George Orwell's Non-linear Narrative in *The Road To Wigan Pier*

Bechir Chaabane

Preparatory Institute for Engineering Studies of Sfax, Sfax, Tunisia
Sfax University, Sfax, Tunisia

Orwell's text *The Road to Wigan Pier*, henceforth referred to as *RWP*, is problematic due to the ambiguity of its status as a literary genre. The text is subversive on many levels, namely on the level of form. In order to show some aspects of the author's challenge of the conventional norms and methods of literary writing, a comparison between the writer's original diary of the journey to the industrial North of England, the main site of the coal mines, and the present book could be of great import. This reveals the author's genuine intellectual ability to manipulate and rearrange the events and scenes of the story on the discourse level. The author's manipulation and rearrangement of the story (the journey), events and scenes, clearly reveals his potential literary creativity and imagination. Orwell has deployed many strategies to fulfil this purpose. Each strategy is actually a contribution to the author's overall argument and at the same time it constitutes a further aspect of subversion. The first aspect of subversion lies on the level of form itself. The form of the book is effectively very challenging. Contrary to the conventional view of the fictional novel, the study of Orwell's text based on Gérard Genette's model reveals his challenge of the basic novelistic parameters. The novelistic ingredients such as setting, characterisation, and plot development have been treated in a subverting way. Though not totally discarded, they have been manipulated for the purpose of the author's general argument, which is Socialism. For instance, characters in the novel are treated as types, that is, representatives of their class. Besides, the order of scenes and events has been rearranged for the purpose of foregrounding representative scenes like the description of the Brookers' lodging-house. The author's treatment of the material of the text is primarily based on his personal experience as an outside observer during his journey to the North. Therefore, the exploration of the novel from a structuralist perspective based on Genette's model does not merely aim at the pure application of some literary and critical approaches to Orwell's text. This may be misleading since the investigation may fall in superficiality and simplicity. But the strategy deployed is actually a further contribution to the author's general argument and a manifestation of the novel's status as a creative and subversive text.

Keywords: literariness, fictionality, temporality, non-linearity, defamiliarization, structuralism, formalism, socialism

Introduction

The notion of fictionality and its relation to the concept of literariness has a crucial significance in literature.

Bechir Chaabane, Ph.D. candidate, Preparatory Institute for Engineering Studies of Sfax; Faculty of Letters, Arts and Humanities, Sfax University.

In fact, the fictional status of a literary work has been a controversial issue among literary theorists and critics for a long period of time. The polemical nature of a literary work's fictionality and literariness, namely, George Orwell's book *The Road to Wigan Pier*, has been the subject of much debate. This book is actually very problematic. The first problem it raises is that it was published in 1937 by Victor Gollancs (The Left Book Club) who commissioned Orwell to visit areas of mass-unemployment in Lancashire and Yorkshire—the northern industrial areas of England. Second, the book is a literary work taught as part of the literature programme in English departments. Third, the book is considered as nonfiction. In fact, Malcolm Bradbury classifies it as nonfiction in *The Modern British Novel* (p. 237). Finally, it may belong to literary journalism, especially that George Orwell is known as a journalist, essayist, and novelist. Crick (1992) in *George Orwell: A life* poses the problem as follows:

The difficulty is that the whole documentary genre of the 1930s dwells in the borderlands between fact and fiction, sometimes clearly on one side of the line, like *Down and Out in Paris and London*, sometimes clearly on the other, like *Homage to Catalonia*; but occasionally like *The Road to Wigan Pier*, parts of the book straddle the border ambiguously. (p. 288)

The first text is considered as a documentary and factual work while the second one is classified as fictional and imaginative. However, the status of the third, that is, *The Road to Wigan pier* is ambiguous. In fact, there are different attitudes towards the status of this text. For instance, Fowler (1995) in *The Language of Orwell* states that: "...in his descriptive writing, even treating as a concrete material subject such as an industrial town, Orwell is definitely a literary rather than a documentary writer" (p. 86). Orwell is not only a literary writer but also a political one who is aware of the important issues of that particular historical stage in the 1930s. Crick (1992), talking about Orwell's dilemma, similar to the other writers at that time, states that "He still was not sure where he stood, but he was sure that the main dilemmas expressed themselves in political terms" (p. 277). Finally, Hunter (1984) argues that "When Orwell moves to *The Road to Wigan Pier* he returns to documentary narrative and to a first person narrator" (p. 46). She also adds that "One important aspect he has learned to make obvious is that the differences between fiction and documentary, whatever else, are not primarily those between truth and falsity" (p. 46). Therefore, these diverging views reveal the problematic status of this text.

The previous statements lead to a paradox. These are seemingly contradictory statements about the text, hence the following questions. What is literature as opposed to non-literature? In other words, what may the distinctive features of a literary text be and what are the border lines between literature and non-literature?

However, the critic Williams tackles the problem in a completely different way. Williams (1984) argues in his book entitled *Orwell* that:

Nothing is clearer, as we look into the work as a whole, than that this conventional division is secondary. The key problem, in all this work, is the relation between fact and fiction: an uncertain relation which is part of the whole crisis of being a writer. (p. 41)

Williams further explains that the rigid distinction, or conventional dualism, between factual/documentary and fictional/imaginative is based on "a naïve definition of the real world, and then a naïve separation of it from the observation and imagination of men" (p. 41).

Therefore, critics such as Williams claim that any separation between factual and fictional or between

documentary and imaginative causes much harm to literature and obscures many problems of literary writing (p. 42). Rather than division and separation, the association between the imaginative and documentary works is the most salient feature of Orwell's writings in the 1930s. That is why Orwell views the problem, "more than a mere formal one, but rather as a problem of social relations" (Orwell, 1984, p. 42). Based on this premise, a redefinition of fictionality, which will be an alternative to the conventional common belief, should be readily advanced. Our thesis statement is that fictionality should not be defined in terms of lack or absence of context, but as an interaction between text and context. Thus, no discourse should be dissociated from its specific context. This conception of fictionality in its close relation to literariness has made of *The Road to Wigan Pier* a subversive novel both on the levels of form and content.

This problem could be tackled from different angles, but the strategy in this paper consists exclusively in defining literature from a formalist perspective. Russian Formalism and especially Jakobson's Structuralist Poetics have greatly contributed to the study of literary texts and their presumed inherent formal features which make them distinct from other non-literary genres. Despite the Formalists' code-centred approach which has isolated the literary work from its social dimension, the structuralist mode of text analysis will be applied to Orwell's text to reveal its literariness as well as its author's potential literary ability to manipulate linguistic tools for his own purposes. That is why form should not be completely discarded in the study of any literary text such as *RWP*.

The purpose of this research is to advance a conception of fictionality according to which the fictionality of Orwell's narrative discourse can be defined not solely in terms of truth-falsity criteria, but mainly in terms of its interactive and communicative effect in social reality. Orwell's interaction with his specific socio-political context has encoded in the text certain ideological attitudes which will be decoded through the process of interpretation. Therefore, the research will reveal what specific analytic tools can be deployed, how they are used, and for what purpose(s).

