

George Orwell

George Orwell est l'un des écrivains britanniques les plus marquants du XX^e siècle. Journaliste, essayiste et romancier engagé, il a utilisé l'écriture pour dénoncer les injustices, le totalitarisme et les dérives du pouvoir. Des œuvres comme *1984* ou *La Ferme des animaux* continuent de résonner aujourd'hui, tant elles semblent toujours d'actualité.

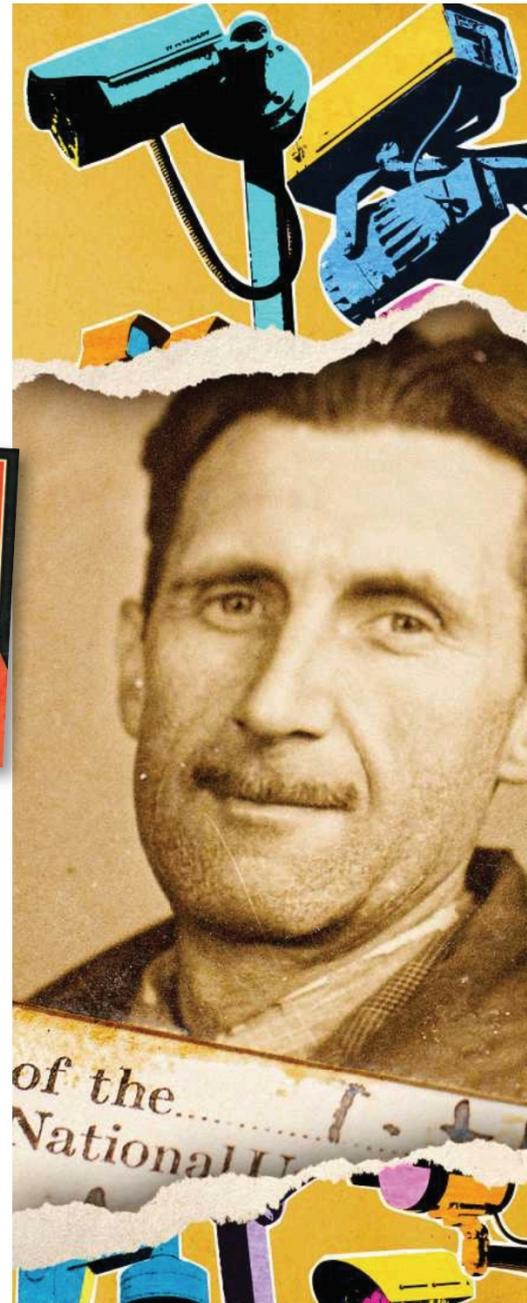
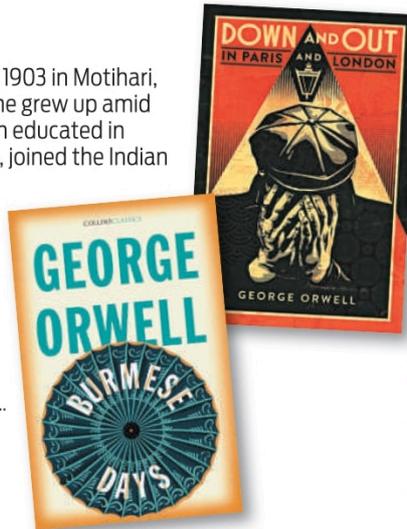
Early Life in India



Eric Arthur Blair was born on June 25, 1903 in Motihari, India. The son of a British civil servant, he grew up amid the British colonial system. He was then educated in England and, after he left Eton College, joined the Indian Imperial Police in Burma. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris,

where financial struggles forced him into a series of menial jobs. These experiences became the basis of his first book, *Down and Out in Paris and London* (1933), published shortly after he adopted the pen name George Orwell. This was followed by his first novel, *Burmese Days*, in 1934.

civil servant fonctionnaire / **amid** ici, dans un contexte de, en plein(e)... / **educated** instruit, formé / **college** université, établissement d'enseignement supérieur / **to resign** démissionner / **struggle** ici, difficulté / **menial** ingrat, sans intérêt / **Down and Out in Paris and London** Dans la déche à Paris et à Londres / **pen name** nom de plume, pseudonyme / **novel** roman / **Burmese Days** Une histoire birmane.



