

ORWELL'S UNMEDIATED HAND:
THE COMPOSITIONAL STAGES OF *NINETEEN EIGHTY-FOUR*

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ABSTRACT

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Nineteen Eighty-Four has become a hallmark example of the first, great cautionary sociological and political dystopias of the postwar era. Over the last sixty years, literary critics have thoroughly studied the plot, setting, characters, themes, scenes, subliminal meanings, and overt meanings of this text. However, very few critics have utilized one of the most precious resources available for analysis of Orwell's creative process – the surviving, but fragmented, stages of early composition. In order to understand the full significance of these pages, it is necessary to illuminate the presubmission history of *Nineteen Eighty-Four* from the point at which George Orwell began composition to the date of press submission – a span of roughly twenty-nine months, from the summer of 1946 to November 1948, when Orwell's British publisher, Secker and Warburg, received the typesetting copy. *Nineteen Eighty-Four*, his final work, is also the sole Orwell novel where manuscript stages are known to survive. The submitted typescript survives in the Orwell Archives at University College in London, and its underlayer reflects the fullest development of *Nineteen Eighty-Four* under Orwell's unmediated hand. Although the 1947 manuscript is a conglomeration

of hand written pages, typed pages, hand corrected pages, and type corrected pages, it is vital that literary and textual criticism focus on what the manuscript reveals about Orwell's development of the narrative structure and text.

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Chapter 1

The Textual History of *Nineteen Eighty-Four*

Dystopic literature descends through a tradition of great authors, laboring over their work, finding dark inspiration in the chaotic world around them. *Nineteen Eighty-Four* has become a hallmark example of the first, great cautionary sociological and political dystopias of the postwar era. Over the last sixty years, literary critics have thoroughly studied the plot, setting, characters, themes, scenes, subliminal meanings, and overt meanings of this text. However, very few critics have utilized one of the most precious resources available for analysis of Orwell's creative process – the surviving, but fragmented, stages of early composition. In order to understand the full significance of these pages, it is necessary to illuminate the presubmission history of *Nineteen Eighty-Four* from the point at which George Orwell began composition to the date of press submission – a span of roughly twenty-nine months, from the summer of 1946 to November 1948, when Orwell's British publisher, Secker and Warburg, received the typesetting copy. *Nineteen Eighty-Four*, his final work, is also the sole Orwell novel where manuscript stages are known to survive.

The submitted typescript survives in the Orwell Archives at University College in London, and its underlayer reflects the fullest development of *Nineteen Eighty-Four* under Orwell's unmediated hand. Subsequent editorial styling and corrections resulted in very few substantive variants, and for the most part it represents the novel as scholars and critics have studied it for

decades. That mature 1948 typescript, with only a few final pre-publication revisions in Orwell's hand, has been the starting point for sixty years of literary criticism. From my perspective as a textual scholar, however, it also represents the end-point for the long-neglected study of the creative stages of work underlying a modern literary classic.

Very little has been written concerning the evolution of the text during the presubmission stages of work. My analysis focuses on the surviving fragments of initial composition, which date from the spring to early autumn of 1947. Although these pages represent several layers of progress, Orwell eventually gathered these heavily-revised pages into a single consecutively numbered manuscript sequence.

This sequence of *Nineteen Eighty-Four* is a conflation of text, which includes typescript that was contributed by both Orwell and his typist, Mrs. Woods, as well as Orwell's own handwritten pages (composed in both red and blue ink). Symbols and characters litter the pages of this sequence, but all of them have clear, evident purposes. This conflation (referred to as the manuscript) survives in the special collections of Brown University; it is, unfortunately, crippled by a grand lacuna and several smaller gaps, and represents slightly less than half of the finished work. In 1987 a facsimile edition reached print, but very little analysis has resulted; only the history of transmission has been addressed.

My thesis focuses on what the 1947 manuscript, MS 1, reveals about Orwell's development of the narrative structure and text. This opening chapter

lays out the full textual history and the manuscript's place in the historical context. Chapter two centers on specific physical aspects of the manuscript. The grand lacuna must also be acknowledged and discussed, for its absence frames the manuscript evidence at the core of my analysis. But the layers of revision found within the 1947 manuscript are even more important, for they advance many key episodes toward the mature 1948 typescript.

In spite of its fragmentary nature, the 1947 manuscript offers historical clues to Orwell's writing and editing process. As noted by Peter Davison in the Introduction to the *Extant Manuscript of Nineteen Eighty-Four*, it can be asserted that Orwell drafted the narrative in four distinct phases. The discussion surrounding these phases forms the core of chapter three. A large lacuna runs through one stage of writing while the other stages are littered with smaller lacunae. Meticulous examination of these stages of writing, closely paired with a synoptic collation, reveals non-sequential episodes throughout the original plot structure. It quickly becomes evident that Orwell had a habit of moving large pieces of text to better, more logical locations in the plot line of the narrative. Examining the paper material, ink color and type, the actual size of the paper, and the means by which emendations occur provides additional compositional evidence for literary and textual critics to study.

The fourth and final chapter focuses on the relationship between Winston and Julia, the two main characters of the novel, and the manner in which this relationship changes as the narrative evolves into the 1948 submitted typescript

and the first edition. In spite of the preliminary manuscript's lacuna, significant changes in the way Orwell presents this dynamic can be traced out.

Regardless of the fragmentary nature of the 1947 manuscript, it reveals far more about Orwell's evolving masterpiece than subsequent forms of the text. The fully mature 1948 typescript of *Nineteen Eighty-Four* contains only four pages bearing corrections in Orwell's hand. By contrast, the intermediate stage represented by the surviving fragments of the 1947 manuscript contains complex layers of revision, composed in Orwell's unmediated hand. This textual record, which allows us to reconstruct what was once the first full draft of the novel, represents the most valuable tool for studying the development of *Nineteen Eighty-Four* from concept to finished work.

As previously stated, many scholars and critics have written various textual criticisms concerning *Nineteen Eighty-Four*, its characters, plots, and themes; however, very few scholars have utilized the manuscript of *Nineteen Eighty-Four*, the only surviving manuscript of Orwell's, as a tool for analysis. Peter Davison is one of the only scholars who begin to address the creative complications that the manuscript introduces. In the introduction of the manuscript facsimile of *Nineteen Eighty-Four*, Davison speculates on three brief plot points that are not present in the first edition but appear in the manuscript. Davison attributes these deletions to editorial cuts intended to remedy perceived overwriting and to censor an excessively violent passage. Although Davison does engage in some speculation, he does not go into detail concerning the deletions or additions of other parts of the text. Furthermore, he does not

infer anything from the grand lacuna, but instead only identifies it for the reader. Davison is clearly occupied with providing a facsimile of the only existing Orwell manuscript. Simply put, he states, "It is for others and for time to assess fully the development of Orwell's novel as revealed by this facsimile." In the *Complete Works of George Orwell* volume nine, Davison limits himself to outlining the historical past of *Nineteen Eighty-Four*, noting records of page proofs, collations, and notes made by Orwell and his editors. He chose the 1948 typescript as his copy-text, making only a few documentary references to the sole surviving pre-copy-text form. This approach is understandable, given the significant word-for-word variation between the 1947 and 1948 stages of work. However, as a result of this long-standing scholarly focus on the final version, literary criticism has yet to scrutinize the extant manuscript of *Nineteen Eighty-Four* and the crucial early stage of completion that it represents.

Nineteen Eighty-Four possesses a great textual and editorial history, but the conceptual stage predates composition by several years. Many scholars speculate that the book concept emerged after Orwell read Zamyatin's *We* (Howe). Amidst all of Orwell's notebooks in the Brown Archives, one notebook contains the earliest known working material for the novel. Scholars speculate that the notebook was written sometime before January 1944.¹ This particular notebook outlines the novel, then titled *The Last Man in Europe*, and also identifies plot elements such as: "party slogans, Ingsoc, war with 'East Asia' and 'Eurasia', the Two Minutes Hate" (Crick). Although there are notable differences between the notebook's plot outline and the actual novel, the notebook is almost

certainly a working outline of *Nineteen Eighty-Four*. Correspondence of the period also supports such a conclusion; in a letter written to Gleb Struve, a close friend of Orwell's, dated 17 February 1944, Orwell revealed his strong interest in dystopic fiction: "I am interested in that kind of book, and even keep making notes for one myself that may get written sooner or later" (Dag).

Orwell wrote very little (if at all) from the summer of 1946 to early January 1947, but as the winter progressed he worked diligently on his outline while he was in Barnhill on Jura (*Extant Manuscript x*). It was during this period of intense writing and failing health that Orwell hired Mrs. Miranda Woods as his personal typist. Although Mrs. Woods received all but the last few hundred words of the novel, only one page of her typing still survives in the manuscript form; page 239 is the sole page that Miranda Woods can identify as her own typing (*Extant Manuscript xi*).

In this thesis, for the benefit of clarity, the 1947 manuscript of *Nineteen Eighty-Four*, generally referred to as MS 1, is defined as an unpolished draft of Orwell's work on the novel. Parts of it may also represent discarded or superseded sequences from more mature drafts leading up to the 1948 typescript itself (referred to as TS 1). MS 1 contains both holograph pages (in Orwell's hand) as well as typed portions of the text. By contrast, the discussion of TS 1's pagination and paper characteristics is provisional, limited by the fact that this document is restricted from reproduction and cannot be seen by the general public.

As previously mentioned, the 1947 manuscript is a conglomeration of hand written pages, typed pages, hand corrected pages, and type corrected pages. The typed portions were partially completed by Orwell himself and by his typist, Mrs. Miranda Woods. The manuscript is heavily revised and rewritten in many parts. However, the manuscript's underlayer does not reflect the fullest development of *Nineteen Eighty-Four* under Orwell's unmediated hand. This underlayer, which will be referred to as the initial composition layer, represents much of the first, uncorrected version of *Nineteen Eighty-Four* as written by George Orwell. Many corrections were made to this initial composition layer and thus those corrections form intermediate layers of revisions and corrections within this early stage of work. There are many parts of MS 1 where this intermediate layer is present, and many other parts where the initial composition layer rests undisturbed.

Final corrections are also present in some portions of the manuscript. Orwell wrote over a few pieces of the text for a third and final time, perfecting his narrative to a form that, for the most part, varies very little from the final form represented by TS 1. Much of Orwell's emerging writing and revising strategy can be traced through these heavily revised pages of MS 1. It is clearly evident when Orwell made corrections because of the colors and types of writing utensils used. The facsimile edition of the novel clearly illustrates all of this. *Nineteen Eighty-Four: the Facsimile* includes a photocopy of the manuscript on the rectos and a transcription completed by Peter Davison on the facing versos.

Secondary evidence (such as correspondence) sheds more light on the subsequent evolution beyond the MS 1 stages. Many letters to and from friends, publishers, and his agent, Leonard Moore, document the final stage of revision during 1948. All of these letters comment on Orwell's health, his current state in the hospital, and his progression on an unnamed novel, but the context leaves no doubt that the work in question is *Nineteen Eighty-Four*. In July and September of 1948, F.J. Warburg (of Secker and Warburg) received word from Orwell that the book was approximately halfway through revision from the 1947 manuscript stage. In a subsequent letter to Warburg dated 22 October 1948, Orwell commented on the novel's final stages, the general progress of the novel, and the further degeneration of his health (*Extant Manuscript x*).² Orwell went on to suggest that the book would be completed by early November, but at the same time revealed his own private misgivings about the book, stating how "...no one could make head or tail of it without explanation" (*Extant Manuscript xii*). A week later, in a 29 October letter to his close friend, Julian Symons, Orwell specifically mentions his returning confidence and his belief that the book would be completed in a week to ten days.³

The 1947 manuscript of the novel was used, in part, to prepare the 1948 typescript (TS 1) used as setting copy for the first edition of *Nineteen Eighty-Four*. This mature 1948 typescript has only a few markings in preparation for setting; however, the Orwell Archives also have four sets of page proofs, including one set marked up by Roger Senhouse, a close college friend who was also Orwell's publicist, and one marked up by Orwell himself. This last set of

proofs contains few corrections by Orwell and is accompanied by a small sheet of paper explicitly stating where the corrections should be inserted within the proof.

The 1948 TS 1 became the source for setting copy on both sides of the Atlantic, but the page proof history created a few variants between editions. The first English edition of *Nineteen Eighty-Four* was published in June 1949; the American edition was published later in the year, but in one sense it has more authority than the English text—the page proofs used for setting the American edition were the ones in which Orwell made minimal corrections.⁴

Secker and Warburg published the first English edition while Harcourt Brace published the first American edition, and Harcourt Brace went on to typeset a total of four editions without significant variations from Orwell's corrected proofs. But the real impact of *Nineteen Eighty-Four* came through the New American Library's mass-market paperback editions. There have been eight New American Library editions to date, most them appearing under the Signet imprint. Over time, many of the Harcourt Brace and New American Library editions have been reissued based on anniversaries, changed cover art, or the introduction of new critical commentaries before or after the text of the novel.

The publishing history of *Nineteen Eighty-Four* had little impact on the stability of the text, but its history documents the rise of the novel to classic status within a major sub-genre of fiction. Orwell worked diligently through bouts of tuberculosis, stays in the hospital, and reoccurring pain. He died 21

January 1950; roughly a year after *Nineteen Eighty-Four* went to press.

Ironically, the rich creative history of the novel's composition was, for all intents and purposes, buried with him. The subsequent chapters of this thesis recover that history through an analysis that reveals as much about the novelist as it does about the novel itself.

Chapter 2

The Grand Lacuna

The 1947 MS 1 manuscript, the earliest known form of *Nineteen Eighty-Four*, holds much importance in tracking Orwell's original intentions for the novel. However, fifty-six percent of the original manuscript is missing. A large lacuna (and several small ones) was simply not present when MS 1 was sold to Charles Scribner's Sons, Orwell's last New York publisher. The surviving portions, which are nearly continuous before and after the large lacuna, were sold as a single unit by Orwell's wife, Sonia, at a 1952 charity auction, where it realized approximately £50 on the winning bid from Scribner's (*Extant Manuscript xv*). From this point on, the provenance is fairly clear. Soon after the transaction, Scribner's New York office arranged that the manuscript be sold to a private collector in Kansas; seventeen years later, Scribner's again acquired the text and resold it to Daniel Siegel, the current owner (*Extant Manuscript xv*). The manuscript is now held in the special collections archives at Brown University.

The incomplete state of the manuscript was discovered before the sale even took place; the first half of the manuscript was missing quite a large section of narrative and the conclusion (somewhat incomplete in itself) lacked the Newspeak Appendix, which may not have existed when the manuscript was completed in 1947. Several letters between Sonia Orwell and John (Jake) Carter, an Eton school friend of Orwell who also helped with the estate arrangements, confirm that Sonia knew of the missing leaves and that the information must

have merely slipped her mind. Although this letter was undated, Carter responded in July of 1952, a month after the auction had occurred, assuring Sonia that these missing portions come as no surprise to him or the purchaser. Close friends knew of the writing style of George Orwell and his affinity for discarding all of his preliminary drafts of any novel or essay that he wrote; literary scholars quickly discovered this Orwellian trait as they encountered the *Nineteen Eighty-Four* materials, which are the only hand-revised prepublication texts that survive from his fiction. Unfortunately, correspondence concerning the missing manuscript pages ends shortly after Carter's last letter to Sonia.⁵

With the exception of a single page, the grand lacuna (so designated to distinguish it from smaller lacunae in MS 1) runs consecutively from page 27 to page 145.⁶ Page fifty-seven is still present in the manuscript, and it reveals much about Orwell's revision strategies within one of the key chapters describing Newspeak, the compressed vocabulary that emerges as the official language of Oceania. When exploring the possible scenarios behind the loss of these 118 pages, the following three seem most probable. The grand lacuna could represent a span of pages that Orwell reworked so completely that he discarded the original narrative arc for much of the first half of the novel prior to the time, perhaps months later, when he discarded the portion that Sonia later rescued from the trash. On the other hand, Orwell could have considered the unlocated portion of the manuscript to be fair copy, and advanced these pages on to the next stage of revisions as the narrative moved toward the 1948 typescript stage. Lastly, and least likely, the heir of the estate could have simply failed to recover

the missing pages from the trash. If they were, in fact, pulled from a waste can, Sonia presumably would have pulled every leaf of paper, understanding the importance of the 1947 manuscript. This seems like the least likely scenario because Sonia Orwell, as close companion and executor of the estate, was aware of this absence in the manuscript and was diligently trying to preserve all relevant materials. Sonia knew the importance of these pages, noting to Carter in 1952, "By now I am sure there is no more [sections of the manuscript]. George was obviously not a very great manuscript keeper as there are none around of any of the books except this [*Nineteen Eighty-Four*]. But if by any happy chance I come across any more of it I will let you know immediately and exclusively" (*Extant Manuscript xv*).⁷

The fact that there are no retained manuscripts for the other major works suggests that his normal habit was to dispose of the compositional stages of his fiction. Given that habit, literary scholars are lucky to have any manuscript record of this novel at all. Out of all of the possibilities that could explain the grand lacuna of *Nineteen Eighty-Four*, one thing is certain; the missing pages that define the lacuna were not present at the time of the sale of MS 1 to Scribner's. Furthermore, there is absolutely no evidence that these missing pages survive today.

Whatever its fate, MS 1's grand lacuna clearly contained many vital plot elements that later appear in the 1948 typescript, which served as setting copy for the first edition of *Nineteen Eighty-Four*. Since the 1948 typescript, referred to as TS 1, varies hardly at all from the first edition, it may be referenced

throughout this discussion in comparison to MS 1. The 1947 MS 1 manuscript aligns nearly perfectly with the 1948 typescript across many portions of the narrative sequences that remain in MS 1. Both MS 1 and TS 1 frame the opening of the novel similarly. The plot, setting, and mood invoked stay constant in both of the pre-press stages of the narrative. Each draft of the novel paints a clear picture of the dystopic world that Winston Smith inhabits. Life is rough, endless war is ever-looming in the media, the condition of life is bleak, and hope does not appear to be on the horizon. In both the MS 1 and TS 1 stages, Big Brother is immediately developed and remains constantly predominant. Goldstein, the face of governmental revolt, and Parsons, Winston's neighbor, are both introduced in a sequence found in both MS 1 and TS 1. Generally, events align wherever MS 1 survives to be compared with TS 1.⁸ Vital events and symbolic details, including the brief children's rhymes and the picture of the church are also correspondingly similar in both versions of the text. Before the final brief lacuna missing from the end of MS 1, this draft of *Nineteen Eighty-Four* even follows the specific proceedings of the demise of Winston and Julia that can be found in the same location of the complete TS 1.

