

**Writing War, Writing Self:
Autobiographical Dimensions of Orwell's *Homage to Catalonia***

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Abstract

Orwell's works, as a whole, deal with the current and future dangers posed by totalitarianism, imperialism, and fascism. The author continues the problem of war that he raised in his other works, emphasizing that wars have only a negative impact on humanity, in the novel "Homage to Catalonia", first published in Great Britain in 1938. The work can be seen as George Orwell's personal account of his experiences and analysis of the Spanish Civil War. The war in which the author took part was a defining moment for the writer's political views. The article discusses the author's everlasting impact on the theme of wars and post-war traumas on society in the context of antihuman. The article aims to explore "Homage to Catalonia" as an autobiographical work that combines personal testimony with political analysis, demonstrating how George Orwell's direct involvement in the Spanish Civil War profoundly shaped his ideological development.

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INTRODUCTION

Beginning from the Homer's Iliad the theme of war has been maintaining trending as one of the major and leading topics in the literature. Though approaches have been different towards the topic through years, war's going on as a problem caused the emergence of new literary, theoretical as well as social, philosophical trends. George Orwell, as one of the writers who penned the public political scenes of the XX century in Britain in an favourable, dynamic and constructive way is still read with love. While reading the mentioned novel of Orwell the impression is formed like the events described there reflect the personal views of the author, alas, we can see the traces of a serious social problem here. The concept of war can be interpreted in two directions in the novel. Firstly, Orwell considers war a social necessity, the second thing is that Orwell's individual attitude towards war left his individual development behind. The plot of the events, multifaceted activity of the images and static and dynamic aspects of the literary text in the novel are merged with the author's narration as the symptoms of a global illness altogether.

All his diaries and photographs were stolen before he left Spain. In a letter to his publisher in May 1937, he expressed his hope of surviving the war to write a book about it. Orwell predicted how the Spanish Civil War would have an end. According to his prediction, “The post-war government is doomed to be fascist” [1]. After volunteering for the Spanish Civil War, Orwell firmly established his strong stance against communism. He was disheartened when he saw that communism divided people rather than united them. “The social democratic writer is more hopeful in ‘Homage to Catalonia’ than in his other works” [2]. Although Orwell was a realistic writer, he should be presented more as a realistic romantic. As one of the important works written about the Spanish War, “Homage to Catalonia” was produced from the assumption that the current status of truth and its future would be dynamic. Orwell presents ready, ideological and literary results to the readers acknowledging social democracy and applying it in his private life and works. Considering the author’s being social democrat, it is possible to see his approach towards communism in a clear way. Since social democracy doesn’t aim at communism, unlike democratic socialism. And the second difference is, though democratic socialism intends capitalism to gradually erode in healthy ways, social democracy provides endless opportunities for controlled sustainability of capitalism. In this sense, the mentioned novel of Orwell is the literary constructive showcase of these two views. The Spanish Civil War, the struggle of the Spaniards against fascism, are undoubtedly known facts of recent history and have left their mark there. There is a large database of information about the physical and spiritual experiences of people during the fascism period. The article examines how Orwell dismantles the romanticized image of war by portraying it as chaotic, divisive, and psychologically damaging, while simultaneously exposing the mechanisms of propaganda, internal political conflict, and totalitarian control. By situating Orwell’s personal experiences within broader social and historical realities, the article argues that the text functions not only as a war memoir but also as a critical reflection on the dehumanizing consequences of ideological extremism and the lasting moral and psychological impact of war on both individuals and society. George Orwell, as a direct and absent observer of this information, wrote his thoughts in a realistic form in the novel “Homage to Catalonia”. In this novel, which has the status of an autobiographical literary text, the author’s personal views are merged with the general realities of the war. The author’s presentation of the events he witnessed in a realistic style turns each person reading the novel into a visual component of the war. It should be taken into account that although individual destruction resembles a kind of deconstruction, it is actually a component of it. Deconstruction does not carry as precise content as destruction. What can be created as a result of deconstruction [3] is more important. The novel describes the realities of war based on facts that the author personally witnessed in the trenches. In the novel, the author does not limit himself to describing the realities of war, but also speaks about the psychology of the post-war period. The author’s observations are not limited to description. Orwell believed that the republicans would overthrow fascism. The belief that a society would be established in which human rights and freedoms would be free is instilled.

