wants restoration of spiritual values. It is the loss of faith which Orwell intends to expose. He wants to unfold the dilemma, the Hamlet-like problems of the modern man. However, Orwell’s *A Clergyman’s Daughter* carries a note of hope and decency, for, Dorothy Hare returns to the existing society with renewed sense of courage and compromise.

In the opening chapter of the novel, *A Clergyman’s Daughter*, Orwell brings into light the futility of church-going where the offering of prayer and communion have become routine-like affair. Dorothy Hare, the only child of the Reverend Charles Hare, Rector of St. Athelston’s Knype Hill, Suffolk, has to look after and serve her father. She becomes annoyed with the artificiality and hollowness of the Church and its rituals. To her it seems superficial. Orwell writes:

“Still in darkness, she knelt down at her bedside and repeated the Lord’s prayer, but rather distractedly, her feet being troubled by the cold.”

This clearly shows the spiritual aridity of the modern age. Again, Orwell writes eloquently about the apathy of people who go to church but they fail to communicate with God. He further writes:

“The attendance at Holy Communion was so bad that the Rector could not even get any boys to serve him, except on Sunday mornings, when the boys liked showing off in front of the congregation in their cassocks and surplices.”

Thus, church-going has no religious or spiritual role to play. It is this lack of spirituality which creates a havoc in the life of Dorothy.

Dorothy, on the intellectual plane, finds herself unable to grip the unfocused faith. She feels once the religious faith is lost, it cannot be regained. Therefore, she does not make any attempt to replace her lost faith. Orwell writes eloquently:

“The problem of faith and no faith had vanished utterly from her mind. It was beginning to get dark, but too busy to stop and light the lamp, she worked on,
pasting strip after strip of paper into place, with absorbed pious concentration, in the
penetrating smell of the glue spot.”

After losing her faith, she no more believes in Anglicanism. To Johnstone:
“Her wishy washy Anglicanism is simply incapable of explaining and defining her
existence.” But she unconsciously craves to hold the grip of faith in order to exist.

Of course, Dorothy finds that ‘the world may be meaningless, dark, and
dreadful’ but finally she resolves her spiritual crisis with a note of compromise: “That
faith and no faith are very much the same provided that one is doing what is
customary, useful, and acceptable.” She realizes that she is being guided by the same
Christian feelings. She says: “Beliefs change, thoughts change, but there is some inner
part of the soul that does not change.” “Like her faith,” says Ann Ruth Lief, “her loss of
faith is not reasoned; it is purely emotional.” Richard Johnstone after examining this
aspect of the novel writes:

“Dorothy’s final decision, to make the best of things, amounts to an
assertion of instinctive, unfocused faith; that despite all appearances to the contrary,
there is meaning and a purpose to life.”

Robert Browning in his “Men and Women” echoes the doubt which
tormented the Victorians. He writes:

“What have we gained then by
Our belief but a life of doubt
diversified by faith, For one of
 Faith diversified by doubt - we
 Called the chess-board white
 We call it black”

After losing her faith, Dorothy questions herself, “who am I” shows the
lack of dissociation between the present and the past. The distinction between the two
was blurred totally. Steinhoff feels that memory plays a crucial role. He writes: “The
destruction of the past, this time through an upsetting of the normal workings of memory,
links this novel with Coming Up for Air and 1984.” In Mrs. Creevy’s Ringwood
House, the children were taught to cram history as if it were only a collection of facts.
Steinhoff writes: “Dorothy’s efforts to arouse the children to some sense of history are
successful, not so much because they learn anything in the conventional sense but
because they become more human and their minds expand as they grow even faintly
aware of the continuity of civilization and their place in it."  

The theme of poverty is common to both the novels, A Clergyman's Daughter and Keep the Aspidistra Flying. While in the former novel the theme of poverty is linked up with the problem of faith, in the latter Orwell shows one's deliberate option for a life of poverty. The middle-class's vainglorious and snobbish attitude towards poverty is satirized and denounced in both the novels. In A Clergyman's Daughter, Orwell shows in his satirical way, in the person of Rector Hare how poverty produces eccentricity. Orwell is critical of the Knype Hill society in the novel. He is able to diagnose the malady of a circumscribed society of low-middle class people. He is careful in detecting that people living within a limited social range have limited thoughts and insular attitudes. Mrs. Semprill is an illustration in point. Her scandal-mongering ways only lower her position in the eyes of the respectable people. Scandals, gossips and idle chit-chat are the common pastimes of the ladies in this narrow social circle.

A Clergyman's Daughter may be looked upon as a novel of social education for Dorothy. Through her hop-picking and tramping experiences, Dorothy is able to shed her bourgeois values and establish rapport with the have-nots. Thus the very fetters, which tie her to the capitalist society, are released when she identifies herself with the have-nots. The horrors of capitalism are revealed to Dorothy in Mrs. Creevy's school in a Ringwood House. Orwell shows the grim reality of the exploitation of teachers and students of the private schools. Moral instruction, character-training and extra-curricular activities are sacrificed for monetary profits.