It may be possible to see, as through a mirror darkly, the plot elements of MS 1's grand lacuna by means of synoptic collation against TS 1. Through collation, the grand lacuna seems to have once contained the following plot-changing incidents: Winston sees Julia for the first time in a dream; Winston disposes of the evidence that is necessary to prove that Big Brother is lying; and Winston rewrites history making a fictional man real. All of these happenings

probably once existed in MS 1 ahead of the lacuna's sole surviving page, page fifty-seven. After this point, the collation again highlights even more vital plot-changing events. These pages would have advanced the plot as Winston: realizes that Syme will be vaporized because of his vast knowledge; notices Julia for the first time and suspects that she is a spy; journals about a dream that he had concerning the Party Women; recalls his ex-wife and her attitude towards sex; finally understands that the Proles are the only people who can overthrow Big Brother; gets lost in the slums and gets hit by a rocket bomb, seeing the physical damage of the war on the proles; and speaks to an older man and asks him about the quality of living before Big Brother came to power.

It is also within this grand lacuna that we may assume Winston meets the nemesis of his life, Mr. Charrington. Here Winston learns about the apartment, the meeting place that will eventually cause the Thought Police to arrest and torture both him and Julia. After this meeting, Winston comes in contact with Julia for the first time and begins to arrange meetings with her. Winston and Julia's relationship would have flourished in the lacuna, as they begin to meet at Charrington's apartment to live, if just for a moment, as husband and wife. Here, the lacuna closes up and MS 1 begins to align again with the first edition of the novel. The likelihood that the lost pages of the grand lacuna once held these sequences is strengthened by the fact that these sequences appear nowhere else in MS 1, yet are essential to every other plot progression that does appear in MS 1.

We know, from what survives in TS 1, that these earliest events hold much significance to the plot of *Nineteen Eighty-Four*. Pre-page fifty-seven, the events lost in the lacuna set up the plot and provide a driving force for the narrative. Winston's dystopic-like life is emphasized, and the reader begins to truly understand the horror of Big Brother. Daily, Winston must lie to his comrades and create propaganda for the citizens of Oceania. He brings non-existent people into the realm of reality and the highlight of conversation includes prisoners who were hung for being enemies of the state. However, the events that were lost in the lacuna (post-page fifty-seven) are plot-changing events that are even more vital to the life of the narrative.

These instances operate at the core of the text, setting in motion all that will follow in the final third of the novel. For instance, it is in the lost span that Winston begins to realize the danger of knowing too much, as exemplified in Syme. Parsons also reveals to Winston, and presumably the reader, that his children will soon betray him to the government, an event that will give him much happiness and pleasure. This missing section also foreshadows the dangers of sexual activity and the attitude that the citizens of Oceania are supposed to have towards the necessity of sexual intercourse. Without these pages, Winston would not have met Charrington, developed a relationship with Julia, or had any cause for the Thought Police to banish him to the Ministry of Love. It is also during this time that Winston learns of Julia's love for everything material – makeup, coffee, chocolate, perfume, jam, and much more. All of these occurrences are vital for the progression of the plot; without them, the rest of

the novel could not exist. Finally, O'Brien would not know Winston's flagrant fear of rats. Therefore, the missing pages that comprise the lacuna were likely pulled forward to subsequent drafts; these pages were evidently vitally important and also apparently well-developed.

However, out of all of the missing episodes in the manuscript, page fifty-seven, the sole surviving page from the grand lacuna, is a page of singular importance. It is on this page that the reader is introduced to Newspeak by Syme, Winston's co-worker who works at the Ministry of Truth as a lexicographer, editing out most of the dictionary's "unnecessary" words. It is on page fifty-seven that Syme speaks to Winston about the beauty of Newspeak and the sole six words that the dictionary will eventually encompass. Here, Syme also clarifies that his job is not to create new words but rather to destroy all words and make the language of Oceania more concise. Page fifty-seven ends with Syme crediting Big Brother with the idea of cutting down the words of the English language and inventing the new and efficient language of Newspeak.

But the full textual significance of page fifty-seven is found in its rich layers of revision. Although the MS 1 manuscript nest contains pages written during four stages of development, Orwell's intermediate and final layers of revision run sporadically through all four stages. Orwell's intermediate and final handwritten revisions to page fifty-seven correspond to page fifty-two in the 1948 typescript, where the dialog is almost perfectly consistent and the Newspeak word examples are nearly unvarying.⁹ Variation is largely the result of Orwell wanting to emphasize the Newspeak words – emending words such as

doubleplusgood and plusungood from being underlined (that is, italicized) to being encased in single quotations. By contrast, though, the underlayer of MS 1 page fifty-seven (that is, Orwell's original compositional layer) is markedly different from the final submitted text of TS 1. One original MS 1 passage was completely eliminated:

“Every day I talk over the telescreen with people in Melbourne and Durban and Washington. The whole thing is a miracle of co-ordination. They say that not a single word goes into the Dictionary until Big Brother had passed it personally.”

The cut within MS 1 centers on Syme's dialogue concerning his role in Newspeak. In this way, Orwell completely eliminates the sense that anybody talks to anybody about the evolution of Newspeak. It becomes a secretive process, implying that Big Brother can eventually eliminate the very few who know too much.

As one examines the layers of revision down through the entire page, George Orwell's unmediated text literally opens out in front of readers; although the original composition layer is thoroughly emended and peppered with full-blown rewrites, that original underlayer of page fifty-seven, as well as his final level of corrections, gives a key indication of the way that Orwell probably revised the lost pages of the grand lacuna.

The progressive revisions on page fifty-seven in MS1 suggest that Orwell was attempting to get the prose flawlessly correct. Entire passages were extracted, words were added and changed, and even punctuation was altered. The words that Syme was altering were originally italicized for importance;

however, Orwell changed the punctuation to single quotes as a means of emphasis. The two following columns present a portion of the underlayer and final revised layer of MS 1's page fifty-seven, in parallel layout:

1947 Manuscript MS 1 Underlayer (page 57)	1947 Manuscript MS 1 Top Layer (page 57)
but it'll be a lot smaller before we've finished with it. The Party hopes not to leave any word in existence that's unlikely to become obsolete before 2050. The great wastage is in verbs and adjectives. My job is the adjectives. Of course you realise that I'm only one of the thousands – tens of thousands.	say, that our chief job is inventing new words. But not a bit of it! We're destroying words – scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050."
Every day I talk over the telescreen with people in Melbourne and Durban and Washington. The whole thing is a miracle of co-ordination. They say that not a single word goes into the Dictionary until Big Brother had passed it personally."	<i>om.</i>
He paused to bite hungrily into his bread and cheese, but continued almost at once, with	He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking, with
words. It	words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It
still. In the end the	still. Of course we use those forms already, but in the final version of Newspeak there'll be nothing else. In the end the
this: <u>good</u> , <u>plusgood</u> , <u>doubleplusgood</u> ; <u>ungood</u> , <u>plusungood</u> , <u>doubleplusungood</u> . Only	In the end the whole notion of goodness and badness will be covered by only six words – in reality, one word.

However vast the emendations were that Orwell made in the manuscript stage of writing *Nineteen Eighty-Four*, the final composition layer reflects the fullest development of the passage, one with which Orwell was clearly content. From MS 1 (as revised) to the 1948 TS 1 typescript, page fifty-seven stays virtually unchanged; few emendations have been made and no editorial alterations have been imposed on this page.

Literary critics would argue that the passage on page fifty-seven is fundamentally vital to the novel because of the dialogue that takes place, not solely because of its editorial history. Syme's remarks on the destruction of language truly embody the control that Big Brother has over its citizens. Language is the primary means by which ideas are expressed and exchanged freely. Without the freedom of language, thoughts are narrowed, ideas are absent, and control is relinquished. Furthermore, the way that Syme speaks of this control is just as disturbing as the dialogue itself. Instead of being distressed by the destruction of words, Syme becomes overjoyed. "His [Syme's] thin dark face had become animated, his eyes lost their mocking expression and grown almost dreamy" (*Extant Manuscript* 57). Orwell writes this prose so successfully that the reader truly understands and fears Winston's world, which is already well-established as a harshly functioning dystopia. Newspeak represents, in a very real way, another form of the Final Solution.

Many authorial revisions appear in other surviving pages of MS 1. These emendations are clearly visible throughout the manuscript, but the material that the words are written on is just as telling. Davison examined each surviving leaf

of the manuscript and tabulated them in narrative order. It is during this process that Davison dated each section of the manuscript and the order in which the sections were written, revised, or rewritten. This process was made possible because of the varied nature of the 1947 manuscript. Much of MS 1 is composed of manuscript while a few pages are typescript. The manuscript pages hold different 'watermarks and colour' when placed in sequential order (*Extant Manuscript* xiv). This evidence confirms the process by which Orwell moved some of the episodes to new locations before stabilizing a final sequence for the MS 1 pages. Davison concludes, with a reasonable degree of probability, that the following pages were written in the summer of 1946: pages 25-38, originally numbered by Orwell and then later pulled out and moved towards the back of the narrative. This sequence is the original, rough draft form of a chapter of Goldstein's *The Theory and Practice of Oligarchical Collectivism*.

After this portion of the text was written, Davison concludes that several more stages of revision and renumbering followed, as represented in the following table:

Stage One (Summer 1946)	Stage Two (Summer/Early Autumn 1947)	Stage Three (Summer/Autumn 1948)	Stage 4 (Early Nov./Early December 1948)
25-38	1 2 7 9-13 57	239	3-6 8 22b-27a 145-180 181-184 208 230-290

By Davison’s dating scheme, Orwell established the final order of MS 1 pages just before the 1948 TS 1 was prepared; presumably the last pages to enter the MS 1 sequence were the last pages discarded in the process of typing TS 1. The original page 239 was the only surviving page from Orwell’s typist, Mrs. Woods, who received several pages in the summer of 1948 and them sent back to Orwell, completed, in October 1948.

The sequential evolution of these pages is vitally important; it provides an opening to the earliest version of the narrative and it frames the grand lacuna in a way that shows how those missing pages could have been pulled forward toward the 1948 typescript in the same way that these early pages were pulled forward (during 1946-1947) to form the beginning of the fragmented consolidation that survives as MS 1. The writing style and revision process of

this portion of the text could reveal much concerning the editing and writing process that would have been found in the text of the grand lacuna. We have already inferred what events were to be found within the missing pages of the grand lacuna, but beyond this, there is no concrete way to infer the revision choices that Orwell decidedly made.

An internal collation of the four sequences within the earliest page groupings (pages 25-38) reveals the two stages of revisions that were made before the narrative arrived in its final TS 1 form in late 1948. As the narrative begins, Orwell eliminates many descriptive details of the plot. First, Orwell deletes radios and instead replaces them with clocks. MS 1 describes the technological hallmarks in a less sophisticated fashion. The text, in the 1948 TS 1 form, does not allow a place for radios to exist. This change highlights a trend in which Orwell changes the technology in TS 1 to portray the omnipotence of Big Brother, the government entity that controls Oceania. The only necessary means of communication is represented by the telescreen. Furthermore, Orwell also eliminated the guard that stood outside Victory Mansions, Winston's residence. The dialogue between Winston and the guard is eliminated before TS 1, leaving Winston to only assume that the electricity is not working in the building and making the seven-flight trek to his apartment without the harsh guidance of a sentinel. The underlayer of MS 1 also reveals that Orwell attempted to describe Winston's apartment. This small excerpt was revised twice but was later eliminated and not included in TS 1.

Orwell eliminated much more significant passages from the underlayer of his first writing of *Nineteen Eighty-Four*. The most prominent sequence eliminated is one concerning the telescreen and the ways in which Big Brother can tap into a citizen's wire, regardless of time or place, and see or hear the person. This lengthy passage was pared down to one line in TS 1, reading, "There was of course no way of knowing whether you were being watched at any given moment" (4). This brief comment stands in contrast to the portion that appears in the underlayer of MS 1:

It was impossible to tell, of course, whether you were being watched at any given moment, nor was there any way of ~~whether~~ how often the Thought Police plugged in on your wire. Perhaps they made one daily inspection as a matter of routine, perhaps they plugged in at random as the spirit moved them, perhaps – who knew? The only safe assumption was that they were watching all the time. By day or night, asleep or awake, work or eating, in the bath or in the bed, you were ~~it~~ there was, of course, ~~no way of knowing impossible to tell~~ whether you were being watched at any given moment, nor was there any way of know h/How often the Thought Police plugged in on your wire ~~was a question that could only be guessed at~~. The point was that they could both hear you & see you, ~~as often as they~~ ~~cho~~ at any moment when they chose to do so. You could never tell whether you were being watched at any given moment: you merely had to live – did live, by habit that became which – on the assumption that they were watching you all the time.

Even within the underlayer (which represents his initial stage of composition), Orwell made this part of the narrative concise. As the in-line revisions reveal, he pared it down and omitted the text that was not necessary.

The complete elimination of passages does not end here, but continues with Winston pondering the state of London before the reign of Big Brother, and

the lynching of the pregnant woman. In the original composition layer of the manuscript of *Nineteen Eighty-Four*, Winston writes in his journal about a specific propaganda movie and the reaction that the proles had to it.

Typical prole reaction – not to care about the thing itself, only about its [what’s] being show in front of children. Cf. last year when they were showing *Romeo and Juliet* and suddenly it was flashed on the screen that a good nigger lynching was happening somewhere in America and would be televised. One of the niggers was a pregnant woman and when they hoisted her up she gave birth to the baby. The crowd played football with it. Again an old prole woman started making a fuss because she said that till then her little grand-daughter aged nine hadn’t known where babies came from.
(*Extant Manuscript 29-30*)

Orwell immediately edits out this portion of Winston’s journal in the manuscript, crossing out the passage, thus abandoning it within the initial composition layer without a trace surviving in the final composition layer. The harsh, racially-charged scene was perhaps best left behind in the MS 1 compositional stage; this shocking passage was deleted in its entirety before the 1948 typescript was set for printing. The portion of the text that did survive revisions to the first printed edition included a similar but much more subdued scene, in which a ship containing Jewish refugees is blown up, resulting in the tragic death of a little boy. This entire class of revisions to Winston’s journal can be traced to Orwell’s evolving awareness of audience and a cultural awareness of brutal current events during and just after World War II. The passage’s revisions emerge as a way for Winston to define his place in a world that was not too far removed from the rising superpower tensions of Orwell’s final years.

At times, Orwell had much difficulty getting his work published, and such harshly realistic reportorial scenes were often the cause. Many critics and publishers believed that Orwell's work was too offensive.¹⁰ Because of this difficulty, Orwell was constantly forced to reconfigure his options for publishers. Moreover, his history of publishing rejections often becomes visible through such glimpses of his internal editing style. The publishing controversies surrounding Orwell clearly had a large influence on his word and content choice as he edited MS 1, and no doubt affected the way he edited other works for which no revised pre-submission layers survive.

Furthermore, it is evident that Orwell never completely dismissed the lynching incident, which occurred in the journal, from his mind, rewriting it and rephrasing it even when the manuscript was not immediately available.¹¹ At the Hairmyres Hospital, Orwell's writing tools were reduced down to a biro pen and hospital notebooks. The doctors at the hospital wanted Orwell to rest and fully recuperate from the tuberculosis that he had contracted. In a hospital notebook, however, several "analytical notes" were found on *Nineteen Eighty-Four*. Crick comments that these notes "look like a writing plan but by that stage are more likely to have been reminders to himself of the main themes and symbols, checking that they were all there in the manuscript in the right order" (541). More specifically, these notes concerned the deleted racial passage from Winston's journal writing and a few of the other occurrences that he records. "These were sections when Winston Smith is writing in his forbidden diary on

paper and trying at the same time to recall the lost past in his own mind” (Crick 541).

It is clear that this passage was edited heavily by Orwell and those emendations were clearly influenced by Orwell’s literary agent, publisher, and acquaintances. As evident through his letters, it is apparent that Orwell was not afraid to switch publishers and risk not getting a piece of work published just for the sake of getting around censorship. Uncharacteristically, however, Orwell took the safer approach while editing his final novel. “What Orwell Really Wrote,” a textual criticism essay written by Peter Davison, states, “Orwell objected strongly to the prepublication censorship which his work suffered but in the draft [of *Nineteen Eighty-Four*] he himself toned down a passage” (8). Orwell cut out passages where sexual activity was explicitly discussed and he also cut out passages such as the racial lynching journal entry. Cutting the passages would presumably ease the way for the casual readers who seek a more shallow, surface reading of the text; the passages themselves, left in, would narrow the audience.

Orwell’s close group of acquaintances also influenced other revisions. Many more of these emendations occur during the second stage of MS 1, consisting (in the final MS 1 pagination) of the pages leading into the grand lacuna. One specific point of revision involves the order in which Julia and O’Brien are introduced to the reader. In the underlayer, O’Brien is introduced first, with a description that mirrors the poster images of Big Brother. Immediately following, Julia is introduced in the narrative, where Winston first

describes her job and then vividly denounces her and her female counterparts because of their willingness to strictly follow the Party. The very visual introduction of O'Brien was deleted during Orwell's revisions, and the portion that remains is the introduction of Julia. In TS 1, the same version of O'Brien's description is again added back in, but only after Winston internally discusses his dislike for Julia and those women surrounding her.

The third stage of writing, as detailed by Davison, includes further revisions of the first and second manuscript pages and page 239, the only page surviving from Mrs. Woods's typescript. The fourth stage of the writing process includes all the remaining pages of MS 1, which include: 3-6, 8, 22b-27a, 145-180, 181-184, 208, 230-290. These pages may have been written somewhat later in the 1947-1948 window of composition, but they exhibit layers of holograph revision resembling those of the two earliest stages of manuscript evolution.