Anti-Imperialism

Orwell's experience as a colonial officer in Burma left him deeply critical of imperialism. He rejected the bourgeois lifestyle and identified first as an anarchist, later as a socialist. Yet, he maintained a libertarian streak, never fully aligning with communism. His writings consistently defend human dignity over political ideology.

officer policier / **deeply** profondément, très / **lifestyle** mode de vie / **to identify as** se considérer comme / **libertarian** libertaire (favorable à une législation minimale et à des libertés individuelles fortes) / **streak** ici, fibre, tendance / **to align with** rejoindre / **consistently** constamment.

The Spanish Civil War

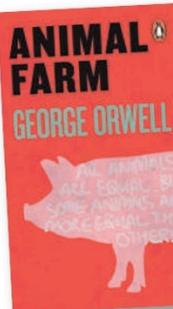
In 1936, Orwell went to Spain as a journalist and joined the Republican militia, fighting against Franco's Nationalists. He was forced to flee in fear of his life from Soviet-backed communists who were suppressing revolutionary socialist dissenters. The experience turned him into a lifelong anti-Stalinist.

to flee, fled, fled fuir / **Soviet-backed** soutenu par les soviétiques / **to suppress** ici, réprimer / **dissenter** dissident, personne d'un avis différent / **to turn** ici, transformer / **lifelong** à vie.

World War II and the BBC

Between 1941 and 1943, Orwell worked on propaganda for the BBC. In 1943, he left to become literary editor of *Tribune*, a left-wing paper. He wrote countless essays and reviews, combining literary skill with sharp social critique.

literary editor directeur des pages littéraires / **left-wing** de gauche / **paper** journal / **countless** beaucoup, de nombreux / **review** critique / **sharp** acéré, aiguisé.

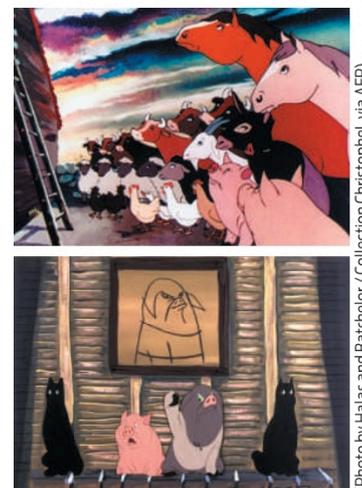


Animal Farm

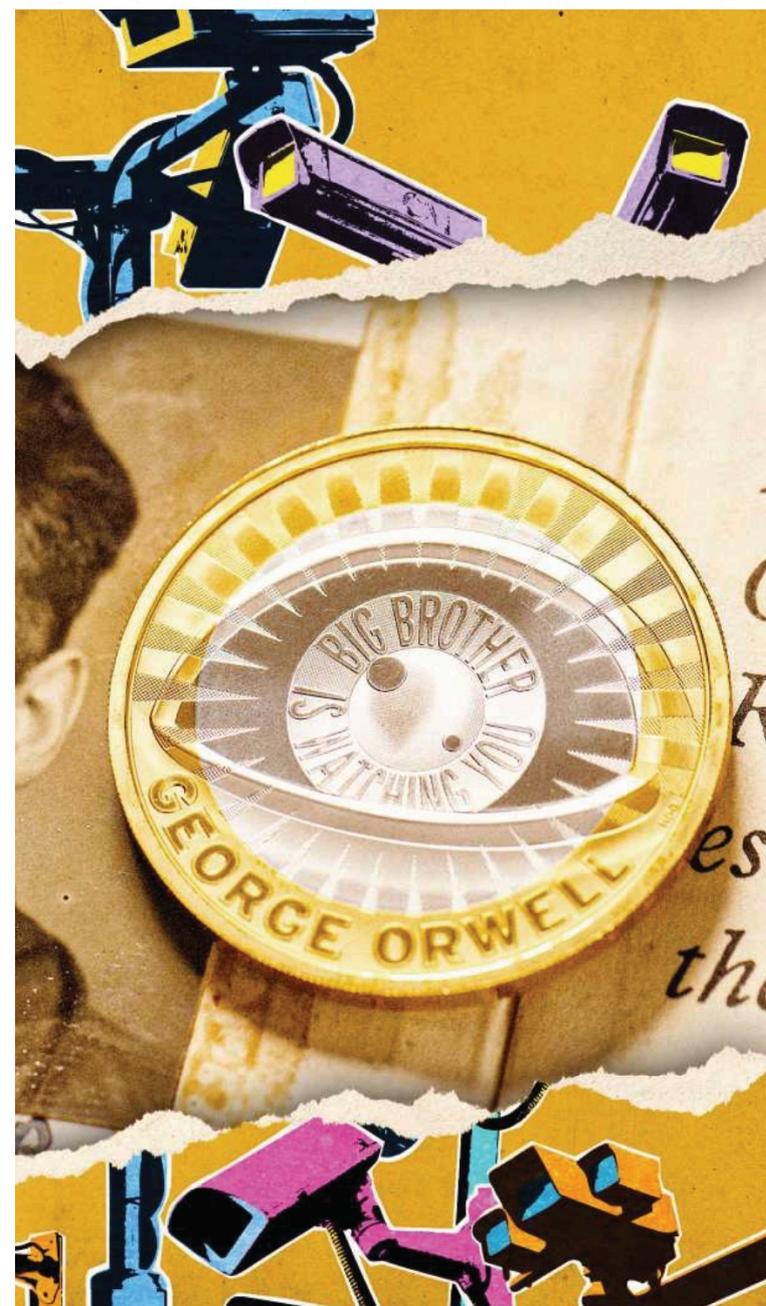
Published in 1945, *Animal Farm* is an allegory of the Russian Revolution and its corruption under **Joseph Stalin**. Farm animals overthrow humans seeking equality, only to be dominated by the power-hungry pigs, especially **Napoleon**, who represents Stalin. Its famous line, "**All animals are equal, but some animals are more equal**