Table 1

The Elements of a Structuralist Mode of Text Analysis

Categories and strategies	
Temporal structure	moment of narration order duration frequency
Mood/focalization	Conjecturing-generalizing Exaggeration-mitigation Juxtaposition Augmentation
Voice	- initial narrator - narrator's splitting process ° younger narrator ° older narrator ° bourgeois Socialist narrator

The analysis of George Orwell's text *The Road To Wigan Pier* (*RWP*) will be essentially explored from a structuralist perspective with special emphasis on Genette's model to show that it is a non-linear narrative. This task exclusively consists in the study of temporality in the text, as a subversive tool, with its four constitutive elements, namely, the categories of the moment of narration, order, duration, and frequency (see Table 1). The

general purpose of this analysis, which is based on the aforementioned approach, is to present more validity to the thesis proposed in this research paper.

Findings and Discussion

Though there are differences between Proust's *A la recherche du temps perdu* (*In Search of Lost Time*) and Orwell's *RWP*, this strategy consists in the deployment of a detailed formal analysis of Orwell's text with particular focus on its temporal structure. This method, although based on the conventional criteria of a narrative, may have the essential justification to permit an accurate determination of the points on which such a text exceeds such norms. Therefore, the aim of this investigation is to show the extent to which this creative text has deviated from the fixed standards of a narrative, to show its complexity, hence its literariness and fictionality.

Grard Genette's model applied to Proust's *A la recherche du temps perdu* (*In Search of Lost Time*) will be adopted as the approach which best lends itself to the structural analysis of Orwell's book *RWP*. Temporality and its different categories constitute the fields of study as well as the levels of definition of Orwell's narrative text. Therefore, the analysis of this non-linear narrative discourse consists in the study of the relationships among the original diary, the narrative text and narration.

Temporal Analysis of the Text

One of the crucial features of a text's literariness is its temporal duality. This duality is indicated by the discordance in the relationship between the order of the story, diegesis, and that of the narrative. That is why, in order to study the temporal structure in Orwell's narrative, it is essential to measure and identify the reference marks of these narrative anachronies or what Genette calls "forms of discordance".

The first temporal segment in the opening chapter of *RWP* is situated late enough in the life of the hero. The first time in the narrative order is actually not the first one in the diegetic order, that is, in the author's diary of the journey to the northern industrial areas of England. In fact, the chronological order of the events in the original diary is different from the sequence of events as arranged and presented by the narrator in the written text. As Stansky and Abrahams (1994) noticed in their book *Orwell: The Transformation*:

Unlike the day-by-day, chronological form of the diary, the book begins in the middle of the journey (Indeed, the sense of a journey, of the author being an "assignment", has been artfully suppressed). In the first chapter we are simply there-in an unnamed industrial town in the North-with "I" the narrator, who is staying in squalid lodgings over a squalid tripe shop owned by a squalid couple, the Brookers. (pp. 186-87)

The opening chapter of the book is introduced by the sound of footsteps "the clumping of the mill-girls' clogs down the cobbled street" (*RWP* 5) as well as that of the factory whistles early in the morning in the northern industrial town Wigan, Lancashire. After this short introductory paragraph, the narrator proceeds to draw a detailed picture of the Brookers family, their members, their lodging-house, their tripe shop, and their tenants.

However, compared to the sequence of the original diary, this scene lies in the middle of the author's two-month journey to the North which started from London on 31st January 1936 to 30th March 1936. His stay in Wigan, the longest stop in his itinerary, lasted from 10th to 25th February 1936. Thus, the period from the 31st January to the 10th February is an ellipsis of time in the narrative text. In fact, before Wigan, and specifically before his stay at the Brookers, he had visited Coventry (31st January), Birmingham (1st February), Stourbridge (2nd February), Hanley (3rd February), and finally Manchester (4th-10th February). In Manchester, he stayed at

the Meades from 6th to 10th February. Also, when he arrived at Wigan, he shared a room in an overcrowded house whose owners he calls the Hs. Before moving to Darlington Road with the Brookers, the Fs, he had stayed in John and Lily Anderson's house in Warrington Lane. Crick (1992), in his book *George Orwell: A life*, states that: "The Road to Wigan Pier says nothing of Warrington Lane and begins in the famous tripe shop; and the sudden appearance of an 'I', waking to the 'clumping of the mill-girls clogs down the cobbled street', is as unexplained and as abrupt as in *Down and Out*" (p. 281).

Certainly, the arrangement of the events in the narrative in a way different from that in the Diary will serve Orwell's purpose of writing his book. His description of the squalor of the Brookers "lodging house" and the squalid housing in the North, in particular, contributes to the general picture he wants to make. In fact, his strategy is to focus on the various negative effects of Capitalism and to argue for the necessity of Socialism as an alternative system. Thus, this first narrative segment has a very significant impact on the narrator's experience. It has a key position and is strategically dominant in the narration and in the narrator's development; "the more he had seen and experienced for himself of housing in Wigan, the more impressive, authoritative (and influential) the total picture might have been" (Stansky & Abrahams, 1994, p. 189).

One minor example which shows the evidence of the literary process in the book is what Williams (1974) calls, in *George Orwell: A Collection of Critical Essays*, a shift in the lodgers:

He [the writer] seems also to have shifted the lodgers around a bit: Joe, at the Brookers, is described in the notes as a lodger at a previous house—a house that is not in the book. So in the book the Brookers house is not only given the emphasis of first place but treated as a first, representative experience... when in the diary there is a preceding and rather different experience. (Williams, 1974, p. 59)¹

This small example, Williams explains, is an illustration of the writer's "documentary" experience: "The writer shapes and organizes what happened to produce a particular effect, based on experience but then created out of it" (Williams, 1974, p. 59). Therefore, written human experience and the overall organization of the material are actually recognized as literature and as explicit fictionality, too.

As for the temporal structure of the book, it is effectively very complex. That is why a rigorous analysis of this system requires the study of the four interrelated questions: the moment of narration, order, duration, and frequency.

The Moment of Narration

Besides the omissions of places visited and the shift in lodges, the temporal difference between the original Diary (story-Now) and the narrative text (discourse-Now) is also an inherent feature of the book's literariness. In fact, the lapse of time which differentiates the writing of the book from the writing of the Diary, that is the journey to the North, is another procedure used to mark the fictionality of the narrative discourse.

