Nostalgia and Rejuvenation in Time of Crisis in George Orwell's *Coming Up for Air*

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Abstract

This paper is mainly intended to shed some critical and analytical lights on George Orwell's fourth novel *Coming up for Air* (1939). Basically, the paper attempts to respond to certain questions concerning the nature of this novel, the most important of which are the following: is Orwell trying to reflect a personal, a public, or (perhaps on a larger scale) a national issue? In other words, is he privately voicing the concerns of his soul, or is he just trying to comment on and criticize the dire impact of wars on the life of mankind? The paper is roughly divided into three parts. The first introductory part tackles Orwell as a modern novelist and briefly traces the features of his writings. The second part examines his *Coming Up for Air* in terms of the im/possibility of achieving rejuvenation on the side of the novel's main character, George Bowling, through exploring certain personal and cultural issues featuring the man's life and examining the invisible link between war, as a global phenomenon, and nostalgia, as a private one, as shown in Orwell's novel. The discussion of the novel ends up with a conclusion as the final part of the study.

Keywords: boyhood, yearning, rejuvenate, crisis, spiritual

1-Introduction

As a modern British writer, George Orwell (1903-1950) is famous for presenting the ordinary urban individuals, whose struggle is deeply rooted in the sociopolitical problems characterizing the age and its literature. His major works, including ***Animal Farm*** (1945) and ***Nemertean Eighty-Four*** (1949) dramatize these issues and embody them in a carefully worked-out framework. It is interesting to note, however, that Orwell, from a different perspective, does not seem to belong to that class of modernist writers whose central concern is, as expressed by Lynskey, to "keep out of politics;" on the contrary, he refuses to "hide inside the whale" (2019, p. 64). Orwell's political views typically find expression in the design of his protagonists whose fates are largely shaped and determined by non-conformist attitudes.

Nostalgia is a common theme in modern literature, in general, and in Orwell's fiction, in particular. In ***Animal Farm***, most the farm animals' dissatisfaction with their conditions after their rebellion against the humans finds expression in their nostalgia to the pre-revolution time which would, at least, guarantee their safety and equality among them. This seems hard to eradicate from their minds under the tyrannical rule of Napoleon and his fellow pigs:

> As for the others, their life, so far as they knew, was as it had always been. They were generally hungry, they slept on straw, they drank from the pool, they laboured in the fields; in winter they were troubled by the cold, and in the summer by the flies. Sometimes the older ones among them racked their dim memories and tried to determine whether in the early days of the Rebellion, when Jones's expulsion was still recent, things had been better or worse than

> now. They could not remember. There was nothing with which they could compare their present lives . . . (***Animal Farm***, p. 61)

Orwell was completely against oppression in whatever form it might take. As he was well aware that people would fall short of coping with tyrannical, totalitarian regimes, he dreamed to get back to a pure, innocent world where people would live in a sort of utopian justice, freedom, and peace. Based on his experience in Burma which he documented in his novel ***Burmese Days*** (1934), Orwell must have felt this overpowering sense of guilt, and was therefore said to escape "not merely from imperialism but from every form of man's dominion over man." Thus, he wanted to "submerge" himself, as he said "to get right down among the oppressed, to be one of them on their side against the tyrants" (quoted in Sabin, 2007, p. 43).

In his pre-World War 11 writings, Orwell kept his typical mood of being "merciless in his fiction," as noted by Lynskey, by presenting characters who are "not only defeated but broken and alienated, . . . by forces less extreme than electric shocks and Room 101" (2019, p. 55).

Being a gifted journalist, Orwell has the capacity of acutely observing and delineating the tiny and small details that can capture a certain precious moment of experience. It is on account of Orwell's "literary journalism," as Howe puts it, that Orwell makes his "exploration of the social crevices in which our mass culture festers" (Howe as quoted in Meyers, 2002, pp. 58-59). The accurate descriptions that typify Orwell's writing do not usually come at the expense of showing a character's inner life; Orwell's portrayal of the outside world can serve as an introduction to his insights into his main figures. This is particularly shown in the following sections of this article.