Orwell's social education derived on the basis of his personal tramping experience in Down and Out in Paris and London is a noble one for it aims at the annihilation of the ego and the eradication of upper and middle class snobbery and arrogance. "Still I can point to one or two things I have definitely learned by being hard up. I shall never again think that all tramps are drunken scoundrels, nor expect a beggar to be grateful when I gave him a penny, nor be surprized if men out of work lack energy, nor subscribe to the Salvation Army, not pawn my clothes, nor refuse a handbill, nor enjoy a meal at the smart restaurant."  

Orwell was deeply moved by the corroding of basic values which sustain life.
He saw the rising state power as demonic. The commercial onslaughts and the fear unleashed by the state and the war mania become monstrous tools in the hands of agents of dehumanization. Loss and uprooting of individual and fear of annihilation shake the very foundation on which society had been established. It is neither religion nor moral values which can counter this failure to appreciate the beauty and power of life. Dorothy Hare realizes that "faith or no faith" is same. She faces the dilemma with courage and comes out of a despairing trap. Her realization of humanitarian needs is supreme. Similarly, George Bowling cannot find his old Binfield but returns to Ellesmere Road because he understands the basic pattern of life - a complete human understanding of the value of life and its purpose. Gordon Comstock finds he is not in a position to fight the powerful capitalistic system and finally returns to Elizabeth. He marries and settles down. In each case the return is not a sign of defeat but rather a fuller realization of the intricacies of life. Orwell shows that proper humanitarian perspective provides a deeper understanding of life and is not a mere confrontation. It is the search, an attempt to come out of the mess, which gives a fuller realization of life and art too. Life is to be approached with sympathy, understanding and love, it is meaningful and worth living.

Orwell's protagonists feel their 'Self' threatened by the outer disorganized world. They are misfit in the chaotic society, therefore, they rebel and try to escape from it in order to sustain their individuality and integrity.

George Orwell's *A Clergyman's Daughter* and *Keep the Aspidistra Flying* expose the poverty-stricken life of the proletariat who are deprived of bare necessities of life that makes them dehumanized in a different way. Orwell writes emphatically that endless slums make negative effect upon man's standard of living. His *Keep the Aspidistra Flying* deals with the politics of poverty and evils of commercialism which ensnare man in slums. His artistic and fictional efforts seem to ameliorate human suffering at large but he never seems to lose faith in the goodness of human nature. He cherishes the idea of 'common decency', 'democratic socialism' and tries to restore the 'religious attitude'. Again, he never seems to believe in life after death. Hence, he treats life as 'final'. This humanistic idea enables Orwell to struggle and to face the problems of the world with a note of optimism. Many critics have charged him of pessimism. But an analysis of his writings both fictional and non-fictional shows his concern for the welfare and happiness of common people. He always opted for good and if he has compromised
with bad it is always the lesser evil. In The Road to Wigan Pier and Homage to Catalonia he unveils the politics of poverty. Even in the nightmarish world of Nineteen Eighty Four, Orwell highlights human values and individual integrity. As long as these remain, there is hope for mankind.

Although A Clergyman's Daughter fails as a novel, its parts, considered separately, are individually successful, Orwell could have solved the problem of how to write about his personal experience by using most of it in non-fictional books, for he is never comfortable or convincing in the persona of Dorothy. In a 194 letter he confesses his inability to assimilate and transform this personal experience into fiction: 'One difficulty I have never solved is that one has masses of experience which one passionately wants to write about... and no way of using them up except by disguising them as a novel'. In this novel, the experience is 'disguised too transparently and is reported rather than rendered. The chapters on tramping could have been incorporated into Down and Out in Paris and London and the section on teaching made into an autobiographical essay that would complement 'Such, Such', while the religious chapters would have been better as a unified and concentrated short story. Both Dorothy and Gordon Comstock have an unattractive streak of self-pity that disappears in Down and Out in Paris and London and The Road to Wigan Pier. These books are superior to the early novels, not merely because they have a political purpose, but because in these works Orwell creates a successful persona that interprets experience in a direct and meaningful way.

**Orwell’s Message in the Novel**

The novelist's main concern is that a middle class person cannot escape from the boredom and triviality of the life. What Dorothy in the novel tries to repress is the hatred of her father, who is responsible for her three greatest anxieties: lack of money, loss of faith and sexual frigidity. Dorothy suffers from amnesia in her attempt to repress her sub-conscious and it allows her to escape by metamorphosis into irresponsible tramp, a strange relief after the agonies of humiliating poverty. Dorothy's conflicts about sexuality and religion lead to her the decision to reject the marriage with Warburton and to return to her father and the external manifestation of religion.

**Conclusion**
According to Hammond, *A Clergyman's Daughter* is a successful experiment of Orwell in portraying a female character as its protagonist, which he sees as a bold attempt "from the inside." Again he points out the fact that effective handling of the third person narrative perspective enables the author to manipulate the characters with subtlety and assurance. As the critic believes, the third chapter, which is unmistakably an experimental attempt, is "consciously written under the influence of James Joyce's *Ulysses*" and, in fact "is remarkable for its descriptive framework and sustained dramatic power."50

It is explicit from the novel that Orwell is ambivalent about the religion. He shows the desire to follow church because he has found that church has 'some decency of spiritual comeliness that is not easily found in the world outside'. The unsatisfactory and disappointing conclusions of the novel suggest that religion is not Orwell's central concern, for the final conflict between faith and atheism simply disappears into a bland, provided that one is doing what is customary, useful and acceptable.

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