WAR AS A SOCIAL-CULTURAL PROBLEM

As the events in the novel goes on in a dedective line, it creates the image that literary quality is low. It is known that the main objective of art is providing enjoyment. The function of literature to upbringing people has been determined as the material and spiritual conclusion of public, political and social cultural process. Just as the ability of an artist is measured with the painting he draws, the skill of the writer must be measured with his texts. Taking these official and unofficial rules into account we observe that Orwell has an unknown writer identity. Although this novel is autobiographical, it is clearly felt that that is very far from the real aim of art. When Orwell penned his personal experiences he used publicistic style rather than literary one. One of the appealing sides of Orwell as a writer is that though he approaches the concept of war in an emotional way as a reason, as a result he can deliver the constructive essence of the theme to readers dexterously. As a continuation of this thesis, we can say that Orwell is not only the visual complementary of war, but also its spiritual carrier.

As we have noted, the work is George Orwell's personal account of his experiences and analyses in the Spanish Civil War. His political views brought George Orwell to the ranks of the Spanish republicans fighting against Franco in December 1936. Orwell fought in the military units of the Marxist Workers' Party. This war left an indelible mark on his life. After the tense, exciting days in Spain, the writer lived in Morocco for half a year, where, on the one hand, he was treated for the wound he received, and on the other hand, he revived his international struggle against Spanish fascism in his work "Homage to Catalonia". The war in which he participated was a defining moment for the writer's political views. The narrator and protagonist of the story, Orwell, is an educated, upper-class Englishman. He writes retrospectively about the Spanish Civil War. In "Homage to Catalonia" the author criticizes the romantic view of war. Orwell, remaining true to the lofty goal of all his works, proves in this novel the absurdity of war, that it is never to be applauded. The fact that Orwell wrote his novels after personal experience ensures his realistic approach to events. Orwell proves that nothing good has ever come out of war. The work does not end with the enemy front, before that, internal divisions and conflicts show how absurd war and combat are. Orwell directly challenges the romanticized image of war, depicting it as a chaotic, mundane and often absurd experience. The novel uses the Spanish conflict symbolically to deeply analyze issues such as political division, the struggle for power, war, wartime and post-war psychology. We can perceive Orwell's attitude towards Spanish war not to be emotional from the fact that he understands this war with its depth and believes that its solution can be possible with individual evolution. Its most distinct proof is that when general Franco died in 1975, fascism also died together with him. Certainly, this is an example of change in people's attitudes to fascism via personal evloution rather than being a mundane coincidence. Thus, as in his other works, Orwell's observations and analyses are relevant for every era. In "Homage to Catalonia" Orwell himself personally writes about the disappointment, disillusionment and complexity of war in the army, where he was drafted, with a momentary enthusiasm for victory and revolution. This work is

Orwell's manifesto. He exposes how the media can manipulate public opinion and how political groups can distort reality. In essence, "Homage to Catalonia" is a powerful testament to the human cost of war, the dangers of ideological extremism, and the importance of critical thinking and the search for truth in the face of political manipulation. In this novel, George Orwell continues the problems he touched on in his previous novels. In general, the center of Orwell's war was not only the state and society, but also the individual. These works can be considered as Orwell's individual development. However, it is also worth noting that the concept of individual destruction was successfully developed in this novel. "The only thing I had to fight was the other 'I' inside me" [4, p. 31]. In the midst of Orwell's self-criticism there stands society, not individuals. Orwell's seeing everyone guilty including himself indicates that he wants to choose the straight and narrow path in the journey towards the nucleus of social turmoils. At first the search for a narrower path provides a hasty and non-constructive scene, however behind this hurry there stands the risk of social problems becoming global. Especially, fascism's transforming from a social epidemics to pandemics is rooted from the fact that the problem is serious and huge. Whether the novel's being presented as a manifesto of war pandemics or not is more essential than Orwell's being a great magician, narrator and teacher or not. And its major reason is that the novel is counted autobiographical and its public and social layers are richer and more extensive compared to its literary and theoretic sides.