than others", captures the betrayal of revolutionary ideals. Initially rejected due to wartime politics, the book became an international success.

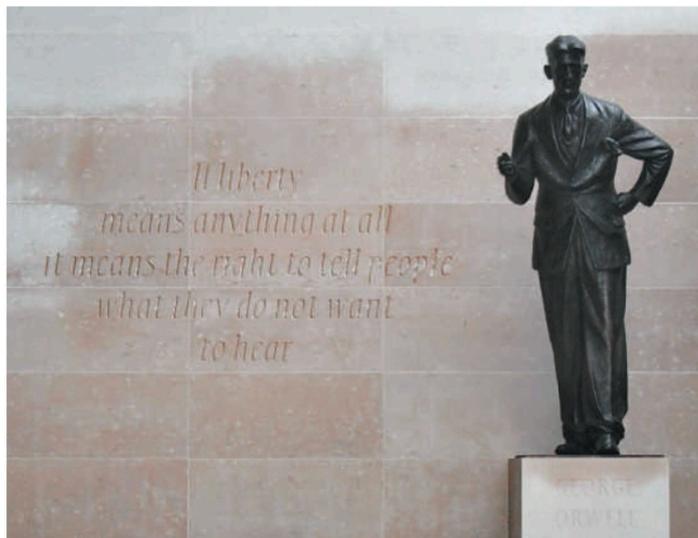
Animal Farm La Ferme des animaux / **to overthrow, threw, thrown** renverser / **power-hungry** avide de pouvoir / **to capture** ici, refléter (fig.) / **betrayal** trahison.



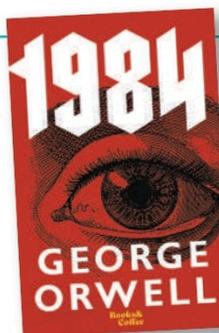
(Photo by Halias and Batthelior / Collection ChristopheL via AFP)



Orwell's work remains influential in popular culture and in political culture. (AP/SIPA - Istock)



(Nils Jorgensen/Shutterstock/SIPA)



Nineteen Eighty-Four

Published in 1949, *Nineteen Eighty-Four* is Orwell's chilling vision of a totalitarian society. Winston Smith lives in Oceania, where independent thought is illegal and citizens are under constant surveillance. He rebels through a secret diary and a love affair with Julia, but the Party crushes all dissent, illustrating the terrifying power of authoritarian regimes.

Nineteen Eighty-Four 1984 / **chilling** effrayant, terrifiant / **thought** pensée / **diary** journal (intime) / **love affair** liaison, histoire d'amour / **to crush** écraser, anéantir / **dissent** dissidence, contestation.

Power and Control

Orwell presents totalitarianism as a system focused on absolute power. The Party's omnipresent leader, Big Brother, embodies the dangers of unchecked authority, with citizens' actions, words, and even thoughts constantly monitored. The slogan "**Big Brother is watching you**" serves as a reminder of this surveillance. The regime also employs Newspeak, a controlled language designed to limit words and ideas. Much of Orwell's effectiveness comes from his attention to the political, epistemic, and linguistic dimensions of totalitarianism.

to focus on (se) concentrer sur / **leader** dirigeant(e) / **to embody** incarner, représenter / **unchecked** incontrôlé, non maîtrisé / **to monitor** surveiller / **reminder** rappel / **to design** concevoir, créer.