Crick (1992), in his book entitled *George Orwell: A life*, stated that in January 1936 Orwell was commissioned by Gollancz for the Communist-dominated Left Book Club to report on mass unemployment in the North. In fact, he offered him an advance of £500. It "was about twice the amount Orwell counted on for each year's survival; so he could now plan ahead, and indeed marry Eileen" (Crick, 1992, p. 278). He added that: "For

¹ In the Diary, Joe is mentioned as a single, unemployed lodger at the lodging house where Orwell stayed before he moved to the Fs, that is, the Brookers. Yet, in the book, Joe is a lodger at the Brookers'.

the first time he could feel reasonably secure, even modestly successful, as a professional writer" (Crick, 1992, p. 278). Orwell was in the North for two months, from 31st January to 30th March, living with working and unemployed people in Wigan, Barnsley, and Sheffield. Orwell got married in June and sent the finished manuscript to his agent on 15th December 1936. Stansky and Abrahams (1994) stated that "He [Orwell] would have a rough first draft of *The Road to Wigan Pier* done by October, and he would send off the final version to Leonard Moore in December 36" (p. 186). The book was finally published in 1937.

Similar to the most common narratives, narration in Orwell's text is characterized by the anteriority of the story's events to those of the discourse. That is why the events of the Diary are supposed to have happened before the recounted events in the discourse. Obviously, retrospective narration produces a past-tense narrative. This type of narration can be illustrated by the following passage from chapter One.

The train bore me away, through the monstrous scenery of slag-heaps, chimneys, piled scrap-iron, foul canals, paths of cindery and crisscrossed by the prints of clogs. This was March, but the weather had been horribly cold and everywhere there were mounds of blackened snow. As we moved slowly through the outskirts of the town we passed row after row of little grey slum houses running at right angles to the embankment. (Orwell, 1982, p. 16)

This passage indicates that the normal tense of narration in English is the past tense. Here, the narrator is relating an event which he personally experienced before writing the narrative. The past tense is indicated by either the simple past (bore, was, were, moved, passed), showing a sequence of past events, or the past perfect (had been). The time word mentioned in the text is "March" which indicates a period of time prior to the moment of narration. Further in the book, another illustration can be spotted in chapter four: "When I was looking into the house question I visited and inspected numbers of houses, perhaps a hundred or two hundred houses altogether, in various mining towns and villages..." (Orwell, 1982, p. 65). This is another event which the narrator personally experienced and he is relating it at the moment of narration. As in the previous passage, the tense used is the past, namely, the continuous past (was looking) and the simple past (visited, inspected). Since he is personally involved in the narrative, the indicative mood is predominant.

Yet, the author may resort to present-tense narration as in the following passage from chapter two:

[...] we all know that we "must have coal", but we seldom or never remember what coal getting involves. Here am I, sitting writing in front of my comfortable coal fire. It is April but I still need a fire. Once a fortnight the coal cart drives up to the door and men in leather jerkins carry the coal indoors in stout sacks smelling of tar and shoot it clanking into the coal-hole under the stairs. (Orwell, 1982, p. 30)

In addition to the past tense, the narrator uses the present tense either for description or relating habitual events.

Therefore, this brief survey of the first question related to the analysis of the temporal structure in Orwell's book, that is, the moment of narration, has revealed the nature of this text. As a narrative discourse, the events are recounted in the past. Nevertheless, the prevalence of past-tense narration in most narrative discourses does not prevent present-tense narration from being dominant in both parts of Orwell's text. So, the category which will be tackled after the moment of narration is the class of order.

Order

The second question related to time analysis in RWP is the study of the aspects of discordance, anachronies,

in the chronological order of events. Focus will essentially be on the narrator's digressions in the second part of the narrative. Five main retrospective narrative segments will be selected from chapters 8 and 9 in order to discuss the different techniques used by the narrator in his general approach to Socialism.

At the beginning of the second part of the discourse, the narrator has explicitly expressed his intention to defend his ideology. For this purpose, he has adopted some strategies throughout his narrative discourse. In the first part, he has presented a "fragmentary account" of mass-unemployment at its worst in "the most typical section of the English working class at close quarters" (Orwell, 1982, p. 106). He believes that it is a vital part in his view of Socialism. In the second part, he has resorted to reminiscences since he believes that these biographical elements "have a symptomatic importance" to present him as a typical of his class-a "sub-caste" (Orwell, 1982, p. 106).

In order to conduct a detailed analysis of the anachronous segments in the discourse, one can work on a discourse time-line model so that the retrospective narrative fragments are situated in proper sequence. This time-line model can help visualize the retrospections in linear movement. It also enables one to foreground significant discrepancies between narration time and the story time. For this purpose a discourse time-line model will be drawn up. Each unit corresponds to one of the autobiographical sequences figuring in the text.

Table 2

Analepsis as a Technique in the Analysis of Narrative Order

Autobiographical sequences				
Discourse	Unit	Year	Age	Textual details
Narration time line	A	1903-1916	1-13	- genteel birth - childhood
	B	1917-1918	14-15	- education: oppressive system - acquisition of bourgeois habits and class prejudices
	C	1920-1921	17-18	- being both a snob and a revolutionary - refusal of all authority
	D	1922-1927	19-24	- an "outpost of Empire" in Burma - hatred of imperialism
	E	1928-1935	25-32	- Return to London - Getting in contact with outcasts in London
Journey		31st January-30th March	33	- journey to the north of England - report on mass-unemployment in industrial areas

In order to discuss Table 2, it would be better to sort out brief excerpts from the narrative illustrating some cases of analepsis. The following autobiographical sequences will help us in the study of narrative order in the text:

A/ I was born into what you might describe as the lower-upper-middle class. The upper-middle class [...] was a sort of mound of wreckage left behind when the tide of Victorian prosperity receded... (Orwell, 1982, p. 106)

B/ When I was fourteen or fifteen I was odious little snob, but no worse than other boys of my own age and class. I suppose there is no place in the world where snobbery is quite so ever present or where it is cultivated in such refined and subtle forms as in an English public school... (Orwell, 1982, p. 120)

C/ Hence, at the age of seventeen or eighteen, I was both a snob and a revolutionary. I was against all authority. I had read and re-read the entire published works of Shaw, Wells, and Galsworthy [...], and I loosely described myself as a socialist. But I had not much grasp of what Socialism meant, and no notion that the working class were human beings... (Orwell, 1982, p. 122)

D/ When I was not yet twenty I went to Burma, in the Indian Imperial Police. In an "outpost of Empire" like Burma the class-question appeared at first sight to have been shelved... I was in the Indian Police five years, and by the end of that time I hated the imperialism I was serving with a bitterness which I probably cannot make clear... (Orwell, 1982, pp. 123-126)

E/ When I came home on leave in 1927 I was already half determined to throw my job [...] I was not going back to be part of that evil despotism. For five years I had been part of an oppressive system, and it had left me with a bad conscience [...] I thought it over and decided what I would do [...] I would find out about tramps and how you got in touch with them and what was the proper procedure for entering the casual ward, when I felt that I knew the ropes well enough, I would go on the road myself... (Orwell, 1982, pp. 129-132)

These five excerpts which reside in Part two, chapters 8 and 9, constitute overt "autobiographical" references. By means of this technique, analepsis, the narrator breaks the linearity of the narrative discourse so as to present the different stages in the character's development. These elements are retrospectively presented in the same way as the initial ones in Part one of the narrative text. Thus, the retrospection sends us back to significant milestones in the life of the narrator. The autobiographical references are presented in a chronological order. This regular progress allows the young narrator to near gradually the older one till they ultimately join each other. This advance occurs on a different temporal axis from the other grown-up narrator.