The writer's trip to Spain, where he became closely acquainted with the situation there and took notes, served as the basis for the novel "Homage to Catalonia". He went to Spain to report on the civil war, but he volunteered for the leftist reserve group called POUM against the fascists. Before that, his ideology was limited to vague dissatisfaction with the attitudes and habits of the upper class. In the Spanish war, he became aware of the concepts of social equality and working-class rule, which led to a revolution in his thinking. Although he started out as a journalist, and was influenced by the revolutionary atmosphere and joined the army, his attitude towards the revolution he observed was initially casual and characterized by idealistic concepts such as morality and freedom, over time he became an informed critic of Spanish politics. Orwell's time as a soldier in the POUM reserve turned him once and for all towards revolutionary socialism. He became a vocal critic of communist propaganda. Orwell learned the nature of totalitarianism in Spain in practice during this period. "Homage to Catalonia" is not only the writer's memoirs about the war in Spain, but also Orwell's autobiography, in which he reveals his attitude towards the revolution and fascism. In order to value this novel in a literary way we need to add two more components here. Before, we should underscore that Orwell tries to render events in his novels as they are for he is a realistic writer. But the main formula of realism in literature is not the imitation of events, it is their reflection. It can be understood in the sample of a painter and photographer. Both of them reflect upon life, though photographer imitates life whereas painter enhances the aesthetics of the work adding his imagination as well. So we can conclude that the novel is imitation more than reflection, excluding the fact that it is autobiographical. These two approaches are the problem of the issues

of place and time not being turned into a concept. The concept of time is measured with present tense compared to the time when the author lived, however it arises with the merging of the past and the future. Because the present of fascism is stemmed from its past being “strong”. As Orwell’s approach of future in the solution of the problem is indirectly, not directly, the author tries to remove the quotation marks from the word strong. Second aspect is place concept which is measured with the activity of the organization POUM in the work. POUM is not an ordinary entity as it is in the novel, it symbolizes an institution that is against fascism in the world, where people accumulated who risk their lives for its destruction aiming to fight fascism in social, ideological, political and other terms. Orwell was devastated by the failure of the Spanish republic, and he was as heartbroken as a romantic could be. The POUM was declared an illegal organization by the Stalinists. Orwell was wounded in the neck and went to France. The author’s experiences of the civil war—especially the murderous, dangerous, totalitarian actions of the Stalinists in power—opened his eyes bitterly to the prospects of state communism, and these became the basis for the skepticism of his later writings. “Every sentence I have written since 1936 has been, as I understand it, written, directly or indirectly, for democratic socialism and against totalitarianism.” [5] Orwell’s opposition to racism and nationalism can be seen both in his criticism of the negative actions of his own nation and in his lack of hatred for any of the peoples he describes. “My memories of Spain are tragic, but my bad memories of the Spaniards are almost nonexistent.” [6] Orwell’s main enemy is fascism, totalitarianism, not man.

METHODOLOGY

The novel’s methodological basis is formed by its contradiction with individual evolution and social reality. One of the components comprising its methodological basis is interpreted not only creating the scene of literary text but also the fact that its publicistic layers are strong enough. The author’s concluding his personal experiences in the literary text can end in the study of not only visuality of the occurrences but also the reasons behind them seriously. The major method used here is analytical. Of note, it is limited to this analysis. Even without using any literary text the author discusses the problem in a comparative way related to events. And this gives a message that according to Orwell war existed in the past and can be passed to future rather than being only the reality of that period. The article is written using a broad qualitative research approach that integrates several literary and contextual methods rather than relying on a single rigid framework. At its core, the study applies an **analytical method**, systematically examining “Homage to Catalonia” to uncover Orwell’s views on war, fascism, totalitarianism, propaganda, and post-war psychological trauma. The novel is not treated merely as a narrative text but as a complex ideological document whose meanings are carefully unpacked through critical analysis.

A significant method employed is **textual and close reading**, through which specific scenes, narrative details, and selected quotations are interpreted to illustrate how Orwell constructs his critique of war and political manipulation. This is closely linked to **autobiographical criticism**, as

the article consistently connects Orwell's personal experiences in the Spanish Civil War with the evolution of his political beliefs and literary voice, emphasizing the inseparability of lived experience and artistic production in this work.

The study also relies heavily on the **historical and contextual method**, situating the novel within the political realities of the Spanish Civil War and the wider twentieth-century context marked by the rise of fascism, communism, and totalitarian regimes. By doing so, the article demonstrates how Orwell's observations extend beyond individual experience to reflect broader social and ideological conflicts of his time.