The entire MS 1 nest of pages, containing much of the earliest version of *Nineteen Eighty-Four*, clearly reveals the novel as Orwell wished it to be. The outcome of the synoptic collation of MS 1 and the 1948 typescript, TS 1, proves that Orwell's major revisions were almost entirely made during the initial composition stages and the novel was not heavily altered during the stages of the page proofs. By viewing *Nineteen Eighty-Four* in the earliest layers representing Orwell's unmediated hand, the text can be critically examined further and with deeper meaning. Orwell's emendations are no longer a mystery but rather a fact that appears in the intermediate and final composition layers of

MS 1. The sequences presumably encapsulated in the grand lacuna of MS 1 could provide great insight into what Orwell would consider the more salient portions of the narrative, but the advanced development of the surviving pages provides a good idea of how the entire work was revised prior to the preparation of TS 1.

In the next chapter, I will continue to examine, more fully, Orwell's writing stages one and four, the stages that frame the conception and conclusion of the narrative in its original form. Furthermore, it will be necessary to examine stage four closely, being that it is the stage that includes the largest remaining portion of the manuscript. Chapter three will also provide a close analysis of the other smaller lacunae that become apparent within the synoptic collation of the text.

Chapter 3

Historical Clues

The *Facsimile of the Extant Manuscript of Nineteen Eighty-Four* offers many great insights into Orwell's narrative, and these insights reach far beyond the words on the pages. The paper, ink color and type, and the size of the page reveal much about the stages of revision that Orwell attempted while writing the novel. The stages of writing that Davison attempts to decipher in the Introduction to the *Extant Manuscript* offer many compelling pathways for further textual scholarship. By analyzing the surviving pages of the original manuscript of *Nineteen Eighty-Four*, literary and textual critics alike can draw conclusions and gain insights into the writing and editing habits of George Orwell during the final years of his life.

Perhaps one of the most compelling stages of writing in *Nineteen Eighty-Four*, stage one, carries with it a large block of text that, as previously mentioned, was number sequential from pages 25-38. Even when the pagination seems out of sequence in the extant manuscript, a synoptic collation of events in MS 1 as compared to those in TS 1 reveals that the few non-sequential episodes of MS 1 were simply moved to better, more logical locations in TS 1, which align with narrative events as carried on into the first edition. Pages 25 through 38, in MS 1, were apparently moved to the gap between pages 184 and 208 during the fourth stage re-alignment of MS 1, and carry through in that new position into TS 1. It is within these thirteen pages that Goldstein's testament and book is read

by Winston and is presented to the reader. In this way, Chapter 1 of Goldstein's *The Theory and Practice of Oligarchical Collectivism* moved further back in the story line between MS 1 and TS 1. In the original version, the manual's chapter can be found immediately after Winston is given the book from Martin, O'Brien's servant, by means of an intentionally switched briefcase. In both stages, the switch occurs in public during Hate Week. The details of the switch remain unchanged: both MS 1 and TS 1 include the location of the switch, the details of the transportation of the text, and the manner in which the text is read. Even though stage one (pages 25-38) lack correct, orderly pagination in MS 1, we can assume that Orwell moved these pages as an editorial choice. This assumption is strengthened by the fact that the repositioned text remained unvarying through MS 1, TS 1, all of the page proofs and on through to publication.

This portion of the text seems to be an original, or working draft of the "excerpts" from Goldstein's book, *The Theory and Practice of Oligarchical Collectivism*. Pages 25-38 reveal information such as the explanation of the three superstates, communication between them all, the valuable resource of slavery, the distinction between the Inner Party and the proles, the goals of the Party, the real purpose of war, and lastly, the explanation behind the equation $2+2=5$. "In imagination, two and two might make five, but when one was designing a battleship or an aeroplane they had to make four. Inefficient nations were always conquered sooner or later, and the struggle to avoid conquest was on the whole inimical to illusions" (*Extant Manuscript* 36). With this portion of the narrative eliminated in the 1948 typescript, so too is the explanation of the

equation. With the explanation present, the reader would clearly understand that all sanctions placed on society by Big Brother are nothing but imagination at work. However, by not explaining the equation Orwell lets the reader discover the bizarre connection through the sequence of events that play out in the novel. In TS 1, the equation does not make an appearance until the end of the narrative, where Winston is being re-educated in the ways and thoughts of Big Brother. Orwell chose to eliminate this portion of foreshadowing, reserving the bizarre mathematical calculation for the climax of the novel.

If Orwell's original pagination for this portion of the narrative, which placed the equation in the beginning of the novel, had remained unchanged, the chapter on Goldstein's manual would have appeared shortly after Winston began writing in his own journal. Examining this move from a literary critic's point of view, Orwell's re-sequencing spaced out the instances of the main character's rebellion, assuring that the reader fully understands Winston's growing dislike of the government. If the episode of the manual had remained in its original place, Winston's downfall would be immediately evident and thus the ending of the narrative would not be as dramatic and shocking as the final sequence reveals.

Stage four of Orwell's MS 1 also holds much importance because of its size and prominence within the adjusted MS 1 sequence. Stage four, most valuably, holds pages 22b-27a and pages 145-180. These pages are significant because they immediately frame the grand lacuna of the text and offer reference points for determining the missing plot sequences that were once present in the

first half of the manuscript. Concerning pages 22b-27a, there is only one variant passage in the text from MS 1 to TS 1. In both versions, Winston hears a knock at the door of his apartment, but he does not shut the journal he is writing in for fear of smudging the ink; Mrs. Parsons is at the door interrupting Winston, asking for aid in repairing the kitchen sink. At this point, MS 1 contains a description of Mr. Parsons, whom Winston identifies as a co-worker. This portion of MS 1 does not appear in TS 1. This small island of MS 1 text continues with Winston meeting the Parsons' horrible children, who are upset because they did not get to attend the hanging of prisoners. The sequence ends quickly when Winston recalls a dream that he had concerning O'Brien and the concept of darkness, which is interrupted by the telescreen announcing a decrease in the chocolate ration, preceded by news of a victory in the war. None of these events appear in TS 1.

This scene with the telescreen and the news of the chocolate ration is the last scene that is present in MS 1 before the grand lacuna intervenes, taking out the next 29 pages until the infamous page fifty-seven appears; this page, as previously discussed, allows us to anchor the introduction of Newspeak by Syme, within the grand lacuna. After page fifty-seven, the narrative is once again lost within the grand lacuna, where an additional 88 pages are missing. When the MS 1 narrative picks back up after the grand lacuna, Orwell's fourth stage of writing is still present, this time continuing at 145-180. This block of text varies much more significantly than the previous block of stage four writing.¹² There are many brief passages found in this portion of the plot that do not advance to

the 1948 typescript. Furthermore, many brief passages found in the equivalent pages of TS 1 do not appear in the earlier manuscript form, resulting in many evolving variants for the text carried forward from pages 145-180 of MS 1. The most salient difference in this sequence centers on Julia's distrust for O'Brien as it appears in MS 1; by contrast, TS 1 reveals Julia's complete trust in this key Inner Party member. Beyond this major shift in awareness, the original content of these pages (MS 1 145-180) is full of various details concerning the relationship between Julia and Winston. These details, which are altered and sometimes missing in TS 1, will be discussed more intently in chapter 4 as they apply to the larger view of Winston and Julia's relationship as it evolves through these major stages of revision.

Although these pages of MS 1's stage two frame the grand lacuna, the manuscript is disabled by four other smaller lacunae. These four lacunae interrupt the manuscript of *Nineteen Eighty-Four* at various points in MS 1; the last two of these are actually a small series of missing pages at the end of the narrative. The first, smaller lacuna occurs between pages 13 and 22b. Three sets of clues provide fairly strong circumstantial evidence that these missing pages carried beyond the MS 1 stages of work. The first set of clues results from interpreting the collation. When synoptically collated against TS 1, it is evident that the lost pages would have included the following events: the introduction of O'Brien, the first image of Emmanuel Goldstein, the startling fact that citizens view Big Brother as a "savior," the connecting glance that is shared between Winston and O'Brien, Winston writing "Down with BB" in his journal, and finally,

Winston realizing that he just committed a Thought Crime. The range of pages is too narrow, and the sequence of events too tightly packed, to allow much variance from the final TS 1 readings. The second set of clues extends into the recovered pagination stages. The collation, together with the foliation (pagination) evidence, reveals that none of this small run of missing pages was moved elsewhere within the four MS 1 stages of resequencing, and that none of this plot material moved elsewhere as Orwell stabilized the final revisions in TS 1.

Content offers a third and final set of clues to the fate of these pages. Although the first minor lacuna is brief, the narrative sequence would drastically change without them. Devoid of O'Brien, the plot would lack a villain, a character that captured Winston's trust only to misuse it at the time of his capture by the Thought Police. Furthermore, Goldstein becomes the driving force for Winston's rebellion, providing Winston with a concrete image of what freedom appears to be. Lastly, the woman who mutters "savior" at the image of Big Brother provides an ambience for the entire novel, showing the adoration that many citizens feel for the suppressing government. Taken together, the MS 1/TS 1 collational evidence, the foliation layers within the four sequences of MS 1, and the significance of the missing context indicates with a high degree of probability that the original pages between 13 and 22b were either pulled forward into TS 1, or were pulled forward into intermediate layers of revision during 1947-1948, and subsequently discarded. Since we are not able to see TS

1's foliation due to its location and access restriction at the University of London, the fate of the pages can't be narrowed any further than these two choices.

The absence between pages 184-208 forms the second small lacuna. As we have seen, Orwell placed pages 25-38, which are the rough workings of a "chapter" of Goldstein's manual, in the midst of this lacuna. The synoptic collation of MS 1 and TS 1 reveals that the lacuna could have also included several other plot-changing incidents. These incidents that do appear in TS 1 greatly concern the relationship between Julia and Winston. It is between pages 184 and 208, where the manuscript trails off, that Winston discovers that Julia is not amused by Goldstein's manual; Julia falls asleep while Winston is reading the manual to her. However, most importantly, it is here where Winston and Julia are caught by the Thought Police as a result of the picture on the wall, which truly concealed a telescreen. Winston discovers that Charrington is a member of the Thought Police and Julia is violently removed from the apartment.

Without this plot sequence, the narrative could not have continued to progress in such a manner as it does. As the narrative ends, it becomes evident that many of these events were instances of foreshadowing. Winston was completely preoccupied with discovering the full rhyme and history surrounding the picture on Charrington's wall, St. Clement's Church. It began consuming conversations and was mentioned various times throughout the plot line; ultimately, Winston's preoccupation with this portion of the past leads to his future demise. Julia and Winston's capture is imperative to the finality of the narrative; without the capture, the last third of the novel could not exist as it is

written in TS 1. The suspenseful, vivid ending depends on Winston and Julia being captured by the Thought Police. Excluding the grand lacuna previously mentioned, this second smaller lacuna is perhaps the most important one, eliminating vital, plot-changing incidents from MS 1.

There are two other minimal lacunae that are framed by pages 208-230 and pages 290 to the end of the MS 1 narrative. There seems to be only one notable event that the lacuna between pages 208-230 obscures. The MS 1/ TS 1 collation reveals that the lacuna presumably includes Winston's initial time spent in the cell in the Ministry of Love where four telescreens surround him at all times. Once again, the fairly mature development of the top (revised holograph) layer of MS 1 indicates that these pages were probably pulled forward (if not, in fact, into) the unexamined TS 1. This assumption is further reinforced by the fact that the surrounding surviving leaves represent (according to the Davison foliation of MS 1) the fourth and final sequence within the cascading "mini-stages" of revision that survive as MS 1.

The lacuna that is framed by the ending of the narrative is much more significant. In its present form, MS 1 simply cuts off after O'Brien releases Winston. It is possible that this missing portion is not a lacuna at all, but perhaps just an ending to the narrative, which Orwell did not fully develop at the MS 1 stage, possibly because of one of his recurring bouts with tuberculosis. However, one contextual clue seems to refute this possibility, thus allowing the lacuna theory to remain compelling. Early in the narrative, in MS 1, Orwell makes two references in endnote form in which he instructs the reader to refer

to Appendix A for the Newspeak Appendix. The first reference is on page 4, line 14 while the second reference is again on page 4, line 30. It is nearly impossible to believe that Orwell wrote an endnote, referencing the Newspeak Appendix if, in fact, Orwell did not write or intend to write the Appendix. Without these two references, it would be possible to believe that the missing conclusion and the Newspeak Appendix were later added on, after Orwell wrote and submitted the manuscript. However, these footnotes strongly suggest that the Appendix was in place, or in the midst of being written, when Orwell wrote page four's footnote in MS 1.

If we assume that MS 1 did originally continue through the dark ending of TS 1, then the conclusion (represented today by the fourth small lacuna) existed by the time that other missing MS 1 pages may have moved forward toward TS 1. Without this portion of the narrative, there would be no sense of closure, and in this context, the last page of MS 1 is the only direct source of evidence indicating that additional text once continued on. It is the final paragraph that seems to provide that evidence of continuation. The final line that appears in MS 1 is as follows: "Intermittently Winston was listening to the telescreen. ~~That~~ There" (290). The incompleteness of the passage is clearly exemplified by the one word "There." The word stands on its own suggesting that the sentence continues onto another unlocated page.

When compared with the 1948 typescript, the lacuna that is framed by page 290 and the Appendix seems to have once contained the following incidents: Winston relives seeing Julia across a park, where they both admit that

they have betrayed each other; Winston continues to daydream, recalling his last jovial moment with his mother; as soon as the daydream ends, Winston is back in the hallways of the Ministry of Love where he is shot in the back of the head.

The 1948 TS 1 typescript continues on until Winston is shot in the corridor. These last pages contain important passages that speak to the finality of Winston's lack of desire for his previous life. Winston begins remembering the last happy memory that he had with his mother and sister. However, this memory is not greeted with joyous emotions or relieved spirit; it is greeted as a nuisance. "It was a false memory. He was troubled by false memories occasionally. They did not matter so long as one knew them for what they were" (First Edition 299). This final turn in Winston's attitude denotes the end of many things in Winston's life; it denotes the end of a fighting nature, the end of a rebellious spirit, and the end of a desire for a better life for the future of Oceania.

It is also possible to track more general kinds of revisions in the intermediate and final layers of revision that can be traced across all four of Davison's stages of pagination. As evident from the discussed passages in chapter 2, Orwell made corrections to the initial composition layer of MS 1, and often even made corrections to the intermediate layer as well. These emendations range from full-blown rewrites to small changes in word order. MS 1 often appears that Orwell was rewording passages to develop the description in such a manner as to make the reader feel part of the narrative, experiencing the tyranny of Big Brother and the affects of the government's reign. These emendations were a result of Orwell's personal writing development as well as a

result of pressure from Orwell's literary agent, publishers, and friends to moderate harsh passages. These more general emendations are highlighted and noted in many letters between Orwell and his circle of friends, family, and fellow writers.

In his biography of George Orwell, Bernard Crick comments, "However ill he [Orwell] was he coped with a great deal of routine correspondence as well as letters to his friends" (536). There are currently hundreds of surviving letters to and from George Orwell/ Eric Blair. These letters are housed in Daniel Siegel's private collection, the Orwell Archives at University College in London, and at the Lilly Library at Indiana University. The importance of these letters, in relationship to the progression of *Nineteen Eighty-Four*, is significant. Between 9 and 29 October 1948, shortly after Orwell was released from the hospital, he wrote approximately five letters to different friends as well as his literary agent, and these letters allow us to track the progression of *Nineteen Eighty-Four* and the pain that was associated with typing it.

But the trail of letters pressuring him to be less harsh and more subtle in his fiction goes back much further. In a letter to Orwell, his literary agent, Leonard Moore requests that nothing be "verbally offensive" in any of Orwell's rather 'squalid stories' (Eric). This letter was dated 13 September 1935, approximately nine years before Orwell even conceived the idea for *Nineteen Eighty-Four*. Orwell had a history of writing material that many publishing companies found offensive, which often resulted in the denial of publication for much of his writing. In July of 1937 Orwell's publisher, Victor Gollancz, again

rejected publication of a few pieces of Orwell's writing, including *Animal Farm*, stating that he did not want to publish something, "which could harm the fight against fascism" (Victor). For this exact reason, Orwell had a difficult time getting *Animal Farm* published. It took approximately a year of shopping the novel around to different publishers before Frederick Warburg, of Secker and Warburg, arranged to publish this political and social satire.

His history of publication difficulty had an evident effect on Orwell's revision of *Nineteen Eighty-Four*. Regardless of the causes for these emendations, the changes are clearly present throughout the writing stages of *Nineteen Eighty-Four*. Furthermore, a synoptic collation allows trends in Orwell's revisions to surface and become immediately evident. Much like the collation, the stages of writing also provide valuable insight into Orwell's writing process and the possible consequences that his medical condition had on the development of the text. All of stage one, pages 25-38, is done in typescript. Assuming, based on Davison's conclusions, that these pages were in fact composed in the summer of 1946, Orwell wrote them during a time of good health where he was still able to sit erect at a typewriter, free of intense pain. The majority of stage two is also typescript, with only a few pages in manuscript form. All corrections to this stage were done in manuscript. It was during the time of stage two writing, summer/early autumn of 1947, that Orwell began fully feeling the effects of tuberculosis. Perhaps this decline reveals some insight into the third stage of his writing, the stage where many corrections were made, all of which were done via manuscript. By the time the fourth stage of his writing

began, in the fall of 1948, Orwell was in such intense pain that sitting at a typewriter was not even an option. Davison estimates that during this time, Orwell was writing between twelve to twenty pages daily, submitting his final copy to Moore, his literary agent and friend, and Warburg, his publisher, on 4 December 1948 (Extant Manuscript xiv). In this way, the extant manuscript not only provides insight into the development of the narrative as a novel, but possibly reveals slightly more – the tribulations of George Orwell as he fought the debilitating effects of tuberculosis over the last few years of his life.