The first excerpt lies in the opening chapter of Part two, chapter 8. The starting point is an exposition of the ambiguity of the reasons for taking his long road from Mandalay, Burma, to Wigan as well as the reasons for his journey to the North. Then, the narrator evokes his genteel birth: "I was born in what you might describe as the lower upper-middle class" (Orwell, 1982, p. 106). This excerpt and the following ones allow a digression from the present to the past life of the narrator. His social status, born in a "shabby genteel family" (Orwell, 1982, p. 108) that belongs to a "Shadowy caste-system" (Orwell, 1982, p. 107), is no longer explicated in terms of money. The distinguishing feature of this "decadent" and "wrecked" upper-middle class is that "its traditions were not to any extent commercial, but mainly military, official and professional" (Orwell, 1982, p. 107). Hoggart (1965), in his essay "*Introduction to The Road to Wigan Pier*"², contends that Orwell has a characteristic effort at precision in matters of class: "His point was that his father was a public servant, not a landowner nor a big businessman; so, though he had the rank, status and tastes of a gentleman, his salary was modest. He was, in fact, a minor official in the Indian Customs service" (Hoggart, 1965, p. 35). Thus, the low family income of the "lower-upper middle class" is similar to that of the average working class. This characteristic is a basis and common ground on which a rapprochement between the two exploited classes can be built. Both classes share the same interest and are exploited by an unjust regime, the capitalist system.

The second and third autobiographical sequences are very significant in that this phase, his youth and education, will have a great impact on the character's stance. In retrospect, he is able to see why he was wrong. In fact, looking back on his past experience, the humiliating punishments at school, the false values of the bourgeois class and snobbery, he becomes aware of the oppressive Capitalist system and social injustice. Thus, the representation of this retrospective experience in the narrative is part of the narrator's strategy and adds more weight to his argument.

The fourth and fifth autobiographical sequences are a further illustration of analepsis in Orwell's text. The

² This essay appeared in *George Orwell. A Collection of critical Essays*, edited by Raymond Williams. It first appeared in London, published by Heinemann Educational Books in 1965.

narrator's personal experience as an "outpost of Empire" in Burma, in addition to the aforementioned autobiographical elements, has a great effect on his future life. This experience increased his hatred of imperialism as an oppressive system. That is why, when he returned to England in 1927, he took a decision not to return to India. Instead, he got in contact with the outcasts in London to know more about their conditions of life.³

The narrator becomes more and more conscious about the tyranny and injustice of the imperialist system, the "unjustifiable tyranny" (Orwell, 1982, p. 127). He puts forward his argument straightforwardly: "The truth is that no modern man, in his heart of hearts, believes that it is right to invade a foreign country and hold the population by force. Foreign oppression is a much more obvious, untreatable evil than economic oppression" (Orwell, 1982, p. 126). He further draws an analogy between the economic system of exploitation in England and the British oppressive imperialist regime in India. Soon this makes him loathe both systems and decide to reject any form of domination and oppression. "I felt that I had got to escape not merely from imperialism but from every form of man's dominion among their tyrants" (Orwell, 1982, p. 130). Fowler (1995), in his book *The language of George Orwell* talks about the young man's experiences in Burma which:

[...] he found morally distasteful but politically illuminating; whatever his precise reasons for quitting the Imperial Indian Police, it is clear that he was disgusted with and outraged by the effects of imperialism on the ground, and guilty about his part in the process. (p. 120)

Because he has been part of the imperialist oppressive system for five years, he feels extremely ashamed and he is left with a bad conscience. Therefore, his experience in Burma, with its evil effects on him, has greatly contributed to his development and awareness.

To conclude, these autobiographical sequences are related in a later period in the narrative. The account of the narrator's earlier experiences is obviously anterior to the starting point of the first narrative. The narrator has postponed these autobiographical references; then he ultimately filled the gaps. This retrospective temporal gap filling responds to the narrator's need of making the appalling conditions the focal point of the narrative. Therefore, these retrospective segments are one aspect of the distortion of the temporal order in *RWP* as well as a further characteristic of the author's literary creativity. His shaping of the narrative through the systematic re-arrangement of events and scenes is a deliberate choice. The aspects of analepsis figuring in Table 2 correspond to the autobiographical segments from the text. They are also instances of the violation of the chronological order of events in the story. Therefore, the emancipation from these restrictions shows the author's creativity as well as the literariness of the text.

Duration

The third category in the narratological analysis of time in *RWP* is duration. It consists in the relationship between two different types of time in the text: story time, that is, the fictional time taken up by action (measured in days, months, years, etc.); and discourse time, that is the time it takes a reader to read the text (measured in lines, pages, etc.). The play on these two naturally different times, story time, and discourse time, yields several

³ Isabelle Jarry in *George Orwell. One Hundred Years of Anticipation*, has developed this idea as follows:

He came home [from Burma] perfectly disgusted by imperialism. He who had already shown, during his schooling, a serious resistance to any form of authority which ended to support his rebellion from within the colonial system. True, he could have looked though not easily, more closely at the coercive methods of the British in India; by donning the costume of a policeman, he had the most brutal and most direct vision that the huge machine could give to dominate and exploit what was then the Empire (Jarry 21).

effects of meaning.

The analysis of duration also involves speed and the rhythmic system in the text. This study permits the determination of the places of speed-up and slow-down figuring in the narrative. Thus, focus will be on the different techniques used in *RWP* which allow the narrative to accelerate, namely, ellipses; and those which permit it to decelerate namely, pauses. Both strategies will determine the rhythm of the temporal movement in the text.

Ellipsis. In order to conduct the study of the first aspect of duration, ellipsis, a comparison between the original diary and the narrative may reveal the numerous cuts made by the narrator. The main omissions will be presented on the table including spatio-temporal references, the names of some families with whom the narrator lived during his journey as well as their addresses, and other details. Table 3 will be discussed so as to determine the effects of these omissions on the narrative in general and on the narrator's purpose in particular.