In addition, the article makes use of **thematic and interpretive analysis**, identifying recurring concepts such as disillusionment, individual versus collective responsibility, ideological extremism, and moral decay. These themes are explored to reveal the deeper social, psychological, and philosophical dimensions of the text. There is also an **implicit comparative approach**, where Orwell's stance is contrasted with romanticized views of war, official propaganda, and alternative political ideologies, as well as with his earlier intellectual positions.

Overall, the methodology is interdisciplinary in nature, blending literary criticism with historical, political, and philosophical interpretation. This multi-layered approach allows the article to assess "Homage to Catalonia" not only as a literary work but also as a socio-political commentary and an autobiographical reflection shaped by war and ideological conflict.

PERSONAL EVOLUTION VS SOCIAL REALITIES

Orwell believed that the best way to write about war is to be a part of it. This book is a depiction of Orwell's frustrated idealism. Orwell shows here, along with his hope, the destruction of his idealism. Orwell eventually comes to terms with this. He returns to a certain extent to the position he took in his other works, having to accept the outcome of the war. The enthusiasm he had when he enlisted in the army, the belief that the inevitable war would end in victory and that everything would be fine, and the loyalty to this belief, were destroyed right in the trenches. Because sometimes there was stagnation, sometimes people died from gunfire or fires caused by the mistakes of soldiers in the army to which he belonged, and days passed by trying to survive, waiting for a long time, just waiting and collecting firewood. Taking into account the fact that the work is autobiographical it is possible to claim that this literary text is also the literary mirror of Orwell's life and legacy. While reading the novel it also gets clear that the author sometimes demonstrates an emotional approach towards issues and creates a view of its goal not being distinct. For instance, as the writer believes in the fact that any despotic system including socialism and totalitarianism must be fought against and with fight it can be overcome makes this goal the main aspect of his life. Hence, sometimes the author's discouragement and being static to events harms the integrity of the narration of the literary text. The proof of Orwell's constructive and pragmatic approach towards the problem is hidden in the result of his combat more than its causes and process. A simple truth

is that if the author was sure that the solution was impossible, he wouldn't start this struggle from the get-go. And Orwell lost faith in the usefulness of the war and saw the futility of the undertaking he had undertaken. He proved to himself, and thus to his readers, how absurd war was. In fact, when Orwell first arrived in Spain and decided to enlist in the army, it was partly due to his romantic ideas. He had somehow liked the atmosphere in the country, seen that society could change, and, hoping for this possibility alone, decided to support the moral purpose of the war. His goal was to contribute to building a better society. But in the end, he returned to his realistic views. For as the war went on, the social groups that suffered the most economically began to lose the hope they had in the early days of the war and began to reject radical change. "If you had asked me why I joined the militia, I would have answered, 'to fight fascism,' and if you had asked me why I fought, I would have answered, 'social morality.'" [6] Here, Orwell describes war through the eyes of a soldier: the trenches, hunger, cold night shifts, dirt, the desire for a cigarette. Dreaming of smoking a cigarette, which seems so simple from the outside, is very traumatic for a soldier in a cold trench. The difficult physical conditions they experience and the heavy emotions they experience as a result of the events they witness make them look for ways to calm themselves. In a war where applause is heard from the outside, slogans are shouted, and soldiers are fighting in the cold, fighting lice and freezing. Starving soldiers at that moment only think about physical comfort. Because this is the true face of war. Therefore, it is more difficult for a soldier to return to his previous state of mind after returning from war than to restore his health. In most cases, those who return from war have to go through a long rehabilitation period. Orwell works throughout the work on the fact that everyone is a citizen of the world and that each of us has all human feelings. "It is interesting, what would be your first proper action when you come from a country at war and set foot on peaceful soil? Mine was to rush to the tobacconist and buy as many cigars and cigarettes as I could stuff into my pockets. After a few days I got used to the idea that you could buy cigarettes whenever you wanted" [6]. Nevertheless, "Homage to Catalonia" does not instill in the reader a complete sense of hopelessness. The writer reserves this hope not for the larger systems in which people are forced to live, but for their small-scale common morality. Orwell shows that he is caught between hope and despair. The young author has seen firsthand the hardships and dangers of the trenches in a state of war. Thus, the initial idealistic dreams of a victorious war against fascism were gradually tarnished by the doubts and disillusionment of the divisions and internal wars within the republican coalition. The work is important for understanding Orwell's political ideas and his commitment to socialist convictions, as it is both a treatise and a memoir. Orwell himself suffers from cold, hunger and lice. The most distressing situations of the war are mainly described in the first part of the book. The traumas that people experience from war and wartime regimes cause post-war illnesses. Even people who are thought to have survived without any psychological trauma may not feel it themselves, but when they start a family in the future, they pass it on to their children and, indirectly, to their grandchildren. "No one who was in Barcelona then or months later will forget the terrible atmosphere of fear, suspicion, hatred, censored newspapers, crowded