The deterioration of the life of George Orwell did not have an outward effect on the final, published draft of *Nineteen Eighty-Four*. In the narrative, Orwell did not rush the plot, but fully developed each sequence and character, making each portion of the text captivating and believable. This is most evidently seen within the development of Winston and Julia, the two main characters of the text. The relationship that develops between these two characters is one that is full of sexual and rebellious energy. However, much like other salient portions of the text, this relationship too developed through all four stages of Orwell writing the narrative. In chapter four, I will discuss the development of the relationship between Winston and Julia and the ways in which it expanded and progressed from the 1947 manuscript to the 1948 typescript.

Chapter 4

Evolution of Winston and Julia's Relationship

It remains to illustrate how the central ill-fated romantic relationship of the novel was transmitted from the multiple 1946-48 stages of MS 1 into the 1948 typescript. Such an examination will reveal how Orwell looked beyond the four sequences of MS 1 as he carried his revisions forward into the final setting copy typescript. This series of revisions represents the best way to examine Orwell's large - scale approach to revisions, because Winston and Julia's relationship becomes the driving force for their joint rebellion against Big Brother. It is this relationship that gives Winston the motivation to gain strength and fully act on his rebellious thoughts. It is also this relationship that revives Winston's desire for the past - a past that was full of freedom, chocolates, coffee, and a non-repressive government. However, Orwell's presentation of this relationship changes significantly between MS 1 and the 1948 TS 1 typescript of *Nineteen Eighty-Four*.

As previously mentioned in chapter 3, the introduction of Julia was originally placed after the introduction of O'Brien; however, after revisions, Orwell advanced Julia's introduction forward in the narrative sequence. The introduction of Julia occurs, in both MS 1 and TS 1, during the Two Minutes of Hate ritual. The word choice varies slightly between these stages, but Winston's initial dislike for Julia and all women like her remains essentially unchanged from MS 1 to TS 1.¹³ There was no evident love interest, and in both MS 1 and TS

1 it is only later in the narrative that one develops. It was also during this opening portion of the novel, when Julia is first acquainted with Winston, that O'Brien is also introduced to the reader. The order of their appearance in the narrative is switched in TS 1, and this transposition heightens the sense of foreshadowing without altering the events to come. Julia and O'Brien remain vital to plot progression as they both, in their respective ways, ultimately lead to Winston's demise.

Julia's personality is clearly illustrated in her actions during the Two Minutes of Hate when she shouts and throws objects at Goldstein's image. This action is not present in MS 1 but appears in TS 1. This character-defining action appears in the pages of TS 1 that seem to have been lost in the first small lacuna of MS 1, framed by pages 13a and 22b. It is here where the Two Minutes of Hate progresses and people become verbally violent towards Goldstein's image. Julia's actions spur others, which encourages Winston to join as well.¹⁴ This action is initially all the reader sees of Julia's personality. Julia does not develop into her own character until after a few meetings with Winston. Before these meetings, the reader only sees Julia through Winston's suspicious, hate-filled eyes. This image of Julia also remains constant through MS 1 and TS 1.

Many plot progressing moments concerning the relationship of Winston and Julia seem to have fallen victim to the grand lacuna of MS 1. These events, most importantly, include: Winston's attitude change towards Julia, one that moves from hatred to lust; the interplay between Winston and Julia where the flame of the relationship is ignited; the couple's first public display of affection;

and Julia and Winston's first sexual act. Also, it is during this portion of the narrative that Julia begins to aid Winston's exploration of his own past by providing chocolate and coffee during their meetings, which prompts Winston to reminisce on his childhood.

The grand lacuna of the 1947 MS 1 manuscript presumably engulfs other pivotal moments in Winston and Julia's relationship, including the kiss that they share on the bombed streets of Oceania and the sharing of the old memories that Winston has of his past wife, Katherine. However, most importantly, deep within the missing portion of the narrative, a synoptic collation of MS 1 and TS 1 reveals that the decision Winston and Julia make to meet at Mr. Charrington's apartment is the last major romantic episode obscured by the grand lacuna. This scene is perhaps the climax of Winston and Julia's relationship; no longer is the affair one that is based on rebellion. The interplay shifts and the relationship begins to center on an unfulfilled yearning for the past; a past where love was not illegal and two lovers could coexist as husband and wife.

Useful comparisons begin just past the middle of the novel, where the MS 1 text resumes again. In both the 1947 MS 1 manuscript and the 1948 TS 1 typescript, Julia is always prepared with real coffee, sugar (not saccharine tablets), fresh bread, jam, and milk for Winston and her rendezvous at Charrington's apartment. All of these items were purchased from the black market because of their forbidden nature. "Real sugar. Not saccharine, sugar. And here's a loaf of bread – proper white bread, not our bloody stuff – and a little pot of jam. And here's a tin of milk...and real coffee" (First Edition 141). These

seemingly mundane items remind Winston of the past, a past full of freedom and devoid of a physical hunger. Without this passage, Winston's desire to rebel would be weakened. The fond recollections, prompted by the food, act as fuel for Winston's rebellion. The black market food provides him with sensory memories of the past, a past that was more favorable than the present.

At this point, Winston begins to fulfill his yearning for the past, and Julia attempts to fulfill her own yearning for a marriage – a proper relationship where she is responsible for the happiness of another. A portion of Julia's character fully develops in this short passage. Devoid of this description, Winston and Julia's relationship would not flower and progress. Julia's use of makeup highlights her desire to be seen in a more womanly, traditional role. It is only when she is alone with Winston that this femininity is fulfilled. "Her lips were deeply reddened, her cheeks rouged, her nose powdered; there was even a touch of something under the eyes to make them brighter...With just a few dabs of color in the right places she had become not only very much prettier, but, above all, far more feminine" (First Edition 143). This longing for femininity closely pairs with her fervor for sexual intimacy.

These passages emphasize the risky behavior of both Winston and Julia. As the narrative progresses in both MS 1 and TS 1, Winston and Julia begin meeting more frequently and become solely concerned with their desires and less concerned with their safety and secrecy. The progression in sequence clearly illustrates that Winston and Julia are becoming blind to the imminent danger. They become oblivious to the dangerous choices that they are making.

The affection that they share out in public, including holding hands and exchanging a small kiss, as well as the acts that they presumably do in 'private' all provide ample opportunities for the Thought Police to arrest both of them and charge them with numerous crimes. As previously mentioned, the sequences that fall victim to the grand lacuna, involving the emerging relationship between Winston and Julia, are clearly vital to the progression of the plot. Without these occurrences, Julia and Winston would not have committed the 'perfect crime', which eventually leads to the ending of the narrative, where Julia and Winston are tortured in the Ministry of Love. These missing incidents merely add to the importance of the text in the lacuna, again suggesting that Orwell perfected this portion of the text and advanced toward (or into) the 1948 typescript.

But it is useful to return to the closing edge of the grand lacuna in order to begin an analysis of tangible variation. The text that frames the end of the grand lacuna resumes mid-narrative. Immediately, a variance between this framing text in MS 1 and TS 1 is noted. In the 1948 TS 1 typescript, Julia comments, "Let's make some more coffee. Damn! The stove's gone out and the water's cold...there's no oil in it" (219). However, MS 1 emphasizes Julia and Winston's relationship slightly more, noting the patriarchal nature of it.

"Stay where you are, dearest," she said. "I want to bring you your coffee in bed. The wife bringing the husband his breakfast in bed! I really feel as if I was your wife in here. I wonder if we'll ever fix it so that we can have a whole night together. What a joy to have bread & real butter, & no bloody telescreen going & no fuss about hurrying off to work! I

suppose it'll never happen!" (*Extant Manuscript* 146)

This variance in dialogue is the first instance where Julia and Winston's relationship shows true difference in Orwell's preliminary draft, MS 1, and the published narrative. In the preliminary draft, it is clear that Orwell wished Julia and Winston to have a wife and husband-like relationship, one that was not solely dependent on rebellion and opposition to the Party. The 1947 MS 1 manuscript initially portrays the relationship between Winston and Julia in a more matrimonial manner that is later omitted in TS 1. Further characteristics of this intimate relationship are also deleted from the text of MS 1 and do not appear in TS 1. As a result, the 1948 typescript portrays Winston and Julia's relationship in a more symbiotic manner, where Winston solely depends on Julia to provide him with the motivation and energy needed for revolt against the Party.

The change from MS 1 to TS 1 in the temperature of the relationship is not immediately evident; however, there are many other changes within the relationship of Winston and Julia that are instantly detectable. In MS 1, Winston clearly understands that there is a distinct difference between his purpose for rebellion and Julia's purpose for rebellion. It is also in the 1947 MS 1 manuscript that Winston begins to be displeased by Julia because of her ambivalence and ignorance towards the revolt. "Winston soon realised that Julia's idea of rebellion against the Party was quite different from his own" (*Extant Manuscript* 97). This sentence, along with another passage that highlights Julia's distrust for O'Brien and other Party members, in general, is not present in the 1948

typescript of the narrative. Replacing this is a passage where Julia notes the trustworthiness of O'Brien:

1947 Manuscript (page 97)	1948 Typescript (page 153)
Curiously enough it did not seem to her [Julia] unlikely that O'Brien was a possible ally. Lots of these Inner Party members, she said, were bloody hypocrites if you could get at the truth. But the idea of collaborating even with a heretical Inner Party member repelled her. They were all swine, she said, whatever their opinions might be.	She [Julia] was used to judging people by their faces, and it seemed natural to her that Winston should believe O'Brien to be trustworthy on the strength of a single flash of the eyes.

This alteration is cause for plentiful speculation; from a feminist literary criticism perspective, this revision discredits Julia, the primary female character. In TS 1, her speculation is incorrect and is partially to blame for Winston and Julia's arrest and jailing. Alternatively, examining the revision from the perspective of a textual scholar, this change from MS 1 to TS 1 could presumably trace the character development that Orwell wrestled with as the narrative progressed. In the same way, textual analysis reveals how Orwell also revised Winston's reaction to O'Brien. In MS 1, Winston is overwhelmed with a sense of insecurity and shyness around O'Brien. TS 1 shows a sharp contrast to the original text of the narrative, noting that Winston only feels disbelief when initially speaking to O'Brien.

Although these changes may seem to lack immediate purpose, the change in Winston's attitude does affect the overall plot of the narrative.

Foreshadowing is more apparent in MS 1 because of Winston's instantaneous fear; his intuition is speaking to him directly and Orwell is inadvertently allowing the reader to understand that O'Brien is someone to be feared, not a partner in the revolution. By eliminating this emotional response in Winston, Orwell is obscuring the role that O'Brien plays in Winston's demise. Orwell removes a significant element of forewarning and permits the climax of the narrative to evolve on its own.

There are many other emendations that Orwell imposes on MS 1. Specifically, the meeting that occurs between Winston, O'Brien, and Julia undergoes many revisions. In MS 1, Winston and Julia first meet at Charrington's apartment before leaving together for O'Brien's flat. MS 1 details this meeting in such a way as to highlight the important fact that Julia never intended to go to the meeting but instead changed her mind and joined Winston.

Julia lay thinking for a moment with her hands under her head. Then, with her usual impetuosity, she sprang out of bed & began hurriedly putting her clothes on. In the middle of lacing her shoes she came across the room & clasped Winston almost violently in her arms. 'I'm coming with you,' she said. 'It's bloody silly, but I want to.'
(*Extant Manuscript 133*)

The 1948 TS 1 typescript does not include this interaction, and instead closes with, "They [Winston and Julia] had done it, they had done it at last!" (168).

The text that is present in MS 1, concerning the decision to leave for O'Brien's flat, shows a deeper relationship and connection between Winston and Julia. It is in this passage that Orwell allows the intimate relationship to flourish. Winston and Julia are together, making difficult decisions together, and acting on

those decisions together much like a husband and wife. Orwell's first draft of this scene allows the reader to draw a much closer connection between Winston and Julia. However, the revision that follows in TS 1 signals to the reader that the relationship between Winston and Julia is one that is established out of convenience and common interest in contrast to one that is formed out of love.

Through the 1948 TS 1 typescript of the narrative, Orwell manipulates Winston and Julia's relationship in a manner where love is not the center of the bond, but rather the revisions suggest that convenience, rebellion, and practicality take the place of love. This change in Winston and Julia's relationship does not end at the meeting of O'Brien; it also continues after the meeting, when Julia and Winston leave O'Brien's flat. In MS 1, Julia waits for Winston on the street:

The next moment Julia's arms were clinging tightly round him. 'You see I've broken my first order,' she whispered with her lips close against his ear. 'But I couldn't help it. We hadn't fixed up about tomorrow. Listen.' In the usual manner, she gave him instructions about their next meeting. 'And now, good-night, my love, good-night!' She kissed his cheek almost violently a number of times, then slipped into the shadow of the wall & promptly disappeared. Her lips had been cold, & in the darkness it had seemed to him that her face was pale. He had a curious feeling that although the purpose for which she had waited was to arrange another meeting, the embrace she had given him was intended as some kind of good-bye. (*Extant Manuscript* 175)

TS 1 omits any type of meeting. Without this passage, Julia's love for Winston is not immediately apparent. The 1948 TS 1 typescript of the narrative does not reveal any clear evidence of love or concern. Instead, Julia does not wait for

Winston nor does Winston consider the safety of Julia. The 1948 TS 1 typescript of the narrative illustrates the relationship between Winston and Julia in a very sexual, utilitarian manner, not one that involves love, care, and general concern for the other partner.

The final four incidents concerning Winston and Julia's relationship are not present in MS 1.¹⁵ They seem to have been lost with the two small lacunae that are framed by pages 184-208 and 290 to the end of the narrative. In the first event, Winston begins to read Goldstein's manual of revolt and becomes overjoyed by the act of reading this forbidden book. However, Julia is not as impressed. "Oh, you've got it [the manual]? Good,' she said without much interest, and almost immediately knelt down beside the oilstove to make the coffee" (201). The obvious act of ambivalence highlights the sharp contrast that exists between Julia and Winston. The second missing MS 1 sequence further emphasizes this contrast in its TS 1 form. Winston begins reading Goldstein's book to Julia, and Julia, still disinterested, falls asleep. "Julia, are you awake?' No answer. She was asleep" (218). The third, and presumably the most important, missing MS 1 incident occurs when Julia and Winston are caught by the Thought Police, as a result of the hidden telescreen that was concealed behind the picture of the Church of St. Clements. Julia is violently removed from Charrington's apartment and Winston is left to await his punishment in the Ministry of Love.

The final scene of the narrative concerning the relationship of Winston and Julia is also lost in the closing lacuna of MS 1. In TS 1, Winston relives seeing

Julia at the Chestnut Café after they have both betrayed each other. Julia mutters her final words to Winston. “‘At the time when it happens,’ she had said, ‘you do mean it [the act of betrayal].’ He had meant it. He had not merely said it, he had wished it” (296). By ending the narrative with the final image of Julia, Orwell skillfully allows Winston to retain some hope and concern for his female counterpart. However, Orwell quickly extinguishes that hope, swiftly ending Winston’s life in the Ministry of Love.

All of these TS 1 passages change the intensity of Winston and Julia’s relationship, changing it from a love-centered bond to a lust-centered relationship. We already know, from chapter three’s discussion of revision layers and pagination sequences, that these stage four lacunae almost certainly existed at one time. Given the patterns of revision I have tracked through existing MS 1 passages, it is also probable that the final pages discarded (or pulled forward) from MS 1 also conveyed a bond of love that is largely lacking throughout the TS 1 text.

The relationship between Winston and Julia, the two main characters of the novel, changed and evolved drastically from the 1947 manuscript to the 1948 typescript. In spite of MS 1’s multiple lacunae, significant changes in the way Orwell presents this dynamic can be clearly collated. The significance of these revisions from MS 1 to TS 1 has an overall impact on the entirety of the narrative. As so eloquently put by Booker, in the *Theory and Research Guide of Dystopian Literature*, “1984 [is written in such a manner] in which the past is divorced from the present and all hope of change in the future is effectively

squelched" (24). Without these revisions, which revolve around Winston and Julia's relationship, *Nineteen Eighty-Four* might not have become a classic dystopian novel.

Orwell's revisions concerning Winston and Julia's relationship develop *Nineteen Eighty-Four* into a fully-realized dystopia. The revisions lead to a harsher, bleaker setting. Love is not present once the revisions are made in TS 1 and the characters are more selfish, only showing self-concern and total disregard for others. A true cautionary tale emerges as the text is fine-tuned and revised throughout the stages of composition. Furthermore, as the characters are developed into more self-centered beings, so too does Oceania mature into a truly dehumanized state. The citizens of the nation begin to lose their human-like characteristics, such as emotional attachment to each other, and fulfill yet another essential quality of a dystopia.

Concerning the refinement of the dystopian theme, Orwell continues to perfect the text in a manner that allows Big Brother to completely and totally control Winston and Julia. Regardless of their desire for a rebellion, Big Brother's control is still ever-present, emphasizing the tyranny of the Party. Furthermore, Orwell refines Winston and Julia in such a manner as to emphasize their lack of control in life. The 1948 TS 1 typescript fully emphasizes this 'control' in many instances such as: Winston and Julia choosing to sneak off in the woods to have a sexual rendezvous; the couple utilizing Charrington's apartment as a meeting place; and Julia and Winston's use of unattainable black market items such as the sugar, bread, and coffee. However, the control is

quickly ripped from Winston and Julia, allowing the reader to understand that Big Brother was in control the entire time, most evidently by the telescreen which was concealed, but always present.

Finally, Orwell satisfies the final component of dystopian literature with the concluding portion of the novel. As the plot sequence fully develops, Winston and Julia want to obey and follow the teachings and ideals of Big Brother. Winston truly attempts to conform to the uniform ways of the Party and begins to believe that those who dissent are bad. This simple thought process is one of the last remaining notions that fill Winston's head before he dies. The conflict that was originally presented in the narrative, Winston's desire for rebellion, is unresolved. Winston does not break free of the reins of Big Brother nor is he able to leave advice, or messages, for future generations. Instead, he regains tranquility after O'Brien re-instills in him the ideals of the Party. This final revised portion of the narrative allows Orwell to fully develop the most infamous characteristics of dystopian literature.