Table 3

Ellipsis as a Technique in Manipulation of Duration

Unit	Time	Town	Family/Address	Experiences
A	25 February-2nd March	Liverpool	The Deinners : John and May Deiner (working-class family)	Meeting George Garrett, a Communist docker Taken by Garrett to the docks in Liverpool Visiting Corporation Buildings
B	2nd-5th March	Sheffield	The Searles (a decent family) Wallace Road	Meeting William Brown a Communist partially-crippled man "B" Being exhausted by Brown's arguments and itinerary Rooks Corpulating scene Slums-girl scene
C	5-13 March	Leeds	The Dakins (a middle-class family) His sister Marjorie and her husband Humphrey Dakin 21 Estcourt Avenue, Headingley	Taken to see Hawthth Parsonage, the Brontë family home etc.) Attending meetings and discussions
D	13-25 March	Barnsley	The Gs Mr and Mrs G (working-class family) Agnes Terrace Very clean and decent house	Meeting Tommy Degan a Communist. Descent to Wentworth Pit Descent to Grimethorpe Pit Attending with Wilde a general meeting Listening to Mosley at Public Hall
E	26-30 March	Leeds	The Dakins Marjorie and Humphrey Dakin 21 Estcourt Avenue, Headingley	Spending weekend at Dakins
F	30 March	London	- Back home	- Return to the South from the North

An overall look at Table 3 reveals the number of experiences and stops eliminated or rather disregarded in the narrative despite their actual occurrence. In fact, these are significant stops which are essential constituents of the protagonist's itinerary to the North. Yet, the narrator's strategy is mainly to put emphasis on particular experiences which are pertinent to his general purpose. Moreover, he is not interested in what he sees but rather in how he perceives reality. The narrator's decision to live among the "lower depths" during his journey to the north rather than with "decent" people and in "decent" lodgings or hotels is deliberate

In addition to his deliberate choice of lodgings and much emphasis on experiences pertinent to his purpose, the narrator has adopted another strategy. By means of the technique of ellipses, the narrator has avoided not only to live in decent lodgings but also to mention those he stayed at in his narrative. In fact, he recorded in the Diary that, after his descent into the coal pit in Wigan, he had a hot bath in the Brookers' lodging-house, "I went home

and had dinner and then soaked myself for a long time in a hot bath. Of course very few miners have baths in their homes—only a tub of water in front of the kitchen fire. I should say it would be quite impossible to keep clean without a proper bathtub” (Orwell & August, 1968, p. 213).

As he simply gave up clean and decent lodgings that were found for him, he equally disregarded all the other decent houses after his long stop in Wigan. In fact, as the table unveils this truth, there are other decent families which provided him with accommodation, including his sister Marjorie. Some of these families belong to working class while others are middle class ones. First, as Table 3 shows in Unit A, he stayed at the Deiners (John and May Deiner), a working class family in Liverpool after his departure from Wigan from 25 February to 2nd March 1936. George Garrett, a Communist docker, took him down to the docks in Liverpool to see a “gang” of men waiting in hope of work “the company agent picked out fifty at random from two hundred hungry and ragged men waiting” (Crick, 1992, p. 285). The Deiners also drove both Orwell and Garrett around the town to see the slums and slum clearance.

Unit B in Table 3 stands for the next stop in the narrator’s itinerary but omitted from the narrative—Sheffield. He stayed at the Searles—a working class family. In his Diary, Orwell affirms that: “I have seldom met people with more natural decency” (Orwell & August, 1968, p. 219). Further, he adds “They keep the house very clean and decent” (Orwell & August, 1968, p. 220). The narrator spent three days, from 2nd March to 5th March, touring Sheffield with William Brown—a Communist partially-crippled man:

Either the arguments or the itinerary of the fiery William Brown left Orwell exhausted, so he cut short his stay in Sheffield after three days and went across to his welcoming sister and hostile brother-in-law in Leeds, where he stayed the best part of the week. (Crick, 1992, p. 290)

Units C and E refer to two significant stops though at the same place, Leeds. He effectively stayed with the Dakins, his elder sister Marjorie and her husband Humphrey Dakin, twice: the first stay, from 5th March to 13th March; and the second one from 26 March to 30 March. His experience with this middle-class family, living at 21 Estcourt Avenue, Headingley is equally disregarded in the narrative and completely deleted. During his stay at the Dakins, the narrator was quite conscious all the while of the big difference in the atmosphere between a middle-class home and a working-class home.

Unit D, that is, the two-week stop at Barnsley is interposed between the two-previously stops in Leeds. This long stop lasted from 13th March to 25th March. The narrator stayed at the Gs, a working-class house at Agnes Terrace. Though two coal miners, Mr and Mrs G owned a big house: “This house is bigger than I had imagined” (Orwell & August, 1968, p. 226). He also added: “The house is very clean and decent and my room the best I have had in Lodgings up here. Flannelette sheets this time” (Orwell & August, 1968, p. 227). He further affirmed his appreciative attitude about this house as follows: “I am very comfortable in this house...” (Orwell & August, 1968, p. 228). But the narrator also had additional activities in Barnsley, namely, meetings attendance, coal-pit descents and listening to Socialist Mosley speaking at the Public Hall in Barnsley.

Consequently, the discussion of this table permits to shed light on one aspect of the discrepancy between story time and discourse time in *RWP*. This discrepancy is accomplished by means of the distortion of the category of duration, particularly through the resort to ellipses. This process has brought about various effects that we can sum up as follows:

- Author's intentionality: The focus on dirt, poverty, and smell in the narrative in contrast to cleanness, decency, and comfort found in the omitted sequences shows the author's intention to zoom in on the negative aspect of the capitalistic system.
- Author's ideological commitment: The emphasis put on the negative side of the Western social system is a step further towards the writer's argument.
- Subjectivity/objectivity polarity: focalization puts in question the author's objectivity and reliability as a faithful reporter. Thus, *RWP* cannot be considered as a mere reportage.
- Reality/Fictionality: The author's deliberate arrangement and shaping of his material shows his creativity, hence the literariness and fictionality of the narrative. That is why, Orwell's text cannot be considered as a mere autobiography. The autobiographical sequences, whether omitted or represented in the narrative, serve to further the writer's political stance. Though there are autobiographical elements in the discourse, they are fictionalized in the text. Indeed, they are not represented in a chronological sequence as it is the usual norm for autobiographical works. They are shaped by the narrator and presented retrospectively to add more weight to the general argument of the text.

Pause. The second aspect of duration in *RWP*, in addition to ellipsis, is pause. Narrative pause, as previously explicated in methodology, occurs when discourse time elapses on description or comment. A diagrammatic representation can be used to conduct the notion of pause in Orwell's text. Then, this diagram will be followed by discussion so as to study its effect on the author's general purpose of the book as a whole. In other words, narrative pause will be deployed as a further step in the advance of the writer's argument.