prisons, huge food lines, and armed men roaming around to hunt people” [6]. The realities that the author describes about the trenches are the direct realities of politics and political regimes. Orwell wanted to fight fascism so much that he was very happy to be in Barcelona in the midst of the revolution, where shoeshine men and generals were on equal footing, where people called each other “comrades.” The lack of equipment, food shortages, and deprivations were nothing compared to the revolutionary spirit and camaraderie he saw there. Orwell was having fun like a child taken to a favorite amusement park, and he wrote with enthusiasm, but also with intelligence and wisdom. As much a realistic as he was a romantic, the writer wanted to find satisfaction and hope in the most difficult situations. Here, the white flowers of the birch tree blooming in the trench are a symbolic sign of the writer's belief in a hopeful future. “The silver maple leaves that fell in fringes on our trenches were fluttering in my face; I thought how good it would be to live in a world where silver maples grow [6]. Man always considers himself a part of nature. Although there are wars, destruction, death, people’s unity with nature is manifested even in war. People are nourished by nature, by their relationship with each other. This is inherent in all people. It is the essence of being human. Orwell wants to believe in the courage of people. He wants them to make radical social changes. The writer analyzes the dangers of totalitarian regimes throughout the work. Contemporaries thought that Orwell was too idealistic. So idealistic that he seemed out of this world. After his nightmare experience in Barcelona, Orwell wrote: “It is interesting that the whole experience gave me not less, but more faith in the decency of people”. [7] Orwell was a keen observer of human weaknesses. That is why he could feel and describe with complete transparency the real feelings behind a person's strong stance. Orwell was not a communist, he was a revolutionary socialist. Orwell was a revolutionary, he knew that revolution cannot happen without bloodshed and misfortune, but he also knew that revolution cannot be of any use if truth is one of the victims. No revolution in which truth is damaged or distorted can be considered a real revolution. It can only be called a tragicomedy in which people die. The wounds that the communists inflicted on people's bodies were nothing compared to those they inflicted on their minds. There were two Orwells in Spain, the one who fought and the one who thought. He was the voice of conscience of his time. The work is not a pang of despair, but a call to action. “It is like this in all wars; the soldiers fight, the journalists shout, and except for the briefest propaganda tours, no true patriot ever goes near the front line [6]. The journalists, the greatest supporters of the propaganda machine, shout slogans, trying to inspire the soldiers to fight. Most of the people who consider themselves patriots and, inspired by these calls, write victory slogans on the walls of cities, did not even know where the front was. Their role is simply to talk. The author successfully uses the idea of propaganda for the sake of appearance as a module of individual destruction. “One of the most terrible features of war is that all war propaganda, all the shouting, lies and hatred always come from people who are not fighting” [6]. The work describes falsified government facts that in areas where there was fierce fighting there was no fighting, that there was calm, that there were no casualties, even though hundreds of people died. No information is recorded correctly in