Nineteen Eighty-Four was Orwell's last, great novel solely written and edited by Orwell himself. The narrative has been printed, reprinted, reset, and reissued several times since Orwell's death. This great novel is still in demand and continues to be read around the world. However, the creative evolution of *Nineteen Eighty-Four* is only beginning to surface. The manuscript record is incomplete and hard to access; much of what we know of the text is patched together with letters, notes, or publishing documents.

In spite of its fragmentary nature, the manuscript of *Nineteen Eighty-Four* reveals much about the writing and revision process of George Orwell. Although many critics and scholars have written various critical studies of this epic piece of literature, deeper textual analysis can only be guesswork unless it is based on the pre-submission manuscript of the novel. The 1947 MS 1 manuscript serves as a vital tool that should be consulted often and regularly. It is a necessary piece of reference for any literary analysis of *Nineteen Eighty-Four*. As seen throughout the course of this intense examination of *Nineteen Eighty-Four's* pre-publication forms, the mysteries of Orwell's creative process become clearer and more concrete when based on a study of the first, preliminary draft of Orwell's narrative.

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- ¹ This is according to Professor Bernard Crick as found in his biography of George Orwell, *George Orwell: A Life*, Appendix A, page 582.
- ² Orwell's letter to Warburg is as follows: "I am not pleased with the book but I am not absolutely dissatisfied. I first thought of it in 1943. I think it is a good idea, but the execution could have been better if I had not written it under the influence of T.B. I haven't definitely fixed on the title but I am hesitating between 'Nineteen Eighty-Four' and 'The Last Man in Europe'.
- ³ Orwell wrote to Symons stating, "I shall finish my book, D.V., in a week or ten days."
- ⁴ The extents of the proof corrections are unknown.
- ⁵ Sonia writes Siegel much later in the summer of 1974, assuring Siegel that she is content knowing that the remaining portions of the manuscript are being safely kept in his possession; she mentions nothing about stumbling on the remaining pages.
- ⁶ The other missing paginations are as follows, pages 14-22 and pages 208-230. The events correspond with the manuscript and the first edition from pages 14-22. Therefore, one can assume that Orwell himself purposefully eliminated these pages. Furthermore, Davison includes in the manuscript an earlier version of pages 25-38 that were clearly emended by George Orwell. Speculations state that he might have been pondering the idea of placing Goldstein's testament much earlier in the novel than what was finally written.
- ⁷ Sonia wrote this in her letter to John (referred by her as Jake) Carter when Carter questioned the missing pages of the manuscript.
- ⁸ See full synoptic collation in Appendix A.
- ⁹ See the collation of the manuscript page fifty-seven and the typescript page fifty-two in Appendix B.
- ¹⁰ Eric Blair, to Mr. Moore. 13 September 1935, Lilly Special Collections, Indiana University.
- ¹¹ There is much speculation on whether or not the manuscript was with Orwell at this time; however, one can assume that even if the manuscript were available, hospital personnel would not allow his writing to ensue. This assumption is based on the fact that Orwell's arm and hand were casted to not only relieve pressure from his lung but to also force him to rest.
- ¹² See Appendix A for a full synoptic collation of events in this pagination series.
- ¹³ For full analysis of revisions of this specific passage, see Appendix B.
- ¹⁴ This lacuna also presumably includes an episode where Winston again writes in his journal, denouncing Big Brother. See Appendix A for the full synoptic collation and the events that are presumably missing in this specific lacuna of MS 1.

Appendix A

Staged Synoptic Collation of *Nineteen Eighty-Four*

This synoptic collation is a page-by-page outline of events as they occur in the 1947 Manuscript, MS 1, and the 1948 Typescript, TS 1 (TS 1 is illustrated in stage five of Orwell's writing process). The collation is broken down further into Orwell's four stages of writing, ending with the narrative as it appears in its final, printed form. The synoptic collation provides a means to visually see Orwell's revision choices and the manner that plot incidences were moved and rearranged during the writing process.

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
		1	Winston walks up the stairs and the guard informs him that there is no electricity in the building					3	Introduced to a picture of big brother (45, heavy black mustache, handsome features)
		2	Description given of a poster of Big Brother (enormous face with following eyes)					3	Winston walks up stairs – no electricity
						3	Introduction of the telescreen	4	Introduced to telescreen
								4	Police Patrol hover outside of Winston's window.
						4	Winston works at the Ministry of Truth	5	Winston works at the Ministry of Truth
						4	Winston sees the three slogans of the party	5	Winston sees the three slogans of the party

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						4	Visualization of all four parties' buildings in Oceania	6	Introduced to all of the Ministries: Truth, Love, Peace, and Plenty
						4v	Clear description of all four buildings for the party of Truth, Love, Peace, and Plenty		
						4v	Endnote concerning the official language of Oceania - Newspeak		
						5	Description of Ministry of Love	6	Description of Ministry of Love
						5	Winston serves himself some Victory Gin	6	Winston serves himself some Victory Gin
						6	Winston begins to smoke a part of a cigarette	7	Winston begins to smoke a part of a cigarette
						6	Winston gets ready to write in his journal by gathering a pen and the journal		
		7 ¹	Telescreen is in an abnormal spot in Winston's apartment					7	Telescreen is in an abnormal spot in Winston's apartment

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
		7v	Winston relives the story of buying the journal					7	Winston reminisces about buying journal
						8	The rule concerning party members not going in to ordinary shops (called the 'free market') is addressed	8	The rule concerning party members not going in to ordinary shops (called the 'free market') is addressed
						8	Winston begins to write in his journal (dates the entry)	8	Winston begins to write in his journal (dates the entry)
				9	Winston gets writer's block and cannot think of anything to write about			8	Winston gets writer's block and cannot think of anything to write about
				9	Winston writes about the war film he witnessed the prior night.			9	Winston writes about the war film he witnessed the prior night.
		10	A prole woman gets upset about the war film and the content					10	A prole woman gets upset about the war film and the content
		11	Winston stops writing because his hand cramps						

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
		11a	Winston's office prepares for the Two Minutes of Hate						
		12	Winston recalls his work day where Julia is first seen (not yet named) during the Two Minutes of Hate						
		13v	Julia glances at Winston in the hall and Winston thinks she is part of the Thought Police					11	Winston recalls his work day where Julia is first seen (not yet named) during the Two Minutes of Hate
		13a	Winston sees O'Brien for the first time during preparation for the Two Minutes of Hate					11	Julia glances at Winston in the hall and Winston thinks she is part of the Thought Police
		13a	O'Brien is described in a Big Brother – like manner						
								12	O'Brien is introduced to the reader.
								13	Emmanuel Goldstein is shown as the 'enemy of the people' during Two Minutes of Hate

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
								15	Julia throws a dictionary at the image of Emmanuel Goldstein
								17	Image of BB is shown after Goldstein and woman refers to image as 'savior'
								18	Winston feels 'connected' to O'Brien when a glance between the two are exchanged
								19	Winston writes 'Down with BB' in his journal
								20	Winston realizes that he committed a Thought Crime
								21	Winston hears a knock at the door but doesn't shut the journal for fear of smudging the ink
						22b			

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
					22c		Mrs. Parsons interrupts Winston for a repair job that needs to be done on the kitchen sink	21	Mrs. Parsons interrupts Winston for a repair job that needs to be done on the kitchen sink
					23		Mr. Parsons is described and a fellow worker of Winston		
					24		Winston meets the Parsons' horrible children	22	Winston meets the Parsons' horrible children
					24a		The Parsons' children are upset because they did not go to the hanging	24	The Parsons' children are upset because they did not go to the hanging
					27v		Winston recalls his experience with O'Brien and remembers a dream that he had concerning O'Brien and darkness	26	Winston recalls his experience with O'Brien and remembers a dream that he had with concerning O'Brien and darkness
					27a		News of the chocolate ration decreasing is announced over the telescreen preceded by news of a war	27	News of the chocolate ration decreasing is announced over the telescreen preceded by news of a war

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							victory		victory
							GRAND LACUNA	29	Winston writes in his journal again concerning thoughtcrimes
							GRAND LACUNA	29	Winston puts the journal away with a piece of dust on top to denote movement of the journal
							GRAND LACUNA	30	Winston dreams of his mother and sister
							GRAND LACUNA	32	Julia 'the girl' also appears in Winston's dream
							GRAND LACUNA	32	Winston is rudely awoken by the dream from the telescreen
							GRAND LACUNA	33	Winston exercises at the demand of the telescreen
							GRAND LACUNA	39	At work, Winston receives his orders for the day

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	40	Winston disposes articles in the memory hole.
							GRAND LACUNA	42	Tillotson is introduced and eerily looks at Winston
							GRAND LACUNA	44	Winston realizes that his greatest pleasure in life is his work
							GRAND LACUNA	46	Winston begins rewriting history concerning a nonexistent person - Comrade Ogilvy
							GRAND LACUNA	47	Winston creates Comrade Ogilvy as the ideal citizen of Oceania in place of Withers
							GRAND LACUNA	49	Winston has lunch with Syme in the cafeteria
							GRAND LACUNA	49	Winston lies about hoarding razor blades
							GRAND LACUNA	50	Winston and Syme speak about the prisoners being hung

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
		57	Syme introduces Newspeak					51	Syme introduces Newspeak
							GRAND LACUNA	55	Winston realizes the Syme knows too much and he will soon be vaporized
							GRAND LACUNA	57	Parsons sits down to eat lunch with Winston as well
							GRAND LACUNA	57	Winston learns about the extraneous preparation for Hate Week
							GRAND LACUNA	58	Parsons tells of his children and other children who have turned in adults to be vaporized
							GRAND LACUNA	58	The telescreen announces that everything has gone up – food, clothes, houses, etc.
							GRAND LACUNA	63	Winston notices Julia again at a separate table and wonders if she is spying on him

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	63	Winston begins writing in the diary about a dream he had concerning Party Women who painted their faces with makeup
							GRAND LACUNA	64	Winston journals about the party's desire to remove all pleasure from the sexual act
							GRAND LACUNA	65	Winston recalls his wife, Katherine, and how she saw sex as her duty to the party
							GRAND LACUNA	67	Winston goes on daydreaming and writing down his sexual fantasy only to discover that the woman he dreamt about was ugly
							GRAND LACUNA	69	Winston realizes that the proles are the only people who can overthrow BB

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	70	Recollection of prole women creating an overturned because of the limited number of cooking pots
							GRAND LACUNA	71	Winston speaks of means of controlling the proles with extraneous, worldly concerns
							GRAND LACUNA	74	Winston realizes that everything written and spoken about was a lie.
							GRAND LACUNA	75	The story on how the party, BB, got started
							GRAND LACUNA	75	Jones, Aaronson, and Rutherford story in the Chestnut Tree Café – Winston held proof of the lies in his hands
							GRAND LACUNA	78	Winston discovers the photograph that would prove the lies of Big Brother, but decides to throw it down the memory

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
									hole
							GRAND LACUNA	79	Winston questions why the party keeps control over the citizen
							GRAND LACUNA	81	Winston concludes that he is writing the journal to O'Brien
							GRAND LACUNA	81	Winston walks the streets and smells real coffee for the first time
							GRAND LACUNA	82	Winston misses the evening at the Community Center
							GRAND LACUNA	82	Winston gets lost in the slum of the proles
							GRAND LACUNA	83	The proles run from Winston assuming that he is harmful
							GRAND LACUNA	83	A rocket bomb hits the slum where he is currently walking

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	84	Winston kicks a bloody hand stump into the gutter
							GRAND LACUNA	85	Proles fight over the numbers in the lottery
							GRAND LACUNA	87	Winston spots an old man who he assumes might remember the past before the party
							GRAND LACUNA	89	Winston follows him into a bar and begins to ask him questions about the past
							GRAND LACUNA	90	The old man only reminisces details and doesn't give Winston the answers he wants
							GRAND LACUNA	93	Winston continues to walk after talking to the old man and discovers that he is in the neighborhood where he bought the journal
							GRAND LACUNA	94	Mr. Charrington is introduced

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	95	Winston buys the glass paper weight and sticks it in his pocket
							GRAND LACUNA	96	Charrington shows Winston the vacant apartment upstairs
							GRAND LACUNA	97	Winston sees the picture of St. Clements Dane Church
							GRAND LACUNA	98	Winston learns of the little song that children used to sing about church
							GRAND LACUNA	99	Winston plans to come back to Charrington's shop
							GRAND LACUNA	100	Winston sees Julia in the street while in the slum – Winston assumes that Julia is spying on him still
							GRAND LACUNA	103	Winston goes back home and must write in the diary – he writes the slogans of the party

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	107	Winston notices that Julia has a broken arm/hand
							GRAND LACUNA	107	Julia trips and Winston helps her up
							GRAND LACUNA	108	Julia slips Winston a note
							GRAND LACUNA	109	Winston goes back to his cubicle and waits five minutes to open the note that says, "I love you"
							GRAND LACUNA	111	Winston realizes the difficulty of arranging a meeting with Julia
							GRAND LACUNA	112	Winston does not see Julia for a week
							GRAND LACUNA	113	Julia comes back to work with a cast on her wrist
							GRAND LACUNA	114	Winston trips a man in the canteen so that he can sit alone with Julia

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	115	Julia and Winston arrange to meet at Victoria Square that night
							GRAND LACUNA	116	Winston and Julia meet at Victoria Square while in a crowd of people
							GRAND LACUNA	117	Winston and Julia plan to meet again
							GRAND LACUNA	118	Winston and Julia watch the Mongol prisoners that are being taken to execution
							GRAND LACUNA	118	Julia holds Winston's hand
							GRAND LACUNA	119	Winston journeys towards the secret meeting spot in the woods
							GRAND LACUNA	120	Winston meets Julia there
							GRAND LACUNA	121	Julia and Winston kiss for the first time
							GRAND LACUNA	123	Julia gives Winston black-market chocolate

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	123	Winston learns of Julia's rebellion against the party
							GRAND LACUNA	127	Winston and Julia have sex
							GRAND LACUNA	128	Winston and Julia devise another meeting place
							GRAND LACUNA	129	Winston and Julia meet in a crowded street again
							GRAND LACUNA	130	A rocket bomb is dropped in the street
							GRAND LACUNA	130	Julia and Winston are knocked down
							GRAND LACUNA	130	Winston sees Julia's face and she appears to be dead
							GRAND LACUNA	130	Winston kisses Julia in the crowded, bombed street
							GRAND LACUNA	130	Winston begins to join leagues in order to conceal his rebellion (at request of Julia)
							GRAND LACUNA	130	Winston assembles banners for Hate Week

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	131	Julia and Winston meet in the church tower
							GRAND LACUNA	131	Winston learns of Julia's job
							GRAND LACUNA	132	Julia talks about her previous job in the muck house
							GRAND LACUNA	132	Reader is informed of the uses of pornography for the proles
							GRAND LACUNA	133	Winston tells Julia about his wife
							GRAND LACUNA	135	Winston recalls when Katherine and he got lost on a hike - Katherine didn't enjoy it because she was violating trust of BB
							GRAND LACUNA	136	Winston did not push Katherine over the edge of the cliff
							GRAND LACUNA	137	Winston and Julia plan for another meeting

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							GRAND LACUNA	138	Winston goes to Mr. Charrington's apartment
							GRAND LACUNA	139	Winston considers, again, meeting here with Julia
							GRAND LACUNA	140	Julia and Winston meet in the street where Julia tells him that they could not meet this week because of her period
							GRAND LACUNA	140	Winston wishes him and Julia were married
							GRAND LACUNA	141	Julia and Winston agree to meet at Mr. Charrington's apartment
							GRAND LACUNA	141	Julia and Winston meet at Charrington's apartment
							GRAND LACUNA	141	Julia brings real coffee, real sugar, a loaf of bread, pot of jam, and a tin of milk from the black

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
									market
							GRAND LACUNA	142	Julia also brings makeup and perfume, and puts them on for Winston
							GRAND LACUNA	145	Winston and Julia fall asleep
				145			Julia sees a rat in the apartment and the reader soon understands his deep fear of rats	145	Julia sees a rat in the apartment and the reader soon understands his deep fear of rats
				146			Julia brings Winston coffee in bed and acts as though they are married		
				146			Julia sees the picture of the church on the wall and Winston tells her what church it is by a small rhyme	147	Julia sees the picture of the church on the wall and Winston tells her what church it is by a small rhyme
				146			Julia recites most of the children's rhyme with one line missing	147	Julia recites most of the children's rhyme with one line missing

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
								147	Julia retells her grandfather being vaporized
						148	Syme vanishes	148	Syme vanishes
								149	Posters for Hate Week are hung around the Oceania
								150	Rocket bombs kill more citizen
						148	Julia and Winston meet at Charrington's apartment more often	151	Julia and Winston meet at Charrington's apartment more often
						148v	Rocket bombs are more frequent and explosions are going off in the distant	149	Rocket bombs are more frequent and explosions are going off in the distant
						149	Winston's health and mood improves	151	Winston's health and mood improves
						149	Winston stops drinking gin	151	Winston stops drinking gin
								152	Charrington remembers more children's rhymes and recites them to Winston

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						150	Winston and Mr. Charrington meet to discuss old memories, specifically children's rhymes		
						151	Winston and Julia daydream about how they could continue to be together		
						152	Julia is hostile towards O'Brien and dislikes all those who are part of the Inner Party		
						152	Winston realizes that he and Julia have two distinct types of rebellions that they wish to engage		
								153	Julia tells Winston that O'Brien is believable because of his eyes

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						153	Julia tells Winston about her view on the government of Oceania actually dropping the bombs and the war that does not exist	154	Julia tells Winston about her view on the government of Oceania actually dropping the bombs and the war that does not exist
						154	Winston becomes disgusted because of her ambivalence towards the party		
						154	Winston tells Julia about having the article concerning Jones, Aaronson, and Rutherford in hand proving the lies that Big Brother tells and rewrites	155	Winston tells Julia about having the article concerning Jones, Aaronson, and Rutherford in hand proving the lies that Big Brother tells and rewrites
						156	Winston meets O'Brien in the hall, but expects to do so		
								158	Winston discovers O'Brien walking behind him at the exact spot that Julia gave Winston the note

