제 3 주 문학과 정치: 조지 오웰

제 1 강: 문학과 정치
제 2 강 조지 오웰의 <동물농장>

I. Politics and Literature

1. Stendhal (Marie-Henri Beyle)

"La politique dans une œuvre littéraire c'est un coup de pistolet au milieu d'un concert–quelque chose de grossier et auquel pourtant il n'est pas possible de refuser son attention."

(Politics in a literary work is a pistol shot in the middle of a concert—a rather coarse matter, but, on the other hand, something which one ignores at one's own peril.)

- *La Chartreuse de Parme* (1839)

2. George Orwell, "Why I Write" (1946)

I think there are four great motives for writing, at any rate for writing prose. They exist in different degrees in every writer, and in any one writer the proportions will vary from time to time, according to the atmosphere in which he is living. They are:

1). Sheer egotism. Desire to seem clever, to be talked about, to be remembered after death, to get your own back on grown-ups who snubbed you in children, etc. etc.

2). Aesthetic enthusiasm. Perception of beauty in the external world, or, on the other hand, in words and their right arrangement. Pleasure in the impact of one sound on another, in the firmness of good prose or the rhythm of a good story. Desire to share an experience which one feels is valuable and ought not to be missed.

3). Historical impulse. Desire to see things as they are, to find out true facts and store them up for the use of posterity.

4). Political purpose – using the word 'political' in the widest possible sense. Desire to push the world in a certain direction, to alter other people's idea of the kind of society that they should strive after.

It can be seen how these various impulses must war against one another, and how they must fluctuate from person to person and from time to time. By nature – taking your nature to be the state you have attained when you are first adult – I am a person in whom the first three motives would outweigh the fourth. In a peaceful age I might have written ornate or merely descriptive books, and might have remained almost unaware of my political loyalties. As it is I have been forced into becoming a sort of pamphleteer.

Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic Socialism, as I understand it. It seems to me nonsense, in a period like our own, to think that one can avoid writing of such subjects. It is simply a question of which side one takes and what approach one follows.

3. Orwell, "Politics and the English Language" (1946)

Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is

decadent, and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes.

Now, it is clear that the decline of a language must ultimately have political and economic causes: it is not due simply to the bad influence of this or that individual writer. But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts. The point is that the process is reversible. Modern English, especially written English, is full of bad habits which spread by imitation and which can be avoided if one is willing to take the necessary trouble. If one gets rid of these habits one can think more clearly, and to think clearly is a necessary first step towards political regeneration: so that the fight against bad English is not frivolous and is not the exclusive concern of professional writers. I will come back to this presently, and I hope that by that time the meaning of what I have said here will have become clearer. Meanwhile, here are five specimens of the English language as it is now habitually written.

II. Chronology of George Orwell

1903 Eric Arthur Blair born at Motihari, Bengal, India, June 25th, son of Richard Walmesley Blair and Ida Mabel Blair (née Limouzin)

1904 Brought to England by his mother. Family settles in Henley-on-Thames, Oxfordshire

1908-1911 Educated at Sunnylands, an Anglican school, Eastbourne, Sussex

1911-1916 Boarder at St. Cyprian's preparatory school, Eastbourne, Sussex

1912 Richard Blair, retired from India Civil Service, returns to England. Family moved to Shiplake near Henley

1914 First work published: Awake Young Men of England (poem)

1915 Blair family moves back to Henley

1917 Spends Lent term at Wellington College

1917-1921 King's Scholar, Eton College

1921 Parents move to Southwold, Suffolk (December)

1922 Blair attends cramming establishment in Southwold (January-June), to prepare for India Office examinations

1922-1927 Assistant Superintendent of Police, Indian Imperial Police, Burma

1928-1929 Lives in Paris, writing and later working as a dishwasher. Hospitalized with Pneumonia (February)

1930–1931 Goes tramping in London and Home Counties. Writes early version of Down and Out in Paris and London. Contributes essays to *Adelphi* (The Spike and The Hanging) under his own name
1932–1933 Teaches at the Hawthorns, a small private school in Hayes, Middlesex
1933 First book, Down and Out in Paris and London published by Victor Gollancz. Uses pseudonym "George Orwell" for the first time. Teaches at Frays College, Middlesex. Hospitalized with pneumonia
1934 Gives up teaching. Spends ten months in Southwold. *Burmese Days* published in United States (October). Moves to Hampstead, London
1934–1935 Works as part-time assistant in Booklover's Corner, Hampstead. A Clergyman's Daughter published (March 1935). *Burmese Days* published in England (June 1935). Meets Eileen O'Shaughnessy, age 30
1936 In industrial Lancashire and Yorkshire, investigating working class life and unemployment at suggestion of Victor Gollancz (January–March). Moves to Wallington, Herts. (April). *Keep the Aspidistra Flying* published (June). Marries Eileen O'Shaughnessy. Attends I.L.P. Summer School, Letchworth, Herts. (July). Leaves for Spain (December)
1937 In Spain (January–June). Corporal with Partido Obrero de Unificación Marxista detachment of the Aragon front. Involved in street fighting in Barcelona between government and anarchist troops. Wounded in throat by sniper. Honorable discharge for medical reasons from P.O.U.M. militia. Evades arrest during anti-P.O.U.M. purge in Barcelona. The Road to Wigan Pier published (March)). Left Book Club edition of 40,000 copies
1938 In tuberculosis sanitorium, Kent. *Homage to Catalonia* published (April). Joins ILP (June). Goes to Morocco for his health (September)
1939 Returns to England (March). *Coming Up for Air* published (June). Death of father
1940 *Inside the Whale* published (March). Moves to London (May). Writes reviews for *Time and Tide and Tribune*. Joins Local Defense Volunteers (Home Guards)
1941 *The Lion and the Unicorn* published (February)
1941–1943 Talks Producer, Empire Department, B.B.C., in charge of broadcasting to India and Southeast Asia. Death of mother
1943–1946 Literary Editor of *Tribune*
1944 Orwell and Eileen adopt a one-month old child, whom they name, Richard Horatio Blair
1945 War correspondent for *The Observer* in Paris and Cologne (March–May). Death of Eileen while under anesthetic for operation (March 29). Covers first post-war election campaign (June–July). *Animal Farm* published
1946 *Critical Essays* published (February). Moves to Barnhill, Isle of Jura
1947 Enters Hairmyres Hospital, near Glasgow, with tuberculosis of the left lung (Christmas Eve)
1948 Returns from hospital to Jura (July). Completes revision of *Nineteen Eighty-Four* by December
1949 Enters Cotswolds Sanitorium, Cranham, Gloucestershire (January). *Nineteen Eighty-Four* published (June). Over 400,000 copies sold in first year.

