

## Appendix I

## S Y N O P S I S

At the beginning, the major character represented by "I" experienced starvation in his own homeland, that is, London. Then, for the sake of his survival and getting improved life, he moved to Paris. Overthere, he lived in Rue Du Coq D'Or, a slum area. It was a very narrow street--a ravine of tall leprous houses, lurching towards one another in queer attitudes as though they had all been frozen in the act of collapse. All the houses were hotels and packed to the tiles with lofgers, mostly Poles and Arabs, and Italians. He lived and worked at a hotel called the Hotel des Trois Moineaux. It was a dark, rickety warren of five storeys, cut up by wooden partitions into forty rooms. The wall were as thin as matchwood, and to hide the cracks, they had been covered with layer after layer of pink paper, which had come loose and housed innumerable bugs. Near the ceiling long lines of bugs marched all days like column of soldiers.

He lived together with cobblers, bricklayers, stone-masons, navvies, students, prostitutes, and rag-pickers. Day after day, he went and down Paris to look for a job to meet his daily needs. For the poor, like him, the food was so important business to bring him into a life. For these purposes, he had to work for fourteen up to seventeen hours in a day at restaurant, cafeteria in Paris hotel. At a hotel called Auberge de Jehan Cottard, he was accepted as a *cafetier*, *plongeur* or a diswasher, namely the lowest rank of hotel staff. However, his wages never allow him to live properly, cut him from dealing with a woman, meaning marriage. It was quite often that he suffered from starvation, without food about two or five days. Being survival within hard and harsh atmosphere, he was aware that he had to function his poor mind due to lack of nutritious food to get rid from this starvation for a while disregarding moral or norm. He began to apply his cunning trick to smuggle rye bread in Luxemburg Garden since he considered that only adequate food could rise people to do anything. It was also frequent that he seek to get escaped from his patron's attention in order not to pay his rent because of

his hard-up condition.

In his ultimate attempts to struggle and improve his fate, he was very compelled to pawn or sell his clothes in the Secondhand shop of Paris. This condition was still aggravated by the conducts and behaviours of the shopman who behaved in inhumane senses. In short, he never enjoyed his life happily in both his workplace and restplace . For example, in his workplace; that is, hotel, he was confronted by the patron or manager or other higher staff who often treat him like animal. His dignitiy was despised and humiliated into the lowest extent as normal human being. His rights were deprived. As human, he could not make protest against those that he considered robbed his rights. Even he couldn't let his moustache grow eventhough, as all we 've known, having moustache was absolute right belonged to every human being. In fact, as a *plongeur*, his life was framed to work and work without any improvement. His life was attached to a rhythm between work and sleep without variation. He could not think to make improvement except food. Indeed, he was powerless man under domination of upper class or capitalist represented

by the proprietor of hotel.

Being aware that it was unlikely to improve his life in Paris, he, then, went back to his fatherland, London. Although, at the beginning, after arriving within his "peaceful" home, he felt that London was paradise compared to "hell" Paris, he finally failed to get improved life as well. In London, he was faced with tight rules of the government. For example, as a tramp or homeless man, he had to live and sleep in government-owned spike with tight rules. He could not sleep in the streets like homeless man in other countries at that time. It was quite forbidden to sleep in the streets by the reason it could lead illness of exposed to night air. But, in fact, it was a way of government to control him and others in order not to make any chaos.

## Appendix II

## AUTHOR AND HIS WORKS

George Orwell was born in 1903, in British India. He was brought to England 1907 and was educated at private preparatory school and at Eton. On leaving school he joined the Imperial Indian Police and, after serving for five years in Burma, resigned in 1928. He then made his first attempt to explore the life of English poor, and also worked as a dishwasher in Paris. These experiences formed the subject of his first book, Down and Out in Paris and London (1933), for which he chose the pseudonym George Orwell.

All Orwell's books are autobiographical and spring from his psychological need to work out the pattern and meaning of his personal experience; his great triumph is his ability to transform early guilt and awareness of what it means to be a victim, described in 'Such, Such Were the Joys', into a compassionate ethic of responsibility, a compulsive sharing 'in the suffering and degradation of others. The analysis of *Burmese Days* and *Shooting an Elephant* shows how Orwell experienced and then tried to understand the role of the oppressor. The guilt about his

imperialistic role, experienced in both these works, suggests his similiarity to French writer like Malraux and Satre, who saw themselves 'responsible in the face of history' for moral awareness and social justice, and whose ethic of responsibility goes beyond the traditional claims for artistic integrity and personal commitment, and both limits and liberates their artistic powers.

In his essey on Yeats, Orwell notes that the best writer of our time--Yeats, Elliot, Pound and Joyce--have been reactionary in tendency, and he deliberately opposed this tradition and tried to awaken public opinion during the years of Fascist aggression. Like Solzhenitsyn, Orwell was the conscience of his age, and his whole life was a struggle against barbarism and for what he called 'Comparative decency' : a sane, clean, friendly world, wihtout fear, and without injustice. But on the rare occasion when he portrays this decent world--George bowling's childhood in Coming Up For Air, and Animal Farm just after revolution--it is inevitably destroyed by corruption, brutality and war.