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						157	O'Brien implies that he has spoken to Syme and that Syme still exists	158	O'Brien implies that he has spoken to Syme and that Syme still exists
						157	Winston plans to meet O'Brien at his flat	159	Winston plans to meet O'Brien at his flat
						157v	Rewrite of Winston planning to meet at O'Brien's flat		
						158	Julia and Winston meet on a busy street to figure out with to do with O'Brien's invitation to belong to a disciplined conspiracy		
						159	Winston and Julia meet in Charrington's apartment to discuss O'Brien's offer again		
						160	Winston dreams about his mother's death again	161	Winston dreams about his mother's death again
						160	Winston relives his mother's disappearance	162	Winston relives his mother's disappearance

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						160v	Rewrite of Winston's mother disappearing		
						161	Winston reminisces his father's disappearance	162	Winston reminisces his father's disappearance
						162	Winston remembers stealing his sister's chocolate ration as a small child	163	Winston remembers stealing his sister's chocolate ration as a small child
						165	Winston decides to go to O'Brien's flat to get the 'dictionary'		
						165	Winston and Julia leave Charrington's apartment, but leave for O'Brien's flat seperately		
								168	Winston and Julia meet at O'Brien's apartment
						169	O'Brien turns off the telescreen	170	O'Brien turns off the telescreen
						170	Winston admits to O'Brien that they want to join INGSOC and rebel against the party	171	Winston admits to O'Brien that they want to join INGSOC and rebel against the party

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						170	Martin is introduced as O'Brien's servant who too rebels against the party	171	Martin is introduced as O'Brien's servant who too rebels against the party
						170	Winston, Julia, and O'Brien drink wine to the Brotherhood	172	Winston, Julia, and O'Brien drink wine to the Brotherhood
						170v	Rewrite of Winston, Julia, and O'Brien drinking wine to the Brotherhood		
						171	Winston and Julia are introduced to the brotherhood	172	Winston and Julia are introduced to the brotherhood
						171	Winston and Julia tell O'Brien what they agree to in the brotherhood	173	Winston and Julia tell O'Brien what they agree to in the brotherhood
						171v	Rewrite of Winston and Julia telling O'Brien what they agree to in the brotherhood		
						176	After Julia leaves Winston tells O'Brien about Charrington's apartment	177	After Julia leaves Winston tells O'Brien about Charrington's apartment

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						176	O'Brien gives Winston the plan for getting him the book of the brotherhood	178	O'Brien gives Winston the plan for getting him the book of the brotherhood
						176v	Rewrite of the apartment and the plan for getting Winston the book		
						177	O'Brien finishes the St. Clement's children rhyme for Winston	179	O'Brien finishes the St. Clement's children rhyme for Winston
						178	Julia waits for Winston to walk out of O'Brien's flat and meets up with him		
						180	Speeches are given during Hate Week in which one speaker confuses the other nation that Oceania is at war	182	Speeches are given during Hate Week in which one speaker confuses the other nation that Oceania is at war
						180v	Rewrite of speaker		
		239	Rewrite of speaker						
						182	The briefcase switch with the book in it happens during Hate Week	180	Winston relives the incident where he receives the briefcase and Goldstein's book

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						183	Winston works feverously rewriting the history of the war, as a result of the misspoken speaker	180	Winston works feverously rewriting the history of the war, as a result of the misspoken speaker
						184	Winston goes to Charrington's apartment to read Goldstein's book	180	Winston goes to Charrington's apartment to read Goldstein's book
						184	Chapter One of Goldstein's book ["The Genesis of Ingsoc"]	185	Chapter 1 ["Ignorance is Strength"] and Chapter 3 ["War is Peace"] of the book are presented
								186	Chapter 3 goes in to detail about the purpose of splitting up the world and the supposed need for war as well as the meaning behind the slogan "War is Peace"

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
25	[This section (pgs 25-38) appears to be a working draft of Goldstein's book] Description of what war was in days past								
26	Explanation of the Floating Fortresses								
26	The three superstates of the world are described								
27	Description of the struggle for 'No Man's Land' that occurred between the three superstates								
27	Explanation of changing frontier lines and boundaries due to the inability to travel								
27	All communication between superstates were limited to radio								
28	The war was being fought solely for economic purposes, specifically to arouse labor power								

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
28	The only precious material that was present in any superstate was slavery								
29	Each superstate's society was composed of a caste system								
30	War was necessary for these superstates because they gave people a purpose in life								
30	The affects of war on the Inner Party is explained								
30	The Inner Party experienced many luxuries that the proles did not								
31	The characteristics of Big Brother, as a leader, is described and the necessity for war is addressed								

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/Early December 1948)	Pg. #	Stage 5 (1948)
32	Explanation of the Inner Party, those who worked closely with Big Brother								
32	Two aims, or goals, of the Party are explained								
33	The development of the atomic bomb is addressed								
33	The state of each superstate after the atomic bomb is described								
34	A list of weapons used in warfare are listed								
34	Contact between superstates was prohibited unless that contact was with a slave								
35	The only warfare that was used by the superstate were bombs; people never fought in the war								

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
35	Each superstate had a similar philosophy and hierarchal structure								
36	No superstate truly wanted a victory in the war; they all wanted the war to continue								
36	2+2=5 is an example used to show that each superstate could determine the rules in life								
37	Goldstein addresses the citizens of these superstates as 'citizens of 1980'								
37	Suppression of the proles is achieved when the government only provides people with the minimum needed to survive								
37	The real purpose of war is identified								

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
38	In time of war, hatred is addressed towards the enemy not towards other Party members								
								201	Julia meets Winston at the apartment but isn't amused by the book
								202	Winston reads chapter one of the book to Julia
								218	Julia falls asleep while Winston reads the book
								222	Julia and Winston get caught by the telescope that resides behind the picture of the church
								224	Julia is violently removed from the apartment
								225	Winston realizes that Charrington is a member of the Thought Police

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
							Winston is in a cell with other criminals and political prisoners		
						230			Winston sits in a cell where four telescreens watch his every move
							Winston has a woman prisoner thrown on top of him	231	Winston has a woman prisoner thrown on top of him
								233	Winston understands that this cell is the place with no darkness
						233	Winston sees Ampleforth in jail was well	233	Winston sees Ampleforth in jail was well
						235	Ampleforth is then taken to room 101	235	Ampleforth is then taken to room 101
						235	Winston also sees Parsons who is also jailed, and was turned in by his daughter to the Thought Police	237	Winston also sees Parsons who is also jailed, and was turned in by his daughter to the Thought Police
						237	Parsons is removed from the cell	237	Parsons is removed from the cell

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						239	One of Winston's cellmates is taken to room 101 after putting up a fight	240	One of Winston's cellmates is taken to room 101 after putting up a fight
						241	O'Brien enters Winston's cell and denies that he is really O'Brien and says that he is Watson instead	242	O'Brien enters Winston's jail cell and Winston discovers that O'Brien is part of the Thought Police
						243	Winston gets interrogated and tortured	243	Winston gets interrogated and tortured
						245	Winston dreams about being taken to room 101	246	Winston dreams about being taken to room 101
						248	O'Brien tortures Winston with shock therapy in order to retrain Winston's memory	249	O'Brien tortures Winston with shock therapy in order to retrain Winston's memory
						252	O'Brien pains Winston with the shock dial concerning facts and the solution of 2+2	253	O'Brien pains Winston with the shock dial concerning facts and the solution of 2+2
						255v	Winston strangely feels love for O'Brien	255	Winston strangely feels love for O'Brien

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						260	Winston gets shocked in the head and begins to relearn ideas the Big Brother way	260	Winston gets shocked on the head and begins to relearn ideas the Big Brother way
						262	Winston gets a chance to ask O'Brien questions	262	Winston gets a chance to ask O'Brien questions
						262v	Rewrite of Winston asking O'Brien questions		
						263	Winston learns the three steps to his integration back into society	264	Winston learns the three steps to his integration back into society
						264	Winston learns the O'Brien helped write the Brotherhood book	264	Winston learns that O'Brien helped write the Brotherhood book
						264v	Rewrite of O'Brien telling Winston that he helped write Goldstien's book		
						269	O'Brien tells Winston what the world will look like under the complete rule of Big Brother	266	O'Brien tells Winston what the world will look like under the complete rule of Big Brother

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						274	Winston sees himself as he actually is – not a man but a skeleton	273	Winston sees himself as he actually is – not a man but a skeleton
						278	Winston is still in jail but his conditions have improved under the direction of Big Brother	277	Winston is still in jail but his conditions have improved while in jail
						279v	Winston dreams positive dreams where he was once happy	278	Winston dreams positive dreams where he was once happy
						281	Winston reteaches himself the slogans of the party, realizes how shallow he once was, and accepts all of the teachings of Big Brother	280	Winston reteaches himself the slogans of the party, realizes how shallow he once was, and accepts all of the teachings of Big Brother
						284	Winston screams out in his sleep that he loves Julia	283	Winston screams out in his sleep that he loves Julia
						286	Winston admits to O'Brien that he hates Big Brother	285	Winston admits to O'Brien that he hates Big Brother
						286	Winston gets taken to room 101	285	Winston gets taken to room 101

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
						289	Winston gets tortured with rats that are placed in a facemask	286	Winston gets tortured with rats that are placed in a facemask
						290	Winston betrays Julia so that he does not have to receive the torture of the rats	289	Winston betrays Julia so that he does not have to receive the torture of the rats
						289	Winston is in the Chestnut Tree Café drinking gin		
								290	Winston sits in the Chestnut Tree Café drinking gin and playing chess
								291	Winston has changed employment and is now a sinecure
								293	Winston relives seeing Julia in a park, where they both admit that they betrayed each other
								298	Winston remembers playing a game with his mother, their last jovial moment together

Pg. #	Stage One (Summer 1946)	Pg. #	Stage Two (Summer/Early Autumn 1947)	Pg. #	Stage Three (Summer/Autumn 1948)	Pg. #	Stage 4 (Early November/ Early December 1948)	Pg. #	Stage 5 (1948)
								299	The telescreen announces that Oceania has over taken Africa
								300	Winston is back in the Ministry of Love
								300	Winston gets shot in the back of the head
								303	Appendix of Newspeak

Appendix B

Interlined Collation of *Nineteen Eighty-Four*

The following interlined collation is a comparison of the 1947 Manuscript, MS 1, the revisions, and the 1948 typescript, TS 1. It is a collation of pages one through thirteen and page fifty-seven. The primary use of this collation is to illustrate the heavy emendations that Orwell made during the second stage of writing *Nineteen Eight-Four*. Furthermore, page fifty-seven is the sole remaining page that survived the grand lacuna and the revision process is clearly noted. Orwell's revisions are interlined with manuscript text unless otherwise noted.

Title: *Nineteen Eighty-Four* Collator/Date: M. Wilzbacher 1 February 2011

Text: Manuscript [1947] P.C.L. Text: Author's Revisions P.C.L. Text: Typescript [1948]

i.1	¶ It was a cold, blowy day in early April, and a million radios were		~ bright, cold day in April,	3.1	~ bright, cold day in April,
i.1-2			~the innumerable clocks were	3.1	~ the clocks were
i.2-4	Smith pushed open the glass door of Victory Mansions, turned to the right down the passage way and pressed the button of the lift.	i.2-5	~, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quick enough to prevent a swirl of cold air & gritty dust from entering along with him.	3.2	~, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quick enough to prevent a swirl of gritty dust from entering along with him.
i.4	Nothing happened.		<i>om.</i>		
i.4-8	He had just pressed a second time when a door at the end of the passage opened, letting out a smell of boiled greens and old rag mats, and the aged prole who acted as a porter and caretaker thrust out a grey, seamed face and stood for a moment sucking his teeth and watching Winston malignantly.	i.6-11	¶ The hallway smelt permanently of boiled cabbage & old rag mats. At one end of it, a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, at least a metre across more than a metre wide – the face of a handsome features-thick black hair, a heavy mustache, & ruggedly handsome features. //		¶ The hallway smelt of boiled cabbage and old rag mats. At one end of it, a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty-five, with a heavy black mustache and ruggedly handsome features.
i.9	¶ "Lift ain't working," he announced at last		<i>om.</i>		<i>om.</i>
i.10	¶ "Why isn't it working?"		<i>om.</i>		<i>om.</i>
i.11	"No lifts ain't working. The currents is cut orf at the main.		<i>om.</i>		<i>om.</i>
i.12-	The 'oat ain't working neither. All	i.12-	//Winston made for the stairs. It was		Winston made for the stairs. It was no

Title: <i>Nineteen Eighty-Four</i>	Collator/Date: M. Wilzbacher	1 February 2011
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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
16	18	
<p>currents to be cut orf during daylight hours. Orders!" he barked in military style, and slammed the door again, leaving it uncertain whether the grievance he evidently felt was against Winston, or against the authorities who had cut off the current.</p> <p>¶ Winston remembered now. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, conscious of his thirty-nine years and of the varicose ulcer above his right ankle, rested at each landing to avoid putting himself out of breath. On every landing the same poster was gummed to the wall – a huge coloured poster, too large for indoor display. It depicted simply an enormous face, the face of a man of about forty-five, with ruggedly handsome features, thick black hair, a heavy mustache and</p> <p>an expression at once benevolent and menacing</p> <p>the caption ran.</p> <p>Inside Winston's flat a youthful, eager voice from the tele-screen was reading out a string of figures – something about pig iron production and the astonishing</p>	<p>no use trying the lift. Even at the best of times it was seldom working, & at present all electric current was cut off during daylight hours.</p> <p>It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, & Winston, who was thirty-nine & had a varicose ulcer above his right ankle went slowly, resting several times on the way. On each landing, face opposite the lift shaft, the poster with the enormous face gazed from the wall. NP.</p>	<p>use trying the lift. Even at the best of times it was seldom working, and at present all electric current was cut off during daylight hours.</p> <p>It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall.</p>
2.1	margin	
2.3		
2.4-11		3.24-31
		¶ Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an

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<p>over-fulfilment of the eleventh three-year plan under the inspired guidance of Big Brother. Winston turned a switch, and the voice sank to a murmur, though the words were still distinguishable. It was possible to dim the instrument, but not to turn it off, so that/was never completely out of the sound of it, waking or sleeping.</p>	<p>oblong metal frame, looking like a dull mirror, which formed part of the surface of the right-hand wall. Winston turned a switch, & the voice sank somewhat, through the words emitted were still distinguishable. The instrument – the telescreen it was called – could be dimmed, but it was impossible to turn it off completely, & its transmissions only stopped for six hours during the twenty-four. //</p>	<p>oblong metal plaque like a dull mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, through the words were still distinguishable. The instrument (the telescreen it was called) could be dimmed, but there was no way of shutting it off completely.</p>
<p>2.12-14 As he looked round the familiar pokey little room, with its dingy divan-cover of dyed sackcloth and its green carpet with the bald patches, a deadly lassitude came over Winston.</p>	<p>2.9-12 ¶ The room was small & dingy, with an old green carpet full of bare patches, divan bed with a sackcloth cover dyed crimson, & no armchair. There were no pictures either, except, hanging above the telescreen, a smaller quarter-size reproduction of the poster on the stairs.</p>	<p>om.</p>
<p>2.14-19 He had come home at this unusual hour with the express purpose of doing a momentous and terrible thing, something which he had dreamed of for months or years and which was to change the whole current of his life: and now that he was here he barely remembered what it was that he had come here to do.</p>	<p>2.15-18 Winston moved over to the window: a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the Party.</p>	<p>3.32-34 He moved over to the window: a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the Party.</p>
<p>2.19- He was conscious merely of a weary</p>	<p>2.18- His hair was very fair, his face naturally</p>	<p>3.34- His hair was very fair, his face naturally</p>

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22	21	4.2
feeling in his joints and of a mixture of hunger and nausea, for he had had no lunch, and no breakfast either, except a slice of bread and a cup of Victory Coffee without milk.	sanguine, & at this moment roughened of coarse soap, blunt razor blades & the cold of the winter that had just ended.//	sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.
2.22-27	2.22	4.3-4
Putting off a for a moment the effort of collecting his thoughts, he lounged across to the window - a smallish, frail figure, remarkably ill suited by the blue overalls which were the uniform of the Party, with very fair hair and a naturally san-guine face roughened by blunt razor blades and the cold of the winter that was just past.	<p>↑ Outside, even through the shut window-pane, the world looked cold.</p> <p>Down in the street the wind was whirling little eddies of wind were whirling dust & torn paper into spirals, though the sun was shining & the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-mustachio'd face gazed down from every beating & every corner. There was one on the house-front almost immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said while the dark eyes</p>	<p>↑ Outside, even through the shut window-pane, the world looked cold.</p> <p>Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no color in anything, except the posters that were plastered everywhere. The black-mustachio'd face gazed down from every commanding corner. There was one on the house front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said while the dark eyes</p>
3.1	mar-gin	4.11
looked into Winston's.	looked straight into	looked deep into
3.2	at - corner	4.13
at - corner	at - one corner	at one corner
3.2	flapped in	4.13
flapped in	flapped fitfully in	flapped fitfully in
3.3	single word INGSOC	4.14
single word INGSOC	single word word INGSOC	single word INGSOC
3.5	bluebottle, & then fled away	4.16
bluebottle, & then fled away	bluebottle, & darted away	bluebottle, and darted way
3.10	was still prattling eagerly abt	4.20
was still prattling eagerly abt	was still babbling enthusiastically abt	was still babbling away about

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<p>3.14 within the angle of</p> <p>3.16 It was impossible to tell, of course, whether you were being watched at any given moment, nor was there any way of whether how often the Thought Police plugged in on your wire.¹ Perhaps they made one daily inspection as a matter of routine, perhaps they plugged in at random as the spirit moved them, perhaps – who knew? The only safe assumption was that they were watching all the time. By day or night, asleep or awake, work or eating, in the bath or in the bed, you were there was, of course, no way of knowing impossible to tell whether you were being watched at any given moment, nor was there any way of know h/How often the Thought Police plugged in on your wire was a question that could only be guessed at.² The point was that they could both hear you & see you, as often as they cho at any moment when they chose to do so. You could never tell whether you were being watched at any given moment: you merely had to live – did live, by habit that became which – on the assumption that they were watching you all the time.</p>	<p>within the field of</p> <p><i>om.</i></p>	<p>4.25 within the field of</p> <p><i>om.</i></p>