Transferred from Cranham to University College Hospital, London (September). Marries Sonia Bronwell, an editorial assistant with Horizon, in hospital (October)
1950 Dies suddenly in University College Hospital, of a hemorrhaged lung (January 21). Buried in the chruchyard of All Saints, Sutton Courtney, Berkshire
III. George Orwell's Animal Farm
1. Political allegory
《동물농장》 러시아 혁명과 소비에트연방
존스 씨 제정 러시아 황제 니콜라이 2 세
'장원농장' 제정 러시아
인간들 자본주의자들
동물들 공산주의자들
메이저 영감 카를 마르크스와 블라디미르 레닌
'동물농장' 소비에트연방
동물 반란 1917 년의 러시아 혁명
농장 본채 크렘린
동물주의 소비에트 공산주의
핀치필드 나치 독일
프레드릭 아돌프 히틀러
폭스우드 영국 및 미국
필킹턴 윈스턴 처칠 또는 프랭클린 D. 루즈벨트
돼지들 볼셰비키
돼지 위원회 정치국
야생동물들 무지크 (농민)
나폴레옹 이오시프 스탈린
스노볼 레프 트로츠키
스퀼러 뱌체슬라프 몰로토프 또는 《프라우다》
미니머스 블라디미르 마야코프스키 또는 막심 고리키
복서 프롤레타리아트 (민중 계급)
클로버 중산층
몰리 러시아 백군 또는 프티부르주아지
벤저민 소련에 살고 있는 유태인 또는 조지 오웰
뮤리얼 인텔리겐치아 (지식인층)
닭들 부농 계층 (쿨라크)
아홉 마리 개 비밀경찰(NKVD), 내무인민위원부
양들 우둔한 민중
오리들 선전대
윔퍼 버너스 쇼
모지스 종교 (러시아 정교회) 또는 라스푸틴
들쥐들 소련 북부의 원주민들
외양간 전투 연합군 침공(1918~1919)
말굽과 뿔 (깃발) 망치와 낫 (소비에트연방 국기)
강제 달걀 수집 스탈린의 집산주의
닭들의 반란 해군 반란 (1921) 또는 농민 반란 (1929)
프레더릭과의 연합 독일과 소비에트 불가침 조약
풍차 건설 5 개년 경제개발 계획
풍차 전투 독일과 소비에트 전쟁 (1941)
풍차 파괴 스탈린그라드 전투
동물 학살 대숙청
목재 판매 히틀러-스탈린 불가침 조약 (1939)

메이저 해골 레닌의 무덤
프레더릭의 지폐 히틀러 스탈린 조약 위반
<영국의 동물들> 국제 공산당 당가(黨歌), '엥테르나시날'
카드게임 테헤란 회담 (1943)

2. Characters: Old Major, Napoleon, Snowball, Boxer, Squealer, Clover, Mollie, Benjamin, Muriel, Mr. Jone, Mr. Frederick, Mr. Pilkington

3. major themes

1) 소비에트 사회주의 혁명과 스탈린주의 비판 (dystopian allegorical novella)
2) 모든 형태의 전체주의 비판 3) 유토피아의 본질과 성격
Utopia = U (no) + topia (place)
3) 현실주의와 이상주의의 갈등 (스탈린 <–> 트로츠키)
4) 언어의 본질과 진리 왜곡

IV. Quotations from the Text

1. *The original commandments were:*

Whatever goes upon two legs is an enemy.
Whatever goes upon four legs, or has wings, is a friend.
No animal shall wear clothes.
No animal shall sleep in a bed.
No animal shall drink alcohol.
No animal shall kill any other animal.
All animals are equal.
Later, Napoleon and his pigs are corrupted by the absolute power they hold over the farm. To maintain their popularity with the other animals, Squealer secretly paints additions to some commandments to benefit the pigs while keeping them free of accusations of breaking the laws (such as "No animal shall drink alcohol" having "to excess" appended to it and "No animal shall sleep in a bed" with "with sheets" added to it).
The changed commandments are as follows, with the changes bolded:
No animal shall sleep in a bed **with sheets**.
No animal shall drink alcohol **to excess.**
No animal shall kill any other animal **without cause.**
Eventually the laws are replaced with:
"All animals are equal, but some animals are more equal than others"
"Four legs good, two legs better!" as the pigs become more human.