Impact

The novel became a cultural landmark, introducing terms such as **Big Brother**, **doublethink**, **thoughtcrime**, and **Newspeak** into global vocabulary. It has inspired debates on civil liberties, privacy, and political



manipulation, as well as multiple film adaptations, the most famous being Michael Radford's *1984* film starring John Hurt as Winston Smith, Suzanna Hamilton and Richard Burton.

landmark repère, jalon; ici référence / **doublethink** double pensée / **thoughtcrime** crime de la pensée / **Newspeak** novlangue / **global** mondial / **privacy** vie privée / **to star** avoir dans le rôle principal.



(Columbia Pictures Corporation / Photo12 via AFP)

Other writings and themes

Orwell wrote six novels in total but also essays, reportage, and autobiographical works. Some of his most notable contributions include his discussions of **nationalism**, **totalitarianism**, **propaganda**, **language**, **class status**, **work**, **poverty**, **imperialism**, **truth**, **history**, and **literature**.

notable éminent, célèbre / **truth** vérité, véracité.

Death and legacy

Orwell battled tuberculosis in the late 1940s. Allergic reactions to the antibiotic streptomycin prevented effective treatment, and he died on **January 21, 1950**, at 46. His work endures as a warning against oppression and a celebration of truth, freedom, and moral courage.

legacy héritage (ce qu'on laisse derrière soi) / **to battle** se battre, lutter contre / **late** (à la) fin (de) / **to prevent** empêcher / **to endure** perdurer / **warning** avertissement, mise en garde.



(Jeff Blackler/REX/Features)



SUPPLÉMENT VIDÉO

Plongez dans les derniers mois de la vie d'Orwell et dans son oeuvre visionnaire pour explorer les racines des concepts troublants qu'il a révélé au monde. Des vérités sociopolitiques qui résonnent encore plus puissamment aujourd'hui.
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The film explores how Orwell's ideas were influenced by the brutal realities of totalitarianism, propaganda, and the distortion of language. (MGM)

VOCABLE AMÉLIE TRESFELS

Raoul Peck on Orwell and the urgency of now

Raoul Peck nous parle d'Orwell et de l'urgence à laquelle nous sommes confrontés aujourd'hui

Dans *Orwell: 2+2=5*, Raoul Peck explore la dernière année de George Orwell à travers le prisme de son essai *Why I Write*. En mêlant archives, extraits de films et images contemporaines, le réalisateur transforme la genèse de *1984* en un miroir de notre époque : propagande, manipulation et post-vérité. Un documentaire qui nous rappelle que comprendre le passé est une urgence pour agir aujourd'hui. Au cinéma le 25 février.



Des places à gagner sur votre Club abonnés



RENCONTRE AVEC
RAOUL PECK
Réalisateur

(Ben Trivett/Shutterstock/SIPA)

With *Orwell: 2+2=5*, Raoul Peck (*I am not your negro*, *Ernest Cole: Lost and Found*) revisits the life and writings of British author George Orwell—not to look back, but to confront the present. The film follows the final year of Orwell's life: ailing and isolated, he struggles to complete 1984 as the world he sought to describe seems to be taking shape around him. Blending historical images, news footage, movie extracts, and Orwell's own words, Peck transforms this intimate story into a powerful lens on power, propaganda, and the erosion of truth today. We spoke with the filmmaker about Orwell, political cinema, and the urgency of taking action.

1. Ernest Cole: Lost and Found (VF) *Ernest Cole*, photographe / **to confront** affronter, faire face à / **ailing** souffrant, malade / **to struggle** avancer péniblement, peiner / **to complete** achever / **to take, took, taken shape** prendre forme / **to blend** mélanger / **footage** images / **powerful** porteur d'un message fort / **lens** perspective, regard / **truth** vérité, réalité / **to take, took, taken action** agir, prendre des mesures.

2. A.T.: Universal Pictures gave you access to all of George Orwell's work. What convinced you to make a film about him today?

R.P.: When you're offered that, you can't say no. But I needed to find an Orwell who was organically close to me—someone I could understand intimately. I quickly found points of connection, especially in his essay *Why I Write*. I also rediscovered that Orwell was born in India and raised by a Black nanny. These are not insignificant details: they shape how you see the Other. Orwell understood things many Europeans of his time didn't. That made it easier for me to move through his work and identify a story I could tell. I don't do biographies. What interested me was the last year of his life: sick, struggling to finish 1984, knowing he was probably going to die. That gave me a dramatic structure, a thread that allowed me to move freely through his ideas and writings.

3. A.T.: Then Orwell becomes a gateway to talk about much more than his own life.

R.P.: Exactly. My cinema is about the present. Orwell wasn