

109. Letter to Frank Barber

27B Cannonbury Square
Islington
London N1
1 September 1945

Dear Mr Barber,

Many thanks for your letter, and thanks for the notice in the *Yish-ahive Evening News*, which I had already seen. I am sorry you have left the *Leeds Weekly Citizen*, as it is so important that there should be some Labour papers which are not taken in by Russian propaganda. However, I think the intellectual atmosphere is changing a bit. I have been surprised by the friendly reception *Animal Farm* has had, after lying in type for about a year because the publisher dared not bring it out till the war was over. I don't suppose there will be any more copies yet awhile, as the first edition sold out immediately. Warburg is printing a second edition of 6,000 copies, but I suppose there will be the usual delays before they appear.

No, I haven't severed connection with *Tribune*, though I have given up the literary editorship. I was, of course, obliged to stop the column while I went abroad, but I am going to start doing another weekly article for them in October.

Yours sincerely
Geo. Orwell

110. Author's Preface to the Ukrainian Edition of *Animal Farm*

[In March 1947 Orwell wrote a special preface for the Ukrainian edition of *Animal Farm*, distributed in November the same year by a Ukrainian Displaced Persons Organisation in Munich. Orwell's original text has not been traced and the version given here is a re-casting back into English from the Ukrainian translation.]

I have been asked to write a preface to the Ukrainian translation of *Animal Farm*. I am aware that I write for readers about whom I know nothing, but also that they too have probably never had the slightest opportunity to know anything about me.

In this preface they will most likely expect me to say something of how *Animal Farm* originated but first I would like to say something

about myself and the experiences by which I arrived at my political position.

I was born in India in 1903. My father was an official in the English administration there, and my family was one of those ordinary middle-class families of soldiers, clergymen, government officials, teachers, lawyers, doctors, etc. I was educated at Eton, the most costly and snobbish of the English Public Schools. But I had only got in there by means of a scholarship; otherwise my father could not have afforded to send me to a school of this type.

Shortly after I left school (I wasn't quite twenty years old then) I went to Burma and joined the Indian Imperial Police. This was an armed police, a sort of gendarmerie very similar to the Spanish *Guardia Civil* or the *Garde Mobile* in France. I stayed five years in the service. It did not suit me and made me hate imperialism, although at that time nationalist feelings in Burma were not very marked, and relations between the English and the Burmese were not particularly bad. When on leave in England in 1927, I resigned from the service and decided to become a writer: at first without any special success. In 1928-9 I lived in Paris and wrote short stories and novels that nobody would print (I have since destroyed them all). In the following years I lived mostly from hand to mouth, and went hungry on several occasions. It was only from 1934 onwards that I was able to live on what I earned from my writing. In the meantime I sometimes lived for months on end amongst the poor and half-criminal elements who inhabit the worst parts of the poorer quarters, or take to the streets, begging and straggling. At that time I associated with them through lack of money, but later their way of life interested me very much for its own sake. I spent many months (more systematically this time) studying the conditions of the miners in the north of England. Up to 1930 I did not on the whole look upon myself as a Socialist. In fact I had as yet no clearly defined political views. I became pro-Socialist more out of disgust with the way the poorer section of the industrial workers were oppressed and neglected than out of any theoretical admiration for a planned society.

In 1936 I got married. In almost the same week the civil war broke out in Spain. My wife and I both wanted go to to Spain and fight for the Spanish Government. We were ready in six months, as soon as I had finished the book I was writing. In Spain I spent almost six months on the Aragon front until, at Huesca, a Fascist sniper shot me through the throat.

