

Gaze and Mimicry in George Orwell: His Transition from Reportage to Fiction

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George Orwell is famous both as a novelist of *1984*, and as a journalist who wrote a large number of essays and some experimental reportages. In general, his works are understood in remains of his ambivalent consciousness regarding class and race. Also, his journals offer an optimistic vision and his fictions present a pessimistic image. Most of the previous studies have separately explained the ambivalence about each theme through criticisms of his journals and fictions. It is rare to see a scrutiny of the connection between them. However, it is possible to see the same strategy repeatedly appearing in terms of both class and race, in his journals and fictions. This study elucidated his ambivalence by focusing on this strategy and the transition from his reportages to fictions. In order to avoid thematic overlaps, his two reportages, *Down and Out in Paris and London*, *Homage to Catalonia*, and two fictions, *Burmese Days* and *1984*, are mainly mentioned here.

This thesis has demonstrated that the consciousness of others' gaze and mimicry constitute Orwell's strategy by referring to Lacan's concept of the gaze and mimicry. Orwell's ambivalent descriptions are rooted in his mimicry, and his criticisms are directed toward the reciprocity in gaze.

The first chapter analysed of his maiden reportage, *Down and Out in Paris and London*, shows that his reportage consists of being seen by the poor and middle-class people. Orwell disguises himself as an indigent and as a middle class person through the encounters with them, and by rewriting the differentiations between them in terms of poverty. His first novel, *Burmese Days*, proposes a reconciliation between Burma and England. Through the discord between Flory and Elizabeth and the destruction of his mimicry, it becomes apparent that there is a discontinuity between them which prompts his suicide. However, our gaze on his impasse enables us to be free from the suicidal situation.

The second chapter analysed his last reportage, *Homage to Catalonia*, in terms of mimicry. There is his mimicry in terms of freedom, material abundance and revolutionary relation between workers and the authority. This

reportage also articulates the abstract gaze which prevents us from being reconciled with each other. His gaze always tries to be on an individual and on authoritarian censorship or blind belief. The last novel, *1984*, represents his double sense of human weakness and the possibility of unmitigated evil. However, this dystopian novel involves us in gazing critically on them. Therefore, there is a transition between reportage and fiction from suggestion to involvement of readers in terms of reconciliation. Looking and being looked at are the modality in Orwell's works, and connect us with them.

Recently, *1984* has been mentioned by the media when a monitoring system was installed, a tendency of despotism is becoming apparent and severe tortures are practiced around the world. Indeed, *1984* offers some warnings to our time; however, this fiction is also a story about a weak individual. It is important for us to focus the gaze on an individual. Orwell's fictionalization offers not only warnings to our time but also a way to live. Orwell's works and their processes of fictionalization are deeply suggestive in considering the dangers threatening our world today.