Table 4

Pause as a Technique in the Presentation of Narrative Duration

	Unit	Overall organization of narrative in terms of duration			
		Parts	Time	Pages	Chapters
Discourse time line	A	Part one-Journey	31st January-30th March 1936 (2 months)	pp.1 → 105	1→ 7
	B	Part two-Autobiographical sequences	1903-1936 (33 years)	pp.106 → 134	8→9

As Table 4 indicates, studying the effects of rhythm on the macroscopic level seems more pertinent. In fact, this process consists in the cutting of the text into two main "big narrative syntagms" (Genette, 1972, p. 124). This table of variations presents both the big narrative articulations and the internal chronology to measure their story time. Yet, it seems important to notice that these narrative segments do not always coincide with the apparent divisions of the text into parts and chapters.⁴ The rhythm of the narrative is greatly determined by the relationships between the internal narrative articulations and the external divisions (parts, chapters, etc.). Thus, a suggested chronological sequence of *RWP* is put forward and it will be followed by speed variations of the text.

a) Chronological sequence: Two main units can be distinguished:

Unit A: Journey. This deals with experiences in the North (31st January-30th March 1936).

Unit B: Autobiographical sequences (1903-1936):

(1) This sequence concerns Eric's birth in Bengal, India and his return to England with his mother. It may be

⁴ Unit A may coincide with Part one in the narrative whereas Unit B and its other sub-divisions may not.

called childhood (1903-1909).

(2) The following temporal segment is dominated by his adolescence years. It may be referred to as: youth/education (1909-1922).

(3) The third period covers his "out-post" Imperial service in India. It may be named Burmese Days (1922-1927).

(4) The last sequence has to do with the narrator's first experience with the social outcasts on the outskirts of London. It is called initial journey (1927-1936).

The main purpose of this approximately coherent chronology is to establish the rhythms of Orwell's narrative.

b) Speed Variations of the Narrative: According to the hypothesis suggested above, the big speed variations in the narrative will be as follows:

A-Journey: 100 pages for two months.

B-Chronological experiences: 28 pages for 33 years:

- Sub-divisions of Unit B:

(1) Childhood: 13 pages for five or six years.

(2) Youth / education: three pages for 12 or 13 years.

(3) Burmese Days: seven pages for five years.

(4) Initial journey: four pages for nine years.

Given these data, we can deduce the following conclusions:

(1) This global survey of speed variations of the narrative indicates the amplitude of these variations which ranges from 100 pages for two months to 28 pages for a whole period of 33 years in the narrator's lifetime. Thus, there is a great discrepancy between the length of the discourse (discourse time) and the temporality of the story (story time).

(2) The analysis of pause as a second aspect of duration in Orwell's text elucidates the internal evolution of the narrative. The progressive slowdown of the narrative is apparent in the first big narrative unit which relates the narrator's experiences in the industrial North. This slowdown gives free rein to long descriptive scenes particularly about food, work, and housing conditions in the northern industrial areas. These significant long scenes only cover a tiny duration of story.

(3) The presence of long descriptive scenes interspersed with ellipses marks the discontinuity of the narrative. This discontinuity is also made apparent by the disequilibrium between the two big narrative units in the text.

Yet, there is a great number of descriptive scenes in *RWP* whose nature is essentially iterative, that is, "they do not relate to a particular moment in the story, but to a series of analogous moments, and consequently by no means can contribute to the slow-down of the narrative, if not the opposite" (Genette, 1972, pp. 133-134). In fact, description in Orwell's text does not determine a narrative pause, a halt of the story or action. If the narrator describes an object in detail, such as the Brookers' lodging-house or the tripe-shop, or even work in coal-pits, this interruption actually corresponds to a contemplative stop of the narrator himself. This stop is part of the temporality of the story. Therefore, this second type of canonical movement, that is, narrative pause, is transgressed by the Orwellian text. Description is resorbed in narration. This resorption makes description in

RWP, not merely a moment of intensive activity, both physical and intellectual. It is essentially an integral part in the narrator's argument. For instance, the narrator has created scenes throughout the novel. These scenes are described in great detail to provide the reader with accurate information about the discussed problems in the text such as housing, poverty, and mass-unemployment. This is always to serve his general purpose.

Frequency

Frequency is one of the essential aspects of narrative temporality. What Genette calls narrative frequency are all the frequency relations between narrative and diegesis (Genette, 1972, p. 145). The analysis of this temporal category will focus on two principal types of narrative frequency, namely, singulative and iterative tellings. Four excerpts are chosen from Orwell's text so as to study these two types of narrative in detail and to show the primacy of the iterative narration in the book. Thus, in order to conduct a thorough analysis of the iterative segments in the discourse, a table can be drawn to illustrate this strategy (see Table 5).

Table 5

Singulative-Iterative Telling as a Strategy in the Analysis of Narrative Frequency

Discourse	Unit	Time	Place	Textual details
Story time line	A	15th February	Wigan	Slums' girl scene
	B	20th February	Wigan	Coal-picking scene
	C	21st February	Wigan	Brookers' moral portrait
	D	23rd February	Wigan	Coal-pit descent

Four passages are selected from *RWP* in order to provide illustrations for the study of the category of frequency. These illustrative excerpts will be discussed to elucidate the relationship between the two types of singulative and iterative tellings. Each unit stands for one passage.

A/ [...] As we moved slowly through the outskirts of the town we passed row after row of little grey slum houses running at right angles to the embankment. At the back of one of the houses a young woman was kneeling on the stones, poking a stick up the leaden waste-pipe which runs from the sink inside and which I suppose was blocked... She had a round pale face, the *usual* exhausted face of the slum girl who is twenty-five and looks forty, thanks to miscarriages and drudgery; and it wore... the most desolate, hopeless expression I have ever seen. (Orwell, 1982, p. 16)

B/ [...] We stayed there [up the slag-heap] till the train was empty. In a couple of hours the people had picked the dirt over to the last grain. They slung their sacks over shoulder or bicycle, and started on the two-mile trudge back to Wigan... This business of robbing the dirt trains takes place *every day* in Wigan, at any rate in winter, and at more collieries than one. It is of course extremely dangerous. (Orwell, 1982, pp. 92-93)

C/ The meals at the Brookers' house were uniformly disgusting. For breakfast you got two rashers of bacon and a pale fried egg, and bread-and-butter which had often been cut overnight and always has thumb-marks on it. However tactfully I tried, I could *never* induce Mr. Brooker to let me cut my own bread-and-butter; he *would* hand it to me slice by slice, each slice gripped firmly under that broad black thumb. For dinner there were *generally* those three penny steak puddings which are sold ready made in tins... For supper there was the pale flabby Lancashire cheese and biscuits. They *always* referred to them reverently as "cream crackers"... It was *usual* to souse everything, even a piece of cheese, with Worcester Sauce, but I *never* saw anyone brave the marmalade jar, which was an unspeakable mass of stickiness and dust. Mrs. Brooker had her meals separately... She had a *habit* of *constantly* wiping her blankets. Towards the end of my stay she took to tearing off strips of newspaper for this purpose, and in the morning the floor was *often* littered with crumpled-up balls of slimy paper which lay there for hours. The smell of the kitchen was dreadful but, as with that of the bedroom, you ceased to notice it after a while. (Orwell, 1982, pp. 13-14)

D/ When the coal has been extracted to the depth to which the machine has cut, the coal face had advanced by five feet... As far as possible the three operations of cutting, blasting, and extraction are done in three separate shifts, the cutting *in the afternoon*, the blasting *at night*..., and the "filling" *in the morning* shift, which lasts from *six in the morning* until half past one. (Orwell, 1982, pp. 28)⁵

Before discussing these excerpts, it is important to evoke the dominance of singulative telling in the traditional novel. In fact, the iterative segments are supposed to be in the service of the singulative narrative and hence dependent on it. The classical function of the iterative narrative is similar to that of description. That is why Orwell's text has shown a significant interest in the use of iterative narrative. The author devoted a great number of pages, especially in Part one, which aim to relate the daily life of people such as the Brookers, the coal-miners at work and the description of the appalling conditions of housing, food, and work in Wigan, Barnsley, and Sheffield.