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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
3v. 1-5 ³ Of course there was no knowing how often they (they were the Thought Police) plugged in on your wire. ⁴ The point was that at any moment – by night or by day, asleep or awake, working or eating, in the bath or in bed – they could both hear you & see you if they chose to do so.//	<i>om.</i>	<i>om.</i>
3v. 6-10 ¶ It did not occur to him to wonder whether they (they were the Thought Police) were watching him at this particular moment. One took it for granted assumed by habit that became instinct that they were always watching. If they wanted to hear you or see you, it was in their power to do so – that was the real point.	<i>om.</i>	<i>om.</i>

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<p>3v. 11-15</p> <p>Whether, at any given moment, the Thought Police had How often they (they were the Thought Police) plugged in one your wire there was of course no way of knowing. At any given moment they might be watching you, or they might not & y/ You could only assume – did assume, almost instinctively – by habit which became instinct that they were watching you all the time their eyes & ears were focused upon</p>	<p><i>om.</i></p>	<p><i>om.</i></p>
<p>3v. 16</p> <p>¶ Perhaps they were watching you, perhaps they were not.</p>	<p>3v. margin</p> <p>¶ There was, of course, no way of knowing te whether or not you were being watched at any given moment.</p> <p><i>om.</i></p>	<p>4.27-28</p> <p>There was of course no way of know ing whether you were being watched at any given moment</p> <p><i>om.</i></p>

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3v. 18-21 your wire, there was of course no way of knowing. At any given moment they might be watching you, or they might not. If they wanted to watch you, they could do so – that was the essential point. //	<i>om.</i>	<i>om</i>
3v. 22 wire, there	3v. 22 wire there	<i>om.</i>
3v. 22 If they	3v. 22 But if they	<i>om.</i>
3v. 23-24 was all that mattered the	3v. 23-24 was the	<i>om.</i>
3v. 25-26 that your every word was lis sound	3v. 25-26 that every sound	4.34 that every sound
	4. mar- gin ...scrutinized.// (back of p. 3) ...essential point.//	4.35 scru tinized
4.2 the battered landscape.	the grimy landscape.	5.4 the grimy landscape
4.2-5 This, / he reflected , reflected Winston was London, the chief city of Airstrip One, the most populous of the provinces of Oceania. Vaguely H/ he wondered vaguely whether it had always been quite	<i>om.</i>	5.5 this was Lon don, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London

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		had always been quite like this.
4.8	with cardboard, their corrugated iron, their sites where	5.11 with cardboard and their roofs with corrugated iron, their sites where
4.9	with cardboard, & their roofs with corrugated iron, their sites where	5.14 sites where
4.14	its Newspeak ¹ abbreviation	5.22 in Newspeak ^o
4. end note ¹	Newspeak was the official language of Oceania. For an account of its For an account of the principles of Newspeak; see Appendix -grammar & etymology, see Appendix.	5. end note Newspeak was the official language of Oceania. For an account of its structure and etymology, see Appendix.
4.14	was totally different	5.22 was startlingly different
4.15	concrete, rising up	5.24 con crete, soaring up
4.15-16	air. Even at this distance	5.26 air. From
4.17-18	in delicate elegant	5.27 in elegant
4.23-27	In the whole of London there were only three other buildings of similar size & appearance. If you climbed into the roof	6.1 Scattered about London there were just three other buildings of similar appearance and size. So completely did

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of Victory Mansion, it was possible to see all four of them simultaneously. They were the homes/ Between them of the four departments-between-which-the entire-administration-of-the-province-was divided-they housed the central administrative apparatus of the entire province.		they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four homes of the four Ministries between which the entire apparatus of government was divided:
4.28 Truth, concerned	Truth, which concerned	6.6 Truth, which concerned
4.29 Peace, concerned	Peace, which concerned	6.8 Peace, which concerned
4.30-31 For an account of the principles of Newspeak, see Appendix:	Newspeak was the official language of Oceania. For an account of its grammar & etymology, see Appendix .	<i>om.</i>
4v.2 One, itself one of the most	One, itself the third most	5.6 One, itself the third most
5.1 Love, was	Love, which was	6.10 Love, which maintained
5.2 Plenty, was	Plenty, which was	6.11 Plenty, which was
5.3 names, , in Newspeak:	names, in Newspeak were :	6.13 names, in Newspeak
5.7 nor, indeed, within	nor within	6.16 nor within
5.8-9 or approach	<i>om.</i>	<i>om.</i>
5.9 on official business	on an official	6.17 on official

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5.11 Even its outermost precincts were	Even the streets leading up to it were	6.20 Even the streets leading up to its outer barriers
5.12 guards with jointed truncheons, who were liable to hit out first & ask questions afterwards.	guards in black uniforms, carrying jointed truncheons.	6.21 guards in black uni forms, armed with jointed truncheons.
5.14 of quiet, purposeful optimism	of sturdy optimism	6. 24 of quiet optimism
5.15 you were	<i>om.</i>	<i>om.</i>
5.15-16 kitchen. His belly yearned for food, for h By coming home at	kitchen. was crying-out By leaving the Ministry at	6.26 kitchen. By leaving the Ministry at
5.17 had sca sacrificed	had sea sacrificed	6.27 had sacrificed
5.17-22 the canteen, , & he had no breakfast except a cup of milkless coffee. He took the bread off the bread bin, well knowing that all if contained was a single slab of bread three centimeters thick. For a moment he hesitated – but no, the bread must be saved for tomorrow's breakfast. Instead h/He	the Ministry's canteen, but there was no food in the kitchen expect a hunk of stale bread which had to be saved for tomorrow's breakfast. He	6.27 in the canteen, and he was aware that there was no food in the kitchen except a hunk of stale bread which had got to be saved for tomorrow's breakfast. He
5.23 from an upper shelf	from the shelf	6.30 from the shelf
5.25 GIN. Uncorked. It	GIN. It	6.32 GIN. It
5.27 for an effort, & swallowed the	for a shock & gulped it	6.34 for a shock, and gulped it
6.1 stuff down in two quick gulps like	down like	6.34 down like

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6.3-4 The effect taste was terri horrible, & the crudity of the spirit was such moreover, in the swallowing	The next moment his faced turned scarlet & the water ran out of his eyes. The stuff was like nitric acid, & moreover in swallowing	6.36 ¶ Instantly his face turned scarlet and the water ran out of his eyes.
6.5-7 ¶ The effects of Victory Gin were always much the same, there was the sensation of simultaneously swallowing nitric acid & of being	sensation of being ⁵	7.2 sensation of being
6.8-12 club.: then your eyes filled with with water; then there was a warm glow all over you & you felt vy much better. Winston felt in the pocket of his overalls & took out a crumpled packet of cigarettes, marked VICTORY CIGARETTES Winston took	club. Almost at once in a little while , however, the burning in his belly subsided into a dull glow, & he felt very much better. He took	7.3 club. The next moment, however, the burning in his belly died down and the world began to look more cheerful. He took a cigarette from a crumpled packet marked VICTORY CIGARETTES and incautiously held it upright
6.14-20 floor. He took out another & lighted it successfully. His last match but one. However, tonight the current would be switched on & he could get a light off the stove. Only one match left . It was impossible to make do with the ration of one box for two weeks. However, tonight the current would be switched on ##### & he could get a light off the stove. He went	floor. With the next he was more successful. Then, emboldened by the gin, he went	7.8 floor. With the next he was more successful. He went
6.21 table which stood	table that stood	7.9 table that stood

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Text: Manuscript [1947] P.C.L		Text: Author's Revisions P.C.L		Text: Typescript [1948]	
6.22	telescreen. & took out of the drawer a		telescreen. From the table drawer he took out a	7.10	telescreen. From the table drawer he took out a
6.24	marbled cardboard covers		marbled covers	7.12	marbled cover.
6.25	reason, the		reason the	7.13	reason the
6.25-26	room had been placed in		room was in	7.13	room was in
6.26-31	It was in the longer side wall, opposite the window, & to one side of it there was a shallow alcove, in which it one time had now sitting, & which it one time had probably been intended to hold bookshelves. It was more normal to place the telescreen in the end wall, where it commanded almost the whole room. Instead		om.	7.16	it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went.
6.31	being - as		being placed - as	7.14	being placed, as
7 ¹ .1	it would command		it could command	7.15	it could command
7 ¹ .2-3	window., & t To		window. To	7.16	window. To
7 ¹ .3	alcove, in		alcove in	7.17	alcove in
7 ¹ .4-5	which, at one time had probably held bookshelves		which, when the flats were built, had probably been intended to hold bookshelves	7.18	which, when the flats were built, had probably been intended to hold bookshelves.

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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
7 ¹ -5 alcove, Winston	alcove, & keeping well back, Winston	7.17 alcove in
7 ¹ -6 remain actually out of range	remain outside the range	7.20 re main
7 ¹ -11 suggested by	suggested to him by	7.24 suggested to him
7 ¹ -13 smooth, creamy paper, a little yellow	smooth, rich creamy paper, slightly yellowed	7.28 smooth creamy paper, a little yellowed
7 ¹ -15 years. Instinct told him, however	years past. He could guess,	7.30 years past. He could guess,
7 ¹ -17 a dingy little	a frowsy little	7.32 a frowsy little
7 ¹ -19 had been smitten by an overwhelming desire to own it.	had instantly been stricken with an overwhelming desire to possess it.	7.34 had been stricken immediately by an overwhelming desire to possess it.
7 ¹ .19-25 it. Party members were not supposed to buy things in ordinary shops ("dealing on the free market," it was called) but the temptation was too strong. A quick glance to right & left for the patrols, & he had gone in & bought the book for two dollars fifty. The shopkeeper, he had vaguely noticed, was an amiable old man with a long nose & spectacles. At	it. Party members were not supposed to go into ordinary shops ("dealing with the free market," it was called), but the rule was not strictly kept. Winston had glanced quickly up & down the street, to make sure that there were no patrols abt, & then had slipped inside & bought the book for two dollars fifty. The shopkeeper, he had vaguely noticed, was an amiable old man with a long nose & spectacles. At	7.35 it. Party members were supposed not to go into ordinary shops ("dealing on the free market," it was called), but the rule was not strictly kept, because there were various things such as shoelaces and razor blades which it was impossible to get hold of in any other way.
7 ¹ -25-27 time, Winston had no purpose in buying the book; he wanted it merely because it was old & beautiful. He	time he was not conscious of wanting it for any definite particular purpose. He	8.6 time he was not conscious of wanting it for any particular purpose. He

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7 ¹ .30	to start a	to open a	to open a
8.1-8 frowsy little junk-shop off the Clerkenwell Road where Winston had bought it for forty cents. As soon as he set eyes on it he had known that in just such a book he could write the diary he dreamed of – a diary that should be simply a transcript of the interminable mono logue that went on and on inside his skull, a sort of enormous letter to the future, setting forth his horror, his hatred, his loneliness, above all his incomprehension of the nightmare a time in which he lived.		This was not illegal (nothing was was no law), there were no laws, in any accurate sense of the word), but it would if detected it would certainly be punished by death, or at least by twenty years in a forced labour = camp. And even if the diary contained nothing of a politically subversive or orthodox nature, still the punishment would be exactly the same. For the mere impulse The mere fact of keeping a diary even if you wrote in it nothing that was of a politically unorthodox nature, would be enough to stamp you as an abnormal & therefore dangerous person	8.10 8.11 This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably cer tain that it would be punished by death, or atleast twenty-five years in a forced – labor camp.
8.9-18 ¶ He dipped his pen in the ink and began to write. No mark app eared on the paper: instead, next moment, a huge blob of ink flopped off the nib and ruined the front page. Winston was horribly daunted daunted. The pen was an archaic instrument, seldom used even for signatures, and he had never handled one before. Normally one either used an ink-		The Thought Police, Winston reflected for the millionth time, did not punish you for what you did, but for what you were. He Winston inserted a nib in the penholder & carefully sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, & he had procured one, with great difficulty & secrecy, merely because of a feeling that the beautiful	8.14 Winston fitted a nib into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and he had procured one, furtively and with some difficulty, simply because of a feeling that the beau iful creamy paper deserved to be written with a real nib instead of being scratched with an ink

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<p>pencil or dictated into the speakwrite, which in the present case was impossible for obvious reasons. He had managed to buy the pen and ink, after a certain amount of searching, in a small stationer's shop in the same street as the junk-shop. The proles, such of them as were literature, still used such things.</p>	<p>creamy paper deserved to be written on with a real nib instead of being scratched with an ink-pencil. real ink Actually he was not used to writing by hand. Apart from very short notes, it was normal to dictate everything into the speakwrite, which of course was impossible for his present purpose. He dipped his pen in the ink, & the hesitated just for a second. A tremor had gone through his bowels.⁶</p>	<p>pencil. Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into the speak write, which was of course impossible for his present pur pose. He dipped his pen into the ink and then faltered for just a second. A tremor had gone through his bowels.</p>
<p>¶ After a few experiments he discovered that the nib, being new, was greasy, and one had to suck it before using it. He tore out the spoiled page and started again: "April 4th, 1980 2. I am opening this diary because - "</p>	<p>Simply To mark the paper was the decisive act. This was the decisive act, this was death. Somewhat Rather clumsily he wrote: //</p>	<p>In a small clumsy let ters he wrote: <i>April 4th, 1984.</i></p>
<p>He had / # / No sooner had he written the words than his head became completely empty. He did not know, or rather he could not say, why he was opening the diary. The one fact that for the moment seemed to overshadow everything else, was that it was by no means certain that the date was 1980. It was round about that date, but it might</p>	<p>¶ When he was able to focus his thoughts again, one fact seemed to blot out everything else. This was that he did not know with any certainty that the date was 1982. It must be found abt that date, since he was fairly sure that he was thirty-nine, & he believed that he had been born in 1942 or 1943; but it was impossible nowadays to pin down any date within a year or two.</p>	<p>He sat back. A sense of complete helplessness had de scended upon him. To begin with, he did not know with any certainty that this was 1984. It must be around about that date, since he was fairly sure that his age was thirty nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two.</p>

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9.3 gazed blankly of the	gazed stupidly at the	9.11 gazing stupidly at the
9.4 seemed to	seemed not merely to	9.13 seemed not merely to
9.6 been preparing making	been making	9.16 been making
9.7 should begin the embark	should embark	<i>om.</i>
9.8-9 diary. To do so, it had seemed to him, needed nothing except	diary. It had not never occurred to him that it would need anything except	9.15 For weeks past he had been making ready for this moment, and it had never crossed his mind that anything would be needed except
9.11-12 years. Now, however, every idea that he had ever had seemed to have vanished. Moreover	years. And yet now that he had sat down to write, every idea that he had ever had seemed to have vanished. Moreover	9.21 years. At this moment, however, event the mono logue had dried up. Moreover
9.13 itching again. He	itching unbearably. He	9.23 itching unbearably. He
9.16 of his	of the skin above his	9.26 of the skin above his
9.20 shedding its	shedding first its	<i>om.</i>
9.21 letters after a few lines, and finally as his hand grew tired, even	letters and finally even	9.32 letters and finally even
9.23 April 4 th , 1982	April 4 th , 1984	9.33 April 4 th , 1984.
10.1-3 <u>Mediterranean</u> . It was full of Jews, The Party lowdown was that we gave them a safe conduct and then sent a trapped	<i>om.</i>	9.35 <i>Mediterranean. Audience</i>

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plane after the ship and sank it. <u>Audience</u> ⁸		
10.3 of an old fat Jew trying	of a huge great fat man trying	10.1 of a great huge fat man trying
10.4 <u>him</u> . You saw	<u>him</u> first you saw	10.2 <u>him</u> . first you saw
10.5 waves, then	<u>waves</u> , like a porpoise, then	10.3 water like a porpoise, then
10.6 <u>then</u> the	<u>then</u> he was full of holes & the	10.4 <u>then</u> he was full of holes and the
10.6-7 <u>he</u> suddenly sank as	<u>he</u> sank as suddenly as	10.5 <u>he</u> sank as suddenly as
10.8-10 it. There was a woman sitting up in the stern with a little boy of about two in	it. there was a middleaged woman might have been a Jewess sitting up in the bow with a little boy about two years old in	10.8 it. there was a middleaged woman might have been a Jewess sitting up in the bow with a little boy about three years old in
10. arms. He was screaming	arms. little boy screaming	10. arms. Little boy screaming
10. and trying to hide his	and hiding his	10. and hiding his
10. breasts, and she was covering as much as possible of him with her arms as though she thought she could	breasts as if he was trying to burrow right into her, & the woman putting her arms round him & comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could	10. breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself. all the time cover /ing him up as much as possible as if she thought her arms could
10. <u>him</u> . Then	<u>him</u> . then	10. <u>him</u> . then
13		16

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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
10. <u>twenty=kilo</u> 13	<i>om. dash</i>	10. 20 kilo 17
10. <u>them and skipped aside like a wasp and the boat was swallowed up in the flash. Then there</u> 14- 15	<u>them terrific flash and the boat went all to matchwood. then there</u>	10. <i>them terrific flash and the boat went all to matchwood. then there</i> 17
10. <u>going up. up. up. right</u> 16	<u>going up up up right</u>	10. <i>going up up up right</i> 19
10. <u>air. A helicopter</u> 16	<u>air a helicopter</u>	10. <i>air a heli /copter</i> 19
10. <u>up. There was</u> 17	<u>up and there was</u>	10. <i>up and there was</i> 20
10. <u>the Party boxes. but</u> 18	<u>the party boxes but</u>	10. <i>the party seats but</i> 21
10. <u>shouting "They didn't oughter</u> 19	<u>shouting they didnt oughter</u>	10. <i>shouting they didnt oughter</i> 23
10. <u>it! Not in</u> 20	<u>it not in</u>	10. <i>it not in</i> 24
10. <u>they didn't! It ain't right!" Not in</u> 20-21	<u>they didnt it aint right not in</u>	10. <i>they didnt it aint right not in</i> 24
10. <u>kids, it ain't!" until she was turned out, I don't</u> 21	<u>kids it aint until the police turned her out don't</u>	10. <i>kids it aint until the police turned her turned her out i dont</i> 25
10. <u>her. They never interfere with proles much.</u> 22- 23	<u>her nobody bothers much what the proles say typical prole reaction they never -</u>	10. <i>her nobody cares what the proles say typical prole reaction they never -</i> 26
10. <u>"Typical prole reaction- not to care about the thing itself, only about its being shown in front of children. Cf. last year when they were showing Romeo and</u> 24- 11.5	<i>om.</i>	<i>om.</i>

