

## Style is the Man : George Orwell

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Standing at the foyer of English Literature one is involuntarily seized by a momentous impulse of awe and delight at the singular simplicity and immense amplitude of a writer like George Orwell. Hailed as the premier of the twentieth century he stylistically follows Dickens and H.G. Wells.

Orwell is a classic in own writing. It is difficult to pin down him into a special category. His journalistic style seems to be flavourous. Specially his autobiographical works that we call non-fictional, are stylistic ones. The language he adopts is highly comprehensible and commanding. He seems to be simple, straightforward, syntactic one. His “Animal Farm”, and allegorical works on Russian myth, is very simple and pleasant one. The syntactic tidiness and verbal pithiness of his style are very much circumlocutory. It is very much conversational and convincing one. Language, here seems to be a distorting mirror or as a window pane.

In the essay “Why I Write” Orwell has given a full fledged genesis of his writing career. From very early stage, at the age of five or six he had a strong determination to grow as a writer. But at the age of twenty four he abandoned this idea. But later his will power grew and he decided to settle down in writing books.

He confesses that he was the middle child of the three. The age gap was of five years on either side. Sometimes he felt lonely and an unpopular son of his father. His writing skill sprang from his loneliness and talking with an imaginary person.

At the age of eleven during the time of First World War (1914-1918) he wrote a patriotic poem and was given scope of publication in local newspaper. And then he gradually tried his best to write story about himself or story of diary. He thought that writing diary regularly could keep him more to make him a writer of books.

He wrote ‘Burmese Days’, his first novel at the age of thirty. It was more a biography than a novel. He recast all his experiences in Burma where he was posted as an imperial Police Officer. His notion of writing was to enthral a writer with scientist, soldier as well as successful tradesman.

Spanish Civil War, 1936 brought a radical change in his life. It taught him more about totalitarianism and democratic socialism which he reflected in his epoch making novel “1984” and “Animal Farm”.

Orwell’s writings constitute a damning critique of the life oppressing forces of civilization. He is part of the collective tragedy and shares in

the collective guilt; and under “the humanized surface” of reality, he sees “the wasteland” of universal suffering and spiritual death. No doubt great poets and writers have always concerned themselves with the question of human suffering and human dilemma, but what is remarkable and striking about Orwell is the individual intensity and directness with which he experiences the terrors of existence and prepares man to accept not only his true self and his real place in the society, but also to mould the world after his heart’s dream.

Orwell’s style shows the same simple, self conscious, honesty as his own personality as compared to the writing and personality of Prof. Ganeswar Mishra (Formerly Head of the Department English, U. U., Vanivihar, Odisha) He never stoops to obscure complexity to achieve effects; in deed, he never uses effects for their own sake. His two main goals in writing were to communicate his political lessons and to achieve an effective literary style, and the simpler and clearer his style, the more effective his lesson. For this reason the language of “Animal Farm” is simple and unadorned and the story is expressed in a straightforward and logical way. Orwell does not write “purple passage”, he prefers the effect of understatement, the tone is always carefully controlled.

Orwell is particularly good at two things; selecting the exact detail to describe daily life – as, for example the use of commandments and the way they are altered. This is the ultimate point of Orwellian simplification. But the language of “Animal Farm” is Orwell’s highest literary achievement precisely because it is appropriate to that particular story. It would not be appropriate

to any other and Orwell, even at the period when he wrote it, used variant styles for other purposes. More than any other writer in English, he learned to ‘let the meaning choose the word’, which meant to let every meaning change its word and the tone of its word. The ultimate point in such a search comes when language and meaning are so close that one can not drive the blade of a metaphorical knife between them. The style grows so near to the subject that one no longer thinks it as a style. This Orwell succeeded in achieving more often than most other writers.

But the style, it is said rightly, is the man. And in that crystalline prose which Orwell developed so that reality could always go through its transparency and there lies perhaps the greatest and certainly the most durable achievement of a good and angry man who sought for the truth because he knew that only in its air would freedom and justice survive.

### **References :**

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