Unlike the short singulative segments at the beginning of Part two, namely, the autobiographical sequences; these four iterative units have enough amplitude to be the object of developed narratives. Though they sometimes represent a single event, there is an obvious passage from a singulative event, to a habit. For instance, the description of the scene about the slums' girl poking at a blocked waste-pipe produces a great effect on the bourgeois reader. As Richard Hoggart puts it in his essay "*Introduction to The Road to Wigan Pier*":

He [Orwell] was trying to correct that conveniently distant vision of other people's problems, that face saving view of slum life and slum dwellers, which the training of his class offered him; he was insisting that people do hate living in slums..., that even if some have become so dispirited as not to seem to mind, or have adapted themselves, it is still rotten-rotten for them and rotten for what it does to the souls of those of us who are willing to let other people live die hard and they are like that. These are attitudes not dead yet. (Hoggart, 1965, pp. 42-43)

The juxtaposition of these three scenes, that is, the train leaving the town, the slums' girl and the two crooks treading, has great effects not only on the narrator but also on the reader.

Hunter contends that the contrast between the image of the slums girl and the other two images "underlines the narrator's alienation and lack of understanding" (Hunter, 1984, p. 50). The narrator has never seen before the situation of the two birds treading. Thus, he tries to defamiliarize it by rendering it "curious" and describing it in a detailed manner.

The train leaving Wigan is a symbol of the narrator's "escape bearing him away from the disgust of his earlier experience" (Hunter, 1984, p. 50). Crick also depicts the train departure from Wigan as itself "a symbol of the writer's almost desperate pain at being merely an observer, a member of another class who, having done his contracted task, is carried off remorselessly and mechanically simply to write about "what can be done" (Crick, 1992, p. 287). Thus, placing these three scenes together in the book differently from the Diary⁶, especially the young woman and the drain juxtaposed to the birds procreating has a symbolic purpose: "the sterile doom of industrial ugliness can be redeemed by nature, even the ugliest birds can procreate, even in an urban wasteland" (Crick, 1992, p. 287).

Besides, placing antagonistic scenes juxtaposed with each other is a strategy used by the narrator which has a twofold purpose. On the one hand, this technique shows the narrator's great concern for his reader. In fact, as

⁵ The italics in the excerpts are mine except "would" in unit C; it is Orwell's.

⁶ In the Diary the slums-girl scene happened on 15th February while passing up a horrible squalid side-alley in Wigan whereas the rooks scene occurred on 2nd March in Sheffield (Orwell & Augus, 1968, p. 203, 216).

Hunter puts it: "The largest concern is how to make familiar a situation that lies outside the lives of most of his readers without imposing a private and dominating interpretation on it" (Hunter, 1984, p. 51). The reader is directly involved in the narrator's experience. On the other hand, the technique of juxtaposition also shows "a poetic sensibility; the plain descriptive style of the documentary was, indeed, a very deliberate artistic creation" (Crick, 1992, p. 287).

Apart from the usual exhausted face of the slums girl, Unit B deals with another aspect of daily life in a northern industrial area like Wigan, what the narrator calls the "immense and systematic thieving by the unemployed" (Orwell, 1982, p. 90). This process of "scrambling for the coal" (Orwell, 1982, p. 91) consists in picking it out of the slag-heaps. The narrator was taken one afternoon by an unemployed miner to witness "the wild rush of ragged figures" (Orwell, 1982, p. 92) and describe this horrific daily scene:

Everyone knows that the unemployed have got to get fuel somehow. So *every afternoon* several hundred men risk their necks and several hundred women scrubble in the mud *for hours*-and all for half a hundred weight of inferior fuel, value ninepence. (Orwell, 1982, p. 93) (The italics are mine)

This scene illustrates the narrator's strategy which consists in the passage from a singulative narrative to an iterative one. The narrator's visit to a slag-heap one afternoon is one of the pictures that stay in his mind. This picture has many effects on the narrator as well as on the reader. First, in addition to that of the slums' girl, the coal-picking scene is another haunting image of the horrors of dirt, unemployment, and poverty from which the working-class is terribly suffering. As a personal observer, the narrator tries to give a vivid account, by means of this strategy, of the misery he has seen in the North. Second, the narrator is defamiliarising the situation in order to produce a great effect on his reader. The bourgeois reader, who completely ignores the appalling conditions of the working-class, will not only be surprised, but even shocked. The narrator calls his reader to share his feeling and mainly to be aware of "the special ignoring of an unemployed miner being reduced to this open dehumanizing thieving..." (Crick, 1992, p. 286). The narrator has also experienced the great surprise and disgrace at the sight of the hideous conditions of coal-miners and mass unemployment in the industrial North. As Hoggart puts it plainly:

The North of England was stranger to Orwell than Burma. Not only had he spent many years out of England; he was by class and domicile apart from the heavy industrial areas of the North. They hit him hard, and the harder because he saw them at the worst time, at the bottom of the slump. He set out to recreate as vividly and concretely as he could the shock of this world of slag-heaps and rotting basements, of shabby men with grey clothes and grey faces, and women looking like grandmothers but holding small babies-their babies, all of them with the air of bundles of old clothes roughly tied up... (Hoggart, 1965, p. 40)

The third passage, Unit C, is another example of the narrator's portrayal of poverty, dirt and smell which he has seen during his social investigation of the working-class conditions in the North. It is a description of a typical common lodging-house, its famous tripe shop and the habits of its dwellers, especially its owners—the Brookers. The narrator caricatures both Mr. and Mrs. Brooker, the invalid woman, as well as their "shamefaced meals" (Orwell, 1982, p. 10). Mr. Brooker does most of the household chores except cooking and laundering which are accomplished by the wife of one of the Brookers' son in Canada and Emnie, the fiancée of another son in London. But it is Mr. Brooker who goes through the ritual of attending the tripe-shop, gives the lodgers their meals and "does out" the bedrooms:

He was *always* moving with incredible slowness from one hated job to another. *Often* the beds were still unmade at six the evening, and at any hour of the day you were liable to meet Mr. Brooker on the stairs carrying the chamber-pot which he gripped with his thumb well over the rim. *In the mornings* he sat by the fire with a tub of filthy water, peeling potatoes of slow-motion picture. I *never* saw anyone who could peel potatoes with quite such an air of brooding resentment... (Orwell, 1982, p. 11) (The italics are mine.)