newspapers. The falsification of information is one of the most important features of totalitarian regimes. “I saw troops who fought bravely being called cowards and traitors, and others who had never seen fire being hailed as heroes of imaginary victories. I saw that history is written not by what happened, but by what should have happened according to various ‘party lines’” [6]. The government molded information in any form it wanted and presented it to the people. This was one of the greatest horrors of war and fascism. It was to take away the greatest right of the people, the truth. It meant stealing people's truths and mocking their minds. “With all this there was the bad atmosphere of war. The city had a shabby appearance, the roads and buildings were in a dilapidated state, the streets were poorly lit at night for fear of air raids - the shops were mostly dilapidated and half-empty... Above all, the belief in the revolution and the future, suddenly entering an era of equality, an era of freedom. People tried to behave like people, not like cogs in the wheel of the capitalist machine” [6]. Symbolically, the unkempt, unkempt roads, the half-filled, poor shops are a sign of the unfinished, shattered lives of the people. The work speaks of the realities of the trenches, politics and emotions. Orwell hated the falsification of facts by the media and the government for propaganda purposes, and he voiced this frequently throughout his works. “It is not easy to convey the fearful atmosphere of that period—the peculiar uneasiness created by the ever-changing rumours, the censored newspapers, and the constant presence of armed men. It is not easy to convey it, for what is essential to such an atmosphere is not available in England at the present time.” [6] The government propaganda and rumours to which people were subjected, along with hunger and other physical hardships, left an indelible mark on their psychology. The fear of war was amplified by the lies produced by the propaganda machine. More fear, more trauma. And that meant the destruction of an entire generation. Physical and, if not physical, spiritual destruction, annihilation. “When you take part in such events, I think you are writing history in a small way and you have the right to feel like a historical figure. But you never do, because at such times the physical details always take precedence over everything else.” [6] People in the thick of war have neither the energy nor the time to feel like heroes. Because they are subjected to physical hardships that are too much for a human being. When you tell these people that they are heroes, they probably feel the same way you do when you tell a starving person how beautiful their hair is. Man is a living being. He is driven above all to satisfy his basic human needs. He needs to eat, to be protected from the cold, to sleep, to rest. By the time Orwell returned from Spain, he was already a convinced socialist democrat. Upon returning to his country, Orwell sees how calm and free from chaos England is. “He wonders to himself whether anything other than a bombardment will ever make England politically awake, more aware of the injustices in the world?” [6]. Here again, the author contrasts the chaos in Spain with the calm in England, remaining in limbo. Therefore, while chaos may disturb people, it is equally bad to “sleep” politically and to close one’s eyes to the truth as a nation.

George Orwell’s emphasis throughout the work on small episodic issues, and his extensive explanation and description of the smallest moments, and great narrative skills are intended to show

that even when everything is over, feelings will remain. People may forget events, but they never forget how they felt. Although feelings are usually triggered by occurrences they last longer than anything.

CONCLUSION

We can say that when Orwell wrote about war and reflected it in his texts, he aimed at the solution of the reasons behind it more than war. While public and social columns that maintain war are poverty of people in a broader sense, its political side is rooted from the politicians' active and passive attitude towards the issue. For the very reason, Orwell compared the passivity in England to the activity in Spain and concluded that war is not only visual, it is also stemmed from spiritual poverty. The novel is still a trending, appealing and constructive resource in terms of finding the reasons behind most dangers and solving them in cold wars and globalizing. In summary, the methodological approach adopted in the article provides a detailed and multidimensional interpretation of "Homage to Catalonia" by examining the text through literary, historical, political, and autobiographical lenses. Rather than treating the novel as a purely artistic creation, the study approaches it as a complex document shaped by real historical events and personal experience. The combined use of analytical and close-reading methods allows the author to uncover the layers of meaning embedded in Orwell's narrative, revealing how his firsthand exposure to war influenced both his literary style and his ideological convictions.

Furthermore, the historical and contextual perspective strengthens the analysis by placing Orwell's experiences within the broader framework of the Spanish Civil War and the global rise of fascist and totalitarian ideologies. This approach makes it possible to understand the novel not only as an individual memoir but also as a reflection of collective trauma, political disillusionment, and social fragmentation. The thematic and interpretive methods deepen this understanding by focusing on recurring issues such as the corruption of truth, the psychological impact of war, the tension between individual conscience and political systems, and the moral consequences of ideological extremism.

In addition, the article's implicit comparative dimension—contrasting Orwell's realistic portrayal of war with romanticized or propagandistic narratives—enhances its critical depth. This comparison highlights Orwell's commitment to intellectual honesty and ethical responsibility, emphasizing his rejection of simplified or heroic depictions of conflict. Taken together, these methodological strategies enable the article to argue convincingly that "Homage to Catalonia" remains relevant beyond its historical moment.

Ultimately, the article demonstrates that Orwell's work should be read not merely as a record of a specific war, but as a sustained critique of the social, political, and moral conditions that make such wars possible. By integrating literary criticism with political and philosophical inquiry, the study

underscores the enduring importance of Orwell's writing as a call for critical awareness, moral clarity, and resistance to ideological manipulation in any historical context.

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