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<p>11.6-8</p> <p>Juliet and suddenly it was flashed on the screen that a good nigger lynching was happening somewhere in America and would be televised. One of the niggers was a pregnant woman and when they hoisted her up she gave birth to the baby. The crowd played football with it. Again an old prole woman started making a fuss because she said that till then her little grand daughter aged nine hand't known where babies came from."</p>		
<p>11.6-8</p> <p>because he was suffering from cramp but more because of the consciousness that what he was writing was rubbish and there was no sense in going on with it. What</p>	<p>because the physical act of handling a pen was unfamiliar & he was suffering from cramp. What</p>	<p>10.28</p> <p>because he was suffering from cramp.</p>
<p>11.9-15</p> <p>down these stupid trivialities? And why was it sudd enly so difficult to find words and even to perform the physical act of writing? His ugly, almost childish handwriting, straggling across the page in the lines that were always different distances apart, discouraged him horribly. All he had done was to spoil another er three pages of the diary. For the first time he grasped the mag nitude of the task he had undertaken. The</p>	<p>down this rubbish drivel? he wondered despondently. The</p>	<p>10.29</p> <p>He did not know what had made him pour out this stream of rubbish.</p>

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11. 16-22 writing down that nonsense about the newsfilm: there had come into his mind the memory of an incident, dating from this very morning, which he really did want to record. Unfortunately it was inexpressible. There was no understanding it unless you were familiar with the atmosphere of 1980. But to make know the atmosphere of 1980 to an unimaginably different future – that precisely was his problem. ¶ It happened just after eleven hundred, if		writing about the refuges ship he had been thinking of something quite different entirely totally different. This time it was an incident which that he really did want to record – which, indeed, he had come home at lunchtime during the lunch hour with the express intention of recording it: though now, in his discouraged state, it seemed too complex to be written down. ¶ It	<i>om.</i>
11. 23		happened that morning in the office, at the Ministry if	11.1 happened that morning at the Ministry, if
11. 25	Department, where	Department, (Reedep in Newspeak), where	11.4 De partment, where
11a.1 -4 Hate. Although, as usual, every one of the thirty or forty faces there was completely inscrutable, there was a sort of uneasiness in the air, because a piece of administrative carelessness had made it necessary for someone or other to ask a delicate question.		Hate. For the past hour or more, thanks to a piece of administrative carelessness, an uneasy feeling had pervaded the whole Department. Throughout the morning there had been an uneasy feeling in the Department thanks to a piece of administrative carelessness.	11.7 Hate.
11a. 5-10 Earlier in the morning o/ Orders had come in for a spontaneous demonstration to be held at sixteen o'clock on the thirty, and owing to an oversight unfortunately – but you could		<i>om.</i>	<i>om.</i>

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<p>never be quite sure; perhaps it wasn't an over sight, perhaps it was a trap deliberately laid by the Thought Pol ice – there had been no mention of what the spontaneous demonstart ion was to be about.</p>		
<p>11a. 10-15 It might be to protest against some atrocity of the Eurasia government, it might be to demand a further cut in the sugar ration or sterner measures against thought criminals, it might merely be to celebrate the anniversary of some exploit of Big Broth er's – who could tell? The point was that it was necessary to find out, and yet to ask would be to betray your ignorance of some fact</p>	<p>The trouble was that you could never be sure that a slip of this kind was really an oversight. It might equally well be a trap laid by the Thought Police. Something might have happened which it was the duty of every Party member to know: for example,</p>	<p><i>om.</i></p>
<p>11a. 16-23 which it was your duty to know. For instance, this morning's bulletin might have announced some victory over which you ought to have been in ecstasies ever since. With the air of stony disapproval which it was usual to assume for the Two Minutes of Hate, people were beginning to take their places. No face betrayed anything. If anyone knew the secret, it was unlikely that he would pass it on. The most important part of the orthodoxy, after all, was to expose the</p>	<p>Winston was just taking his place in one of the middle rows when</p>	<p>11.7 Winston was just taking his place in one of the middle rows when</p>

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unorthodoxy of others. Eleven was almost striking when		
11a. whom Winston knew 23	whom he knew	whom he knew
11a. but had 24	but whom he had	but had never
11a. ¶ One was a man named O'Brien, a member of the Inner Party and holder of some post in the Ministry so remote and important that Winston had only a dim idea of its nature. He was a burly, powerful	<i>om.</i>	<i>om.</i>
12. man of about forty, with a course, brutal face and a thick neck, wearing pines-nez which left a mark on his nose. His manner of speak ing, somewhat in contradiction to his appearance, was grace and cour teous. Although Winston did not know O'Brien, and could hardly hope to know him, he had always felt curiously drawn towards him. There was something about him, a sort of largeness and maturity – it had something to do with the contrast between his prizefighter's physique and his scholarly air – that made him somehow a little unlike a Party member. His face did not have the typical frozen look. He looked a	<i>om.</i>	<i>om.</i>

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<p>man who would know everything, would have all the orthodoxy of Ingsoc at his fingertips and would, hold his position in the Party with ease, and yet would be capable of being faintly cynical about the whole business: perhaps even a man you could talk to, if you could somehow get him along. But that was pure conjecture, and it was dangerous even to entertain such thoughts.</p>		
12. 15	One of them was	One of them was
12. 15-16	whom Winston often	whom he often
12. 16	the corridors. He did not know her name, but he knew	the corridors. He did not know her name, but he knew
12. 17-18	Department: presumably - since he had sometimes seen her with oily hands, carrying a spanner or a screwdriver - she had some mechanical job on one of the novel-writing machines. since he had sometimes seen her with oily hands, carrying a spanner or a screwdriver.	Department. Presumably - since he had sometimes seen her with oily hands and carrying a spanner - she had some mechanical job on one of the novel-writing machines.
12. 19	<i>om.</i>	<i>om.</i>
12. 19	a bold looking	a bold-looking

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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
12. 20 seven, though in appearance somewhat less, with	seven with	11. 16 seven, with
12. 21 a pale, freckled	a freckled	11. 16 a freckled
12. 21 face and a wide, beautiful, sensuous	face and a wide, sensuous	11. 16 face, and swift, athletic movements.
12. 22 sash, badge of	sash, emblem of	11. 17 sash, em blem of
12. 24 hips. Winston disliked her, and had done so from the very first moment of seeing her. But it was dislike of a class rather than of an individual. He knew the type so well. It was always these young, pretty, vital girls, whose youth	hips. Ever since the first time of seeing her, he Winston had been conscious of a peculiar dislike of her. It was somehow bound up with the beauty of her body, her swift atlet athletic movements, the atmosphere of outdoor games gymnasiums & cold baths & community hikes which she seemed contrived to carry abt with her. It was true that he He Winston disliked nearly all.	11. 20 hips. Winston had dis liked her from the very first moment of seeing her. He knew the reason. It was because of the atmosphere of hockey fields and cold baths and community hikes and general clean-mindedness which she managed to carry about with her. He disliked nearly all
13.1-9 had been stolen from them and their sex instincts transmuted into a sort of vapid enthusiasm for games, cold baths and community hiking, who were the most fanatical adherents of the Party, the amateur spies and nosers out of unorthodoxy. The young were always worse than the middle-aged, and the girls were worse than the boys. At one time	disliked nearly all women, & the young ones most of all. It was always women & above all especially he disliked those who had youth & beauty & vitality It was always the women, who were the most bigoted adherents of the Party, the swallowers of slogans, the amateur spies & nosers-out of unorthodoxy. But there was something special—	11. 26 women, and espe cially the young and pretty ones. It was always the women, and above all the young ones, who were the most bigoted adherents of the Party, the swallowers of slogans, the ama teur spies of noser-out of unorthodoxy.

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<p>he had even thought believed that she might be a member of the Thought Police – but that probably was not the case, for it was unlikely that the Thought Police would send its agents into super-orthodox organisations like the Junior Anti-Sex League.</p>	<p>something personal as it were believed—in his feelings towards this particular girl. Once when they had passed one another in the corridor she had given him a curious very searching look, & the idea had suddenly flashed through his mind that she might be a member of the Thought Police</p>	
<p>13. 10-11 ¶ O'Brien glanced at his watch. "It is almost eleven," he said. "I may as well stay in this room for the Hate, now that I'm here."</p>	<p>11. 35 That, it was true, was not very unlikely. Nevertheless he was always afflicted by a sort of uneasiness, which was partly fear as well as dislike, whenever she was anywhere near him.</p>	<p>That, it was true, was very unlikely. Still, he continued to feel a peculiar uneasiness, which had fear mixed up in it as well as hostility, whenever she was anywhere near him.</p>
<p>13. 12-15 He had taken off his pince-nez, and as he dusted them on his sleeve he remarked in his urbane manner to Winston: "You have heard about this business in Manchuria, of course? I must say that it took me aback, even after what we are accustomed to."</p>	<p>12.3 ¶ The other person was a man named O'Brien, a member of the Inner Party & holder of some post in the Ministry so important & remote that Winston had only a dim idea of its nature.</p>	<p>¶ The other person was a man named O'Brien, a member of the Inner Party and holder of some post so important and remote that Winston had only a dim idea of its nature.</p>
<p>13. 16-18 The little sandy-haired woman who worked in the next cubicle to Winston promptly took the cue and gasped out in a sort of breathless squeak, "Isn't it too, too."</p>	<p>As he approached a momentary hush passed over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching. One could never—it was impossible to feel quite comfortable in the presence of Inner Party member. Even their black overalls which—the</p>	<p>12.6 A momentary hush pass over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching.</p>

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Text: Manuscript [1947] P.C.L	Text: Author's Revisions P.C.L	Text: Typescript [1948]
13. 19-20 "Astonishing!" said Winston, using a word that could apply equally well to a victory or an atrocity.	overalls of ordinary Party members were blue—were slightly intimidating; O'Brien, however, had the air of being more approachable than most. He was a big powerful, burly man with a thick neck & a chubby	12.8 O'Brien was a large, burly man with a thick neck and a coarse,
13. 21-27 In a few casual words O'Brien sketched in the details. The Eurasia government had deported ten thousand Chinese girls in a single batch to the military brothels of Siberia: the Christian Pacifists had issued a manifesto demanding the burying-alive of twenty thousand Eurasian prisoners as a reprisal. A deep feeling of relief, not registered on any countenance, went through everybody. It was evident that the spontaneous demonstration at sixteen	humorous, brutal face. His manner of speaking was grave & courteous, & he had a way of lifting his spectacles & resettling them on his nose which was curiously disarming. It was a mannerism which somehow reminded you of an eighteenth-century nobleman proffering his snuffbox. Winston felt deeply drawn towards O'Brien, whom he saw only at intervals of months & with whom in all probability he would never exchange a word.	12.9 humorous, brutal face. In spite of his formidable appearance he had a certain charm of manner. He had a trick of resettling his spectacles on his nose which was curiously disarming – in some indefinable way, curiously civilized.
13v. 1-2 But there was something exceptional in his feelings towards this particular girl. Once	His rather formidable appearance was offset by a certain charm of manner, in particular, by a trick of But this particular girl gave him the impression of being more dangerous than most. Once	11. 29 But this particular girl gave him the impression of being more dangerous than most. Once
13v.5 the thought that even crossed	the idea that actually crossed	11. 34 The idea had even crossed
13v.6 be a member of	be an agent of	11. 35 be an agent of

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13v.7	he continued to feel a curious uneasiness		he always felt a peculiar uneasiness	11. 36	he continued to feel a peculiar uneasi ness
13v. 11	He was a powerful, large burly		A momentary hush passed over the group of people round the chairs, as they saw the black overalls of an Inner-Party member approaching. O'Brien was a large, burly	12.6	A momentary hush pass over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching
13v. 11-12	burly man of abt forty-five, with a thick neck & a coarse, humorous, brutal face.		<i>om.</i>	12.8	O'Brien was a large, burly man with a thick neck and a coarse,
13v. 12-15	In the black overalls of the Inner Party (the overalls of ordinary Party members were blue, & of inferior elth quality) he looked was had a formidable, even intimidating figure commanding look , but, but his smile & his manner of speaking was friendly and urbane unexpectedly friendly. . .		<i>om.</i>	12.9	In spite of his formidable appearance he had a certain charm of manner.
13v. 15-17	He had a trick of raising resettling his spectacles on the bridge of his nose, which was somehow curiously disarming.		<i>om.</i>	12. 11	He had a trick of resettling his spectacles on his nose which was curiously disarming – in some indefinable way, curiously civilized
13v. 17-19	It was a gesture that reminded one of somehow recalled an eighteenth-century aristocrat proffering his snuffbox. Winston felt deeply drawn towards O'Brien, though he had not seen him a dozen times in his life.		<i>om.</i>	12. 13	It was a gesture which, if anyone had still thought in such terms, might have recalled an eighteenth-century nobleman offering his snuffbox. Winston had seen O'Brien perhaps a dozen times in almost as many years.

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13v. 19-21	Partly he was attracted fascinated by the contrast between O'Brien's scholarly urbane manner & his prizefighter's physique.	12. 17
13v. 21-25	But more than that, he had always had cherished a vague belief – rather, a sort of mystical hope – that O'Brien's political orthodoxy was not perfect. Something in his face seemed to suggest it. He looked the sort of man that you could talk to, if only you could get him alone. But that of course , was merely a wild guess, never to be tested verified. It was dangerous unsafe even to think of such things. At this moment At this moment O'Brien glanced	12. 19
13a. 14	not merely that	
13a. 17	a deeply secretly-held	12. 20
13a. 18	merely a hope, & yet a	12. 21
13a. 20	He had the appearance of being a person that	12. 25

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13a. 20-21 13a. 22-23	if only by some miracle you could get guess, never to be verified, & yet over a period of years it had never quite died out in Winston's mind. At	12. 26 12. 28
57.1-5	but it'll be a lot smaller before we've finished with it. The Party hopes not to leave any word in existence that's unlikely to become obsolete before 2050. The great wastage is in verbs and adjectives. My job is the adjectives. Of course you realise that I'm only one of the thousands – tens of thousands.	51. 27
57.4-8	Every day I talk over the telescreen with people in Melbourne and Durban and Washington. The whole thing is a miracle of co-ordination. They say that not a single word goes into the Dictionary until Big Brother had passed it personally."	<i>om.</i>
57. 9-10	He paused to bit hungrily into his bread and cheese, but con tinued almost at once, with	51. 33
57. 11	animated, and his	51. 35
57. 13	words. It	52.3

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		of as well. It	rid of as well. It
57.14	only synonyms	only the synonyms	only the synonyms
57.14	also antonyms	also the antonyms	also the antonyms
57.16	take good, for	Take 'good,'	Take 'good,'
57.17	like good, what	like 'good,' what	like 'good,' what
57.17-18	like bad? Ungood will	like 'bad?' 'Ungood' will	like 'bad?' 'Un good' will
57.19	not. And again	not. Or again	not. Or again
57.20	of good, what	of 'good,' what	of 'good,' what
57.21	like excellent and splendid and	like 'excellent' and 'splendid' and	like 'excellent' and 'splendid' and
57.22	them? Plusgood covers	them? 'Plusgood' covers	them? 'Plusgood' covers
57.22	or doubleplus-good if	or 'doubleplus-good' if	or 'doubleplusgood' if
57.23	still. In the end the	still. Of course we use those forms already, but in the end, don't you see, final version of Newspeak there'll there be nothing else. In the end the	still. Of course we use those forms already, but in the final version of Newspeak there'll be nothing else. In the end the
57.24-25	this: good, plusgood, doubleplusgood; ungood, plusungood, doubleplusungood.	this: 'good,' 'plusgood,' 'doubleplusgood,' 'ungood,'	In the end the whole notion of goodness and badness will be covered

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	Only			by only six words - in reality, one word.
57. 25	word. You see		52. 20	word. Don't you see
57. 26	that? It	'plusungood,' 'doubleplusungood'. Only word. Don't see that, Winston? It	52. 21	that, Winston? It

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- 1 The marked out phrases were written in at an early revision and later crossed out before the entire paragraph was omitted.
 - 2 Underlining is evidently intentional.
 - 3 This page was unnumbered and was written on the back of page three.
 - 4 Underlining is evidently intentional.
 - 5 Paragraph break was omitted.
 - 6 Paragraph break was omitted.
 - 7 Paragraph break was omitted.
 - 8 Underlining is evidently intentional.

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Curriculum Vitae

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Publications/Presentations

Thesis Project

"Orwell's Unmediated Hand: The Compositional Stages of *Nineteen
Eighty-Four*"

[Examined the pre-publication manuscript of George Orwell's
Nineteen Eighty-Four; critically explored letters, journal entries,
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Top Secret: How to Beat the Algebra I Core 40

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Experience

Cardinal Ritter High School [Archdiocese of Indianapolis]

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Experience Continued

Core 40 Solutions (2008-2009)
-Lead Editor
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Indiana Teachers of Writing: Writing Project (2006-2007)
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Marian College Writing Center (2002-2006)
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Indiana Academic All Star Teacher (2011)
Summa Cum Laude (2006)
Honor's Diploma (2006)
Indiana Association of Colleges for Teaching: Outstanding Future Educator (2006)
Kappa Delta Pi (2006)
Honor's College (2006)
Sigma Tau Delta (2006)
Delta Epsilon Sigma (2006)
Top Senior in English (2006)
Marian College Dean's List (2002-2006)
National Dean's List (2002-2006)
Who's Who Among Students in American Universities and Colleges (2002-2006)