Orwell opened himself to the suffering of others and felt it was this vocation to warn men about the future. Despite Orwell's radical pessimism, E.M.Forster writes

that he 'tried to ameliorate a world which is bound to be unhappy. A true liberal, he hoped to help through small things. Through his moral commitment and exemplary honesty, Orwell wanted to draw attention to man's lost soul and attempt to restore it.

Orwell's mind has a uniquely curious, lively, round and misscellaneous quality and, in its lack of formal training, seems to resemble his own description of Charles Reade : 'a man of what one might call penny-encyclopaedic learning. He possessed vast stocks of disconnected information with a lively narrative gift' (II.34). And Orwell's comment on Bertrand Russel is also self-reflective: 'He has rather an eclectic mind, he is capable of saying shallow things and profoundly interesting things in alterbate sentences...But he has an essentially decent intellect, a kind of intellectual chivalry which is far rarer than mere cleverness' (I.376). Orwell was harsh but fair with his intellectual opponents, and when he realized he had been unjust he was chivalrous enough to apologize publicly. In 'Inside the Whale', for example, he wrote that some years previously, in The Road to Wigan Pier, 'I described Auden as "a sort of Gutless Kipling". As criticism this was quite unworthy, indeed it was merely a spitefull

remark' (I.551).

Orwell's finest characteristics are a Conradian concern with the isolation in which human beings live and with their intense longing for compassion and solidarity; a generosity of spirit that extends to enemy prisoners, French collaborators and Fascist war criminals; intellectual honesty; clear and balanced judgment; and the courage to speak out against any mean or cowardly attitudes, and to defend dangerous and unpopular views. As he says, 'To write in plain, vigorous language one has to think fearlessly, and if one thinks fearlessly one cannot be politically orthodox' (IV.66). Though Orwell was a socialist, he never adhered to a party line and always criticized the Left as freely as he did the Right. He combined commitment with righteousness, and his political motive was 'to push the world in a certain direction, to alter other people's idea of the kind of society they should strive after... What I have most wanted to do throughout the past ten years', he wrote in 1946, is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice' (I.4,6).

Like D.H. Lawrence, who says, 'I write because I want folk--English folk--to alter, and have more sense, Orwell



was a rebel and a prophet intensely dissatisfied with the decaying spirit of England and the sharp decline of European civilization. Lawrence turned inward and treated the problem and cure in an extremely personal way: he wanted to make a new world by radically changing the feelings of men and women. Orwell tried to find social and solutions to the crisis of civilization felt within the individual : he attempted to make himself and others aware of their responsibility and their capacity to deal with political problems.

Orwell's books deal with two dominant themes--poverty and politics--or as he put it,'the twin nightmares that beset nearly every modern man, the nightmare of unemployment and nightmare of State interference' (IV.247). The *Down and Out in Paris and London* (1933), the novels *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936) and reportage *The Road To Wigan Pier*(1937) deal with the first theme; *Burmese Days*(1934), *Homage to Catalonia*(1938), *Animal Farm*(1945) and *1984*(1949) with the second; while *Coming Up For Air*(1939), an apocalyptic novel that records the vision of a world destroyed, is a transitional work that precedes the major wartime essays and concerns an unsuccessful attempt to escape from both

nightmares. There is continuity, consistency (and repetition) of Orwell's major ideas; and a unity, pattern and development in all his books, which are closely related to each other and to the essays.

In the struggle to alert his audience to social and political injustice, Orwell's weapon was language, and he emphasizes the value of the pamphlet as an art form: 'the pamphlet ought to be *the* literary form of an age like our own. We live in a time when political passions run high, channels of free expression are dwindling, and organized lying exist on a scale never before known. For plugging the holes in history the pamphlet is the ideal form' (II.285). Orwell's reports from Spain during the Civil War are the best example of how he attempted, almost single-handedly, to provide the factual basis of history. Polemical pamphleteering played an important part in Orwell's political books, for *Homage to Catalonia* contains long sections of political analysis, the Appendix on Newspeak in *1984* is a self-contained pamphlet, and he considered bringing out *Animal Farm* as two-shilling pamphlet when he was unable to publish it as a book during the war. The qualities that characteristically associates with good prose are honesty and directness, and his con-

cept of the pamphlet is not the scurrilous broadside aimed at settling a score, but a communication of truth.

Orwell engages himself with political reality through the union of conscience and commitment; he enlarges our sense of the social and political entity that surrounds us. *Down and Out in Paris and London* reveals how Orwell's works and ideas evolved from his personal experiences and masochistic guilt, but it also a kind of literature produced by a sensitive and committed artist. It shows that Orwell's honesty and political purpose influenced his literary experiments in several *genres*, and suggests that his creation of a new kind of personal narrative, which becomes a distinctive contemporary form, made him the greatest modern essayist and reporter.