A Preface To Orwell Prefaces

Loraine Saunders



A Preface To Orwell Prefaces:

George Orwell P. Davison, 1996-03-08 This account of Orwell's life is chiefly concerned with what influenced Orwell his relations with publishers and editors and the analysis of certain key experiences the deposition that during the Spanish Civil War he was guilty of espionage and high treason his work at the BBC his interest in pamphlet literature and his time as a war correspondent There is a detailed assessment of his earnings from 1922 to 1945 and a fresh look at his attitudes to class women and religious belief Special attention is paid to his essays [The Unsung Artistry of George Orwell](#) Loraine Saunders, 2016-02-24 In a timely and radically new reappraisal of George Orwell's fiction Loraine Saunders reads Orwell's novels as tales of successful emancipation rather than as chronicles of failure Contending that Orwell's novels have been undervalued as works of art she offers extensive textual analysis to reveal an author who is in far more control of his prose than has been appreciated Persuasively demonstrating that Orwell's novels of the 1930s such as *A Clergyman's Daughter* and *Keep the Aspidochelone Flying* are no less important as literature than *Animal Farm* and *Nineteen Eighty Four* Saunders argues they have been victims of a critical tradition whose practitioners have misunderstood Orwell's narrative style failed to appreciate Orwell's political stance and were predisposed to find little merit in Orwell's novels Saunders devotes significant attention to George Gissing's influence on Orwell particularly with regard to his representations of women She also examines Orwell's socialism in the context of the political climate of the 1930s finding that Orwell in his successful negotiation of the fine balance between art and propaganda had much more in common with Charlie Chaplin than with writers like Stephen Spender or W H Auden As a result of Saunders's detailed and accessible analysis which illuminates how Orwell harmonized allegory with documentary polyphonic voice with monophonic and elegy with comedy Orwell's contributions to the genre of political fiction are finally recognized [Narratives of British Socialism](#) S. Ingle, 2002-10-23 What can the study of narratives bring to our understanding of political ideas that other forms of analysis cannot In *Narratives of British Socialism* Stephen Ingle shows how imaginative literature can be used to give definition to political thought The origins development and eventual decline of British socialism are analyzed in the writings of Morris Shaw Wells Huxley Koestler Orwell and others Ingle concludes that narratives can give us an experiential understanding of political ideas [Style and Text](#) H Kan·Ringbom, 1975 [Journal of the Department of English](#), 1984 *Radio Empire* Daniel Ryan Morse, 2020-11-10 Initially created to counteract broadcasts from Nazi Germany the BBC's Eastern Service became a cauldron of global modernism and an unlikely nexus of artistic exchange Directed at an educated Indian audience its programming provided remarkable moments Listeners in India heard James Joyce reading from *Finnegans Wake* on the eve of independence as well as the literary criticism of E M Forster and the works of Indian writers living in London In *Radio Empire* Daniel Ryan Morse demonstrates the significance of the Eastern Service for global Anglophone literature and literary broadcasting He traces how modernist writers used radio to experiment with form and introduce postcolonial literature to global audiences While

innovative authors consciously sought to incorporate radio's formal features into the novel literature also exerted a reciprocal and profound influence on twentieth century broadcasting Reading Joyce and Forster alongside Attia Hosain Mulk Raj Anand and Venu Chitale Morse demonstrates how the need to appeal to listeners at the edges of the empire pushed the boundaries of literary work in London inspired high cultural broadcasting in England and formed an invisible but influential global network Adding a transnational perspective to scholarship on radio modernism Radio Empire demonstrates how the history of broadcasting outside of Western Europe offers a new understanding of the relationship between colonial center and periphery

Writing, the Political Test Claude Lefort, 2000 One of the preeminent political philosophers of the 20th century makes a compelling argument for the political cogency of literary writing in this book which among to his intellectual autobiography and an introduction to his work

George Orwell's Animal Farm and 1984 Charles Edwin Ledbetter, 1961

Choice, 1992 Treasury of the Scottish Covenant John C. Johnston, 1887 Books in Series, 1876-1949 R.R. Bowker Company, 1982

The Paston Letters 1422-1509 A.D.: Introduction and supplement James Gairdner, 1901

George Orwell George Orwell, René-Noël Raimbault, 2006 Edition bilingue anglais français Pr sente et commente 22 lettres changes par G Orwell et R N Raimbault Ce dernier premier traducteur en France de Faulkner contacta lcrivain britannique alors qu'il allait publier chez Gallimard La vache enragée une traduction de son premier ouvrage Down and out in Paris and London connu aussi sous le titre de Dans la d che Paris et Londres

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