The salient feature in these two iterative passages is the use of frequency adverbs and other expressions of time which indicate monotony and routine in the Brookers' food habits and daily domestic activities. This repetitiveness and uniformity which mark their food, gestures, actions, and even laments about their lower-class lodgers can produce many effects.

First, there is a feeling of "stagnant meaningless decay" due to the vile food, the dirt and smells in the lodging-house. The narrator feels depressed and disgusted.

Second, Mrs. Brooker's "self-pitying talk" as well as "her habit of wiping her mouth with bits of newspaper" are not lost on the narrator. He is revolted by Brookers' dirty habits, lamentable complaints and dreadful smells: "The most dreadful thing about the Brookers is the way they say the same things over and over again. It gives you the feeling that they are not real people at all, but a kind of ghost for ever rehearsing the same futile rigmarole" (Orwell, 1982, p. 15).

Third, the literary process is evident through the use of this strategy by the narrator. As Williams (1984) contends, in his book *Orwell*, "there is the expected and necessary development of a scene, in the published version: a fuller and more fluent description, details recollected from memory. But there is also a saturation of the scene with feeling" (Williams, 1984, p. 50). Williams also argues that the narrator has produced two types of effect: a particular effect and a more general and important effect. On the one hand, the emphasis in the book on the Brookers' house as the first scene and its treatment as a representative experience is an illustration of its literariness: "The writer shapes and organizes what happened to produce a particular effect based on experience" (Williams, 1984, p. 51). On the other hand, the overall organization of *RWP* is one major example of its literariness and fictionality. In fact, the creation of a character in the first part as an "isolated observer going around and seeing for himself", this created character, will then be "used to [an] important effect in the second half, the argument about socialism" (Williams, 1984, p. 51).

The last iterative segment to be discussed is the narrator's descent in a coal pit in Wigan. This is one of his significant experiences in the North where he describes the hideous working conditions of coal miners in and out of the pit. The narrator uses the technique of observation for his description of the nature of the "fillers" work, the habitual processes of their getting down, travelling through coal home for every shift. Besides, he describes the other conditions down the pit, namely, the suffocating heat, the dreadful noise of roaring machines and explosions, "the dusty fiery smell", the depth and darkness of the place. These hideous conditions cause much suffering and pain to coal-miners. The narrator's detailed description of the miner's awful conditions of work has many effects on the narrator himself as well as on his reader:

- Like in the preceding excerpts, the narrator approximately adopts the same strategy. He moves from one particular situation to more generalizations. The passage from a singulative telling to an iterative telling aims at describing the miners and the unemployed's plight.
- Besides, similar to his earlier reaction to the previous experiences in Part one, the narrator is greatly

surprised and even shocked at the long-suffering of the working class. For instance, he expresses his surprise on seeing and experiencing himself a long, three-to five mile, journey down to the pit creeping through passages to the coal face; "What is surprising... is the immense horizontal distances that have to be traveled underground. Before I had been down a mine I had vaguely imagined the miner stepping out of the cage and getting to work on a ledge of coal a few yards away" (Orwell, 1982, p. 22). Then, he adds: "You do not notice the effect of this till you have gone a few hundred yards" (Orwell, 1982, p. 23). Thus, the narrator tries to generalize by inviting the reader to be involved and to share his feelings and attitude.

Therefore, the narrator's description of the working-class conditions has a total defamiliarizing effect. This technique enables the reader to see "the thing, the scene, the incident as though for the first time" (Hoggart, 1965, p. 46). This is due partly to the narrator's literary gifts as a writer and partly to the moral tension, his "nonconformity and humane personality" (Hoggart, 1965, p. 46). The author's nonconformity is clearly manifested through his play of time in the narrative discourse.

Indeed, the analysis of the category of time, as an integral part in the study of the text's general structure, has revealed the necessity to examine the different relationships established between the temporality of the narrative and that of the related story. The results of this rigorous study can be conceived through the different types of temporal deformation. On the one hand, all these aspects of deformation are due to one major reason which consists in the discrepancy between the story-time and the discourse-time. This clearly explicates the complexity and the ambiguity of the structure of the narrative discourse, hence the text's literariness. On the other hand, the tension at the level of the form actually reflects the tension in the author's stance and his alienation.

To conclude, the analysis of *RWP* based on Gérard Genette's structuralist model is invaluable in many ways. In fact, this study has revealed that this narrative has not a simple and plain form, but, on the contrary, it has quite a complex structure. The main constituents of this structure, namely, the categories of time, mood, and voice, are the inherent features which constitute the literariness of the text. Besides, the author's deviation from the traditional literary norms and criteria not only has a defamiliarizing effect but also adds to the complexity of the text's structure and organization. Finally, the author's ability to reshape and reorganize the fictionalized events of the narrative is another proof of the text's literariness and fictionality despite its apparent documentary and autobiographical form.

Conclusion

The present paper has proposed analytical tools which are potentially applicable to the study of Orwell's text, especially as a non-linear narrative. The set of analytical tools selected for this enquiry are far from being exhaustive but only the pertinent ones are chosen from seminal areas of modern literary theory and criticism, namely, the prominent field of Formalism and its salient figures such as Schklovsky and Jakobson. Thus the emphasis has been put on the internal elements of the text which constitute its literariness and show the author's potential creative abilities. Despite the ambiguity and absence of fixed border lines between different genres in the crucial period of the 1930s, the rigorous structuralist analysis of *RWP* has made it possible to trace fundamental literary traits in the novel.

Furthermore, the particular form of the text itself has shown the author's "play" with genre and the subversive nature of the novel. In fact, the author's choice of this mixed genre which combines the real and the

imaginative or the documentary and the fictional, the autobiographical and the journalistic, is actually a deliberate choice. Therefore, the author's intention in this novel is clear. The deliberate choice of this particular form of the novel has a specific aim. For Orwell, the intentional challenge of norms can be a liberating tool in literature and ultimately serve the writer's political and ideological purposes.

Besides, this research paper has attempted to proffer an authentic text-based analysis. Effectively, it is not an abstract study of theories and principles. Discussion has been essentially based on concrete examples and excerpts from the text itself. The research has also relied on tables for further illustration. Thus, the results are inferred from the logical discussion of these tables and selected passages.

However, a structuralist approach by itself to Orwell's text *RWP* may not be exhaustive. The investigation of this text from a different angle, namely, the materialist historical perspective seems necessary. In fact, the deployment of this strategy can reveal the external elements of the text, that is, its social dimension. Therefore, the combination of both strategies may be fruitful to show the author's creativity and subversion on both levels of the text, that is, form and content.

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