2. *Coming Up for Air*: Orwell's Nostalgic Search of a Lost Time as a Bridge to Rejuvenation

The dominating tone of despair in *Cooing Up for Air* was presumably a direct response to Orwell's failing health and serious illness in the early 1938. Evidently, the novel features the fruitless efforts exerted by George Bowling, an overweight, middle-aged insurance agent or salesman, to relive the pleasures of his youth (Bounds, 2009, p. 25). Motivated to escape from a "boring life," a "nagging, brooding, joyless wife," and a dismaying future with an impending world war, the man tries to recollect some of pre-First World war joys of the past, such as family life and rambling into the town of Lower Binfield, by plunging his mind into his boyhood spent in his hometown. The outcome of Bowling's memories, which press heavily upon his mind and his conscious, and the actual visit to the town return him to the world of reality. There, the rural village of which he has been dreaming has just been obliterated and replaced by many signs of modernity (Quinn, 2009, p. 129). Bowling's extensive passion for his boyhood well exhibits the intensity of Orwell's delineation of the "shallowness of modern life" (Ibid. 114).

Aside from experimentation with themes and styles, as modernist writers would normally do, Orwell, in his *Coming Up for Air,* is figuring out the depth and intensity of the feelings of the individual, being trapped between both a dissatisfactory present and a terrifying future. What gets things worse, as Orwell would remonstrate, is that no matter how hard one tries to recover or evoke the past, it remains irrevocably and inevitably beyond any reach.

The first-person singular narrator, which Orwell chooses for his novel for the first and last time, proves to be inadequate, according to Quinn, because it lets no enough space for the character to freely act and express his own point of view as a narrator. Yet the protagonist's "voice is a distinctive and accurate reflection of his trade and his class (son of a small-town shopkeeper, who served as an officer but not . . . a gentleman in World War 1)" (Quinn, 2009, p. 122). Being a "product of a deliberate, even polemical design" (Levenson, 2007, p. 71)**,** Orwell seeks a form in which he can alternate from present to past and vice versa, marking

Bowling's endless dilemma of being torn between two opposing times and victim of a generation gap. While the present is the actual reality that governs the hero's existence, the past allows him some refreshing moments away from the disgusting daily reality. The world of the past puts Bowling in the spotlight where his childish activities go unrestrained and all his bad feelings about the present are thus discharged. This emotional discharge, then, serves a cathartic function, which the protagonist desperately needs to achieve.

Influenced roughly by three levels: personal (private), social (cultural), and global, Bowling develops a nostalgic desire for the past and feels so urgent a need to have a step backwards. The effects of each of these dimensions or levels overlap and intermingle to a large extent, bringing about an account of what it feels like to be a person who can find himself truly neither in the past nor in the present and future.

A- Personal Impact

A source of constant torment for Bowling is an issue, involving personal or private dimensions. Bowling's apparent dissatisfaction comes first from his wife, Hilda, whom he thinks he married for no good reason (Ingle, 2006, p. 104). She is a product of a genteel class that is higher than Bowling's in social ranking (***Coming up for Air***: p. 125) (1). Since the bond between them is fragile, their marriage is already vulnerable and doomed. Characteristically, she lacks all the vitality and vigor that a woman can offer to her husband:

> What Hilda lacks-I discovered this about a week after we were married –is any kind of joy in life, any kind of interest in things- for their own sake. The idea of doing things because you enjoy them is something she can hardly understand. (***Air***: p. 511)

Clearly, Orwell must have highly valued family life, considering its commendable effect on both individuals and socially-organized units. He described cultural and family values to be "mutually supportive" (Ingle, 2006, p. 92). With a wife who is fundamentally liberated and emotionally detached, any ties to hold the family values and traditions together, for Bowling, practically vanish. The essential lacking of that which sustains and cherishes a marital relationship actually results in an imminent breakdown. As a reaction, Bowling turns nostalgically back to the "families of his childhood," craving for some spiritual relief and outlet. Yet his search augments his sense of despair since he can consider neither divorce nor separation as a possible escape from his marital problems. Having no alternatives, he has to "give up struggling," as he once demonstrates gloomily (Ingle, 2006, pp. 108, 111).

