CHAPTER II

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".1

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 truely is a fairy story told by a great lover of liberty and greater lover of animals."2

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."3

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
In the Catalanian 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 Moocher, '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."6

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 murder 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."

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."

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 smoother-ed 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."
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 fireplace.

**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 1941, 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."10
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."

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 reach 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 English girl. 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 prophetical.

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 well 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. No animal in England is free. The life of an animal is misery and slavery that is plain truth."12

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."16

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 is 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 move 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 truncheons. 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." 24

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."\textsuperscript{25}

Irving Howe echoes in the book, \textit{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."\textsuperscript{26}

This vision of Orwell is borrowed from James Burnham's \textit{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 bungles, singing patriotic songs of hate. Therefore, whatever it does it rationales 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 lichen 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 ghosts
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."27

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 Ugene 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."29

The line 'BIG BROTHER IS WATCHING YOU'39 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!"31

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 ascendency but in order to maintain the status quo:

"War Is Peace"32
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 tortured."

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 Jennie 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 revoluted 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."35

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, unequality, 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."36

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."37
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 twenty-five 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 Companella, 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 pretentions 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 dialec-
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 Glassnost 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 malicious 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 ficti-
tious description of the future.

There is no doubt that Orwell is a writer of discom-
forting 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 grue-
some 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."44

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."45

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."46

'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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23. Orwell George, *Nineteen Eighty-Four*.

24. Malcolm Muggeridge's Comment on Orwell.

25. Orwell George (His own comment to 1984)


27. In April 1934 the Adelphi published a poem by G. Orwell under the name of Eric Blair.


29. Ibid., p. 7.

30. Ibid., Chapt. 1, p. 7.


34. Jennie Colder.

35. TLS


38. TLS, 10th June, 1949, p. 380, Symon Julian.


40. Trilling Diana, *Nation*, 25th June 1949, pp. 716-7. [Mrs Diana Trilling is a wife of Lionel Trilling, an American Literary Critic, Edt. of D.H. Lawrence].


42. Ibid.


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