Bowling's obvious reference to the wide disparity between his wife, who symbolizes the women of his time, and his mother, who stands for the women of the past, signals not only his bitterness but also his urgent need for that which can push him forwards toward realizing his better self and achieve some rejuvenation. Therefore, it is to belong is the goal which he wishes to attain: "When you saw her cooking you knew that she was in a world where she belonged, among things she really understood" (***Air***: p. 457).

Hypnotized by the aura of the past and the sense of an age of innocence that has been lost, Bowling attempts desperately to live through the same childhood activities, even though the whole experiences put together are stamped and marked by a depressing self-awareness that time has marked change on everything, including himself: "The idea really came to me the day I got my new false teeth "(***Air***: p. 534). He does not hide from the reality of his not being young anymore. Within the opening paragraphs, he alternates between self-depiction and describing morbidly and almost nihilistically his surroundings or the environment. A glance at the sky, for example, gives him only "a dirty yellowish-grey" colour (***Air***: p. 431). In the road, "there are no kids there's no bare patch in the middle" (***Air***, p. 431). Coming back to his sordid condition, he is shocked to find himself growing old, in the same manner as Prufrock

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[1] Hereafter, the novel is referred to throughout the rest of this paper as "***Air",*** followed by the page numbers.

does in Eliot’s poem “The Love Song of J. Alfred Prufrock”. Below is how self-denigration becomes in control, as shown in the author’s sardonic tone:

> I was trying to shave with a bluntish razor-blade while the water ran into the bath. My face looked back at me out of the mirror, and underneath, in a tumbler of water on the little shelf over the washbasin, the teeth that belonged in the face. It was the temporary set that Warner, my dentist, had given me to wear while the new ones were being made. I haven’t such a bad face, really. (***Air***, p. 431)

Hence, the “bluntish razor” and “false teeth” symbolize the falseness of the modern world and its hollowness compared with the world of the past. Thus, Bowling is only a reflection of a sick and dying civilization that tends for everything materialistic at the cost of the spiritual. Quinn perceives that Bowling’s recognition that time distorts nature and man alike engenders a still more self-pitying recognition that he must look old to young people (2009, p. 126). At any rate, Bowling is incapable of dispensing with that which provides for his emotional needs and which compensates for his irresistible feeling of insignificance.

Bowling’s feeling of dissatisfaction is triggered by the massive development of modern life which he feels utterly unable to find himself in. As a result of this incapacity, Bowling lives in quite isolation and alienation from the modern life with all the complicities it has produced. In fact, he conceives of the modern world as a large prison (Quinn, 2009, p. 122). The prison imagery is cultivated in Bowling’s imagination while throwing a glance at houses in identical rows. The homeowners have no capacity whatsoever to own the land on which the houses have been established. It is for this reason that they see themselves as forever prisoners no matter what they do. The social outcry to be vent out by Bowling is already stifled and repressed inside his agonized soul.

Nevertheless, what heightens and intensifies Bowling’s sense of estrangement and loss is that he is in isolation from himself. Therefore, it is quite convenient to regard him as a composite of two George Bowlings: “the body of a fat George, which has imprisoned the thin one, struggling to escape” (Quinn, 2009, pp. 122-123). Although the fat Bowling finds some relief in being so as he of opinion that people are inclined to like that type of people more, he becomes increasingly aware of “that thin inner self that he has lost touch with” (128). Inwardly, there is yearning for Bowling’s alter ego or other self that is struggling to come up for air or get back to life once again. In the process, he obtains a chance to spiritually fly imaginatively to a time which he deems to be of much simplicity, innocence and purity. Psychologically, the epigraphic: “He’s dead, but he won’t lie down” (***Air***, p. 430) is, therefore, a reference to Bowling’s determination to achieve a sort of spiritual revival out of his death in life. Ironically, the submerged Bowling is doomed or destined to remain gasping for air since he is by no means empowered to float and then lead the life that he desires.

Involuntarily, memories of the past in the centre of which stands the thin Bowling flow into Bowling’s troubled consciousness (Quinn, 2009, p. 124). This is to show the escapist Bowling, unable, as it were, to neither deal with his dissatisfactory present nor find an outlet – albeit momentary - for his emotional crisis. Incidentally, the writer had, as it were, a split in his personality: Eric Arthur Blair, the man, and George Orwell, the novelist.

The sight of some spring flowers by the town’s roadside juxtaposed with the dying embers of a campfire indulges Bowling in his romantic daydreaming even further, culminating in his experience of what Quinn calls “epiphany.” Such a feeling is momentarily relishing as it allows Bowling – even though momentarily - to realize that once inner peace is established life has a lot to give to make it worth living. It is this “moment of truth”, to use Quinn’s wording (2009, p. 126), which drives Bowling up in a moment of transcendental excitement. Hence, the romantic side of Bowling is enticed as it achieves some triumph, and his heart dances, in William Wordsworth’s figurative sense of the word, out of ecstasy. In like manner, Bowling’s short-lived joy out of his memories has much in common with that of Maggie Tulliver, the heroine of George Eliot’s ***The Mill on the Floss*** (1860). In Eliot’s novel, the feelings of childhood innocence and joy being revived through the beauty of nature and its elements is suggested in Maggie’s consciousness:

> These familiar flowers, these well-remembered bird-notes, this sky, with its fitful brightness, these furrowed and grassy fields, each with a sort of personality given to it by the capricious hedgerows, - such things as these are the mother-tongue of our imagination, the language that is laden with all the subtle, inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day might be no more than the faint perception of wearied souls, if it were not for the sunshine and the grass in the far-off years which still live in us, and transform our perception into love (Eliot, 1994, p. 38).

However, such delightful, joyful, charming, and reviving moments, unlike those in Wordsworth’s Romantic experience, have, on Bowling, a very brief lasting effect, ending in his further disappointment. Less in magnitude as they were, they are soon pitted against the ugliness of “economic need, the attraction of sex, or the exigencies of war” (Quinn, 2009, p. 126). Signs of modernity, as always shown in modern literature, are negatively in affinity with pollution, discomfort, depression, despair, and other social diseases. Accordingly, any attempts of rejuvenation – which is a spiritually-based experience-, are aborted.

B. Social and Cultural Levels

Bowling’s abhorrence of his lifestyle and the world or age that has helped in shaping it renders him a man full of resentment and discontent (Ingle, 2006, p. 104). Like Tennyson’s Ulysses who is essentially dissatisfied with his inactive, lukewarm, “idle” existence (with an “aged wife” (“Ulysses”, 3) and ruling a “savage race” (4)), Bowling feels he can hardly stand a life that never sustains him emotionally. The overruling sense of unrest experienced by both men is triggered by their tormenting feeling of superiority. However, while Ulysses is always armed with a strong will and is determined enough to challenge hardships and achieve his goals heroically, Bowling, as an anti-hero, remains shut up in a nutshell, so fragile to confront reality and then accept it.

The hamburger which Bowling buys in a milk bar symbolizes the modern world which he has “bitten and found out what it was really made of . . . rotten fish in a rubber skin, bombs of filth bursting inside your mouth” (***Air***: p. 443). It is worth mentioning that Orwell himself deeply hated the quality of life in cities and big towns, which he deemed to be unwholesome. He once expressed this fact saying: “I dislike big towns, noise, motor cars, the radio, tinned food, central heating, and ‘modern’ furniture” (Lynskey, 2019, p. 58). As a matter of fact, these signs of civilization and technological advancement demarcate the boundaries between Orwell’s divided inner and outer selves. Bowling’s oppressive incapacity to express his antagonistic stance to the illnesses brought by modernity renders him a captive of a much refined world of his imagination. His dreams and reveries are, therefore, necessary to maintain his sanity in a world that has long gone mad.

Bowling yearns to the world of the past and envies its people who “. . . had something that we haven’t got now. . . . It was simply that they didn’t think of the future as something to be terrified of” (***Air***, p. 492). Moreover, he envies their unshakeable satisfaction and peace of mind:

> It’s easy enough to die if the things you care about are going to survive . . . that’s how people used to see it. Individually they were finished, but their way of life would continue. Their good and evil would remain good and evil. They didn’t feel the ground they stood on shifting under their feet. (***Air***, p. 493)

One possible reason behind Bowling's recurrent flights to the past is the decline of religious faith or belief, which Orwell, a confirmed agnostic as he was, believes to be the cause of the age's moral crisis (Quinn, 2009, p. 127). The drastic lack of faith in the capacity of religion to solve man's pending problems characterizing the modern life has become a malady of which there is no definite viable cure. At times, Bowling is aware, like the Romantics, of the presence of a healing omnipotent power that can set everything in order and peace. In keeping with the breakdown of Orwell's health towards the end of the nineteen-thirties was another aspect of which he felt uneasy. In Orwell's novel, the decline of morality, which has much in common with the fading of religious faith, is signified by what Bounds (2009, p. 195) calls "the collapse of mannerliness" along with the threat posed by Fascism. The social and cultural changes that accompanied the industrial ones are behind the deracination of most of the moral, ethical, and even the religious values that basically tie society together.

The world that Bowling yearns for and the type of life that he seeks are envisioned in a small town near his neighborhood called Lower Binfield. He conceives of Lower Binfield as an ideal world where people built their life around the family as a unit. Therefore, he, apparently, is not only longing for the life of the pre-First World War Lower Binfield, as Ingle (2006, p. 104) contends, but also lamenting, implicitly, the infertility of the modern world, the fall of whose types of life he anticipates in the form of "apocalyptic visions" in more than one place in his novels. To highlight the superiority of the rural over the urban life, Orwell, as Ingle (2006, p. 106), puts it "juxtaposed Lower Binfield's timelessness and security with Bowling's fears of the uncertainties of war and the horrors of fascism." Lynskey (2019, p. 57) calls Old Binfield Bowling's "childhood paradise." Nevertheless, it is, when discovered by Bowling, in no way the same as the up-to-date one; the town's natural scenes and childhood attractions have largely been swept away for houses and factories (Quinn, 2009, p. 126).

Central to the understanding of Orwell's novel is the view of the pond and fishing in terms of some symbolic pattern. The pond near Binfield Hall can offer Bowling a temporary respite from his sort of daily drudgery. It has the power to rid him immediately of the: ". . . the noise and the stink and the uniforms and the officers and the saluting and the sergeant's voice. Fishing is the opposite of war" (***Air***, p. 478).

Incidentally, while Orwell's wife, Eileen, was in the village of Wellington to recuperate from a serious illness, Orwell seized the opportunity in order to rediscover one of his childhood passions, namely, fishing. The novel might have come to see the light based on this story (Quinn, 2009, p. 114). If fishing has a crucial positive role to play in Orwell's novel, as indicated by Quinn, it is, then, a reminder of the beauty of the past and childhood when spent amidst natural surroundings. Contextually, Orwell draws attention to the "rotten fish" that can be a direct reference to the "corrupting power of modern life" (2009, p. 123). For Bowling, the sweet memories of the escapades that he (when he was eight years old) and his friends made after trespassing on someone's pond incarnate remarkable moments as they highly revive a sense of happiness that has not been experienced for a long time and is likely to be lost irrevocably amidst the dull routine of his daily life. In addition, the act of encroaching on others' ponds can be justified, in a way, as one of the "male initiation rites" whose values are gained through moving male kids to the stage of boyhood by means of indulging them into daring, challenging actions (Quinn, 2009, p. 124). In this way, it serves as the boy's introduction to the adult world or transference, in the Blakean sense, from innocence to experience.

The lure and fascination of the past – symbolized by the pond and fishing – are disrupted by Bowling's discovery that the past, even when it is recurrently attempted to be recovered by means of dream and memory, has already lost that pristine pre-war glamour. Such images of the local pond full of water and fish which his childish imagination has pleasantly evoked are now replaced by realistic ones of it as "drained and when the streams aren't poisoned by chemicals from factories they are full of rusty tins and motor-bike tires" (***Air***, p. 473).

Socially**,** people in the post-world war England experienced a life that was totally inadequate; the veterans coming back home had to suffer immensely and bitterly mainly from unemployment and other hard economic conditions (Quinn, 2009, p. 125). Fishing itself, Bowling's favorite hobby as a child, has no place in the busy modern materialistic world that seeks mass production at the expense of preserving nature and standing against its pollution:

> The very idea of sitting all day under a willow tree beside a quiet pool–and being able to find a quiet pool to sit beside–belongs to the time before the war, before the radio, before aeroplanes, before Hitler. There's a kind of peacefulness even in the names of English coarse fish. . . . The people who made them up hadn't heard of machine-guns, they didn't live in terror of the sack or spend their time eating aspirins, going to the pictures, and wondering how to keep out of the concentration camp. (***Air***, p. 473)

Bowling holds capitalism, with its malevolent, ruinous effects on various levels, to be destroyers of England's pre-war "rooted organic community" (Levenson, 2007, p. 73). Therefore, the most profound of his frustrations are experienced when he finds himself unable to practice his favorite fishing not on account of a personal shortcoming but because the local fishing spot has turned into a noisy place for cheap recreation. His attempt to try his luck at the pond near Binfield Hall ends in another disappointment, for the place has just been drained and converted to a trash dump (Quinn, 2009, p. 126).

C- National and Global Factors

The other dividing factor between the two worlds in which each of Bowling's split identities resides is the outbreak of world war. Bowling's ecstatic daydreams receive a final blow with the appearance of a British bomber flying overhead and functioning as a reminder to Bowling of the sordid world of reality compared to that bright, dazzling world of the recalled past. While flying over the old section of Lower Binfield, the bomber drops a bomb, not only interrupting Bowling's "instructive course of happiness" (Levenson, 2007, p. 71) but also undermining and terminating all hopes that he has been nourishing to get back in time and place and escape from the ominous shadow of a looming war.

Coming Up for Air (1939) marks Orwell's obsessive fear of the war that he imagined to be fought on English soil (Quinn, 2009, p. 115). In the novel, the protagonist is a prisoner of war, even though he has never been to the battlefield. Levenson traces logically the patterns of Bowling's prevalent attitudes to war and time:

> The present tense is trapped within the logic of disaster. The only way to recognize the danger ahead is by opening up to the organic past that offers a sandaled of decency. Simply by keeping close to his normal desires, interests and hopes, Bowling can see more clearly than those around him. (2007, p. 74)

Since it was during the thirties that Orwell grimly realized that England would inevitably join the looming world war, he grew conscious that "the future must be catastrophic" with that "feeling of futility and impermanence, of hanging about in a draughty room and waiting for the guns to begin to shoot" (Lynskey, 2019, p. 55). Bowling's vision of the future, then, is basically pessimistic since he begins to realize that a new dictatorial, totalitarian regime will be born:

> The world we're going 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 you while you sleep. And the processions and the posters with enormous faces, and the crowds of a million people all cheering for the Leader till they deafen

> themselves into thinking that they really worship him, and all the time, underneath, they hate him so that they want to puke. (***Air***, p. 519)

This premonition was to be more clearly encountered almost ten years later in ***Nineteen Eight-Four***, and Bowling would be the precursor to Winston smith of the novel mentioned above.

As the future is governed by the past and by the present and since there is no much hope in changing even the social as well as the personal daily patterns, it is doomed to bring about much pain and suffering. In other words, since the future and the past have been "obliterated by a present tense dominated by vacuous work, empty routine, the oppressions of the Bank of England, the Home Secretary, the Pope, Hitler, and the Temperance League . . . [the] present is lurching toward catastrophe; the only hope is to break its grip and to recover both past and future" (Sabin, 2007, p. 1973). The realization of any personal or social hopes in the future might require some political change.

Nevertheless, Orwell, along with his fictional persona, was less interested in political change than in actively rediscovering "the ground of happiness" (Levenson, 2007, p. 72). Ironically, such an escapist revival has to have a retrogressive effect rather than a progressive one. Hence, the most expected result is another failure and movement within the same circle.

Bowling, whose name suggests movement along a hard surface, returns to Lower Binfield only to find out that the sweet past that he is in search of has largely been dwarfed by an ugly present, and the future, consequently, is foreshadowed by his pessimistic recognition of an upcoming war, which is symbolized by the modern force of the machine. Thus, since his days of boyhood activities – in the central of which stands fishing – are over, and since what remains to him is only an ominous view of the future, his trip to a vanished past for the sake of recapturing and recovering some of its precious moments ends in complete failure and disappointment (Quinn, 2009, p. 128). Bowling, as also suggested by his name, is in love with games and other outdoor activities. Virtually, he is doomed to get back home to "endure his unavailing life", as Levenson puts it (2007, p. 74).

The novel's "open nostalgia" has to be viewed as a "determined imaginative act" on the side of a person who is in a constant search for "whatever joy the world can offer". Thus, evoking memories from the past whose "satisfactions were greater than the miseries of the present . . ." (Levenson, 2007, p. 73) always becomes an essential goal.

To sum up, Bowling, who represents the modern man with all his ambitions, energies, hopes, expectations, potencies, fails, in effect, not only to come to terms with the inadequate present and a vague future but also to radically achieve sublimation, and is, thus, left a victim or a prey to drives or forces conflicting within him. As Bowling is partly drowned or dead in life, there is a little chance for him to survive.

3-Conclusion

Bowling, the protagonist of Orwell's novel, recollects his activities in his boyhood, being strongly influenced by a dissatisfactory present and a fearful future. If memories have no capacity to relieve one of tension and depression, they conversely result in intensifying them. Bowling, Orwell's persona, looks wistfully at his past life, admitting and acknowledging his irrevocable failure in the present. The outcome of this self-awareness neither grants him a matter-of-fact satisfaction with what he has presently got nor uplifts him spiritually in such a way as to free his potential energy and stamina to encounter the present dilemmas and looming future catastrophes. This private or personal sense is of no less magnitude if compared to his envisioned ominous image of the future, which is overshadowed by the outbreak of a global war. The man enjoys such brief moments even though he is aware that his yearning for the past whose glories and pleasantness, as shown throughout the story, will not come back anymore.

Bowling gloomily realizes the huge gap between the culture that sustains simple ways of life that is associated with nature and its beauty and the one that preys on one’s humanity and is more involved with pollution and diseases of different kinds. The modernized way of life that characterizes the present and encourages self-interest, isolation, self-indulgence, and greed is in contrast with such fine qualities as self-denial, compassion, and charity. The variations between the two extremes (the rural and the urban ways of life) render Bowling a victim of a generations gap. Seen from another perspective, he is a man of no identity, left with nothing but the nostalgic desires to retreat to a world that is more orderly and valuable but is no longer valid in the present. Inwardly, he is sorry – and at the same time distraught - for the loss of values and standards that used to tie families together with a strong social and human bond. Ironically, the recurrent flights to the world of the past (be they real or imaginary) trigger and coincide with his saddening realization of the inevitability of old age and the passing of youth, along with their negative connotations.

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نۆستالۆژیا و نویێ بوونەوە لە سەردەمی نەهامەتی دا لە رۆمانی (هەڵکشان بۆ هەوا) ی جۆرج ئۆریول دا

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فاکەڵتی زانستە کۆمەڵایەتی و مرۆڤایەتییەکان - بەشی زمانی ئینگلیزی / زانکۆی کۆیە-هەولێر

پوختە

لێکۆڵینەوەکە هەوڵدەدات تیشک بخاتە سەر رۆمانی چوارەمی (جۆرج ئۆریول) بە ناوی (هەڵکشان بۆ هەوا) (١٩٣٩) لە دیدێکی رەخنەیی و شیکاری دا، لەچوارچیۆەی لێکچواندنی بە رۆمانەکانی نووسەرانی تری بەریتانی. لێکۆڵینەوەکە هەوڵدەدات وەڵامی چەند پرسیارێک بداتەوە لە بارەی سروشتی رۆمان، گرنگترینیان: ئایا نووسەر هەوڵ دەدات لە رۆمانەکەی دا باسی کیشە تایبەتیەکان، یا گشتیەکان بکات، یا لەچوارچیۆەی نەتەوەیی ونیشتیمانی دا؟ بە واتایەکی تر، ئایا نووسەر باس لە خەمە رۆحییەکانی دەکات (سۆزی بۆ رابردووی کە هەرگیز ناگەڕێتهوە و خۆشنووری پی بدات)، یاخود هەوڵ دەدات رەخنە لە کاریگەری ترسناکی شەڕ بگرێ لەبەرامبەر ژیاندا؟ لێکۆڵینەوەکە سێ بەشە. بەشی یەکەم باس لە نووسەر ئۆرویل کروانی دەکات، هەروەها باس لە خاسیەتەکانی نووسینی دەکات. بەشی دووەم لە لێکۆڵینەوەکەدا دەمانەوێ ئەوەیە کلابکەنیەوە لە رۆمانی (هەڵکشان بۆ هەوا)ی ئۆریول لەچوارچیۆەی کەسایەتی سەرەکی رۆمانەکەی (جۆرج بۆلینگ) نۆی بوونەوە و نەبوونەوە لە رێکەی هەندێ لایەنی کەسایەتیەکان وەک لایەنی رۆشەنبیرری و کەس تایبەت بۆ ئەم پیاوە لە هەردوو لایەنی شەڕ وەک دیاردەیەکی کەونی وسۆزو گەڕانەوە بۆرابردوو وەک دیاردەیەکی تاکی. کۆتایی گفتوگۆی رۆمانە کەش بەشی کۆتایی باس و لێکۆلێنەوەکەی ئیمەیە.

کلیلی وشەکان : منداڵیی، سۆز (نۆ ستالۆژیا)، نوێ دەکاتەوە، نەهامەتی، روحیەت

الحنين والتجديد في زمن الأزمة في رواية (الصعود للهواء) للكاتب (جورج اورويل)

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ملخص

تهدف هذه الدراسة إلى تسليط ثمة ضوء نقدي وتحليلي على رواية (جورج اورويل) الرابعة (الصعود للهواء) (1939) في إطار شبهها بروايات اخرى للكاتب البريطاني. يحاول البحث اساسا الإجابة عن بعض التساؤلات المتعلقة بطبيعة الرواية، ومن أبرزها: هل يحاول الكاتب في روايته أن يعكس أو يتناول قضية شخصية، أم عامة، أم ذات نطاق قومي او وطني؟ بعبارة اخرى، هل يبوح الكاتب في روايته بهمومه الروحية (حنينه لماضي لن تعود أمجاده وبهجته أبدا)، أم أنه يحاول فحسب ان يعلق على وينتقد الأثر الخطير للحروب على حياة البشرية. تضم الدراسة حوالي ثلاثة أقسام. يعالج الجزء الافتتاحي منها الكاتب (اورويل) كروائي حديث ويقتفي بإيجاز خصائص كتاباته. ويمعن الجزء الثاني من الدراسة النظر في رواية اورويل (الصعود للهواء) في إطار التحقق من امكانية إدراك الشخصية الرئيسية في الرواية (جورج بولينغ) للتجديد أو عدمه من خلال تتبع جوانب شخصية وثقافية معينة تصف أو تسم حياة ذلك الرجل، فضلا عن المظر في الرابط الخفي بين الحرب كظاهرة كونية، من جهة، والحنين إلى الماضي كظاهرة شخصية أو فردية، من جهة اخرى. وتنتهي الدراسة بالخاتمة التي هي آخر جزء منها.

الكلمات الدالة: صبا (شباب)، حنين، يجدد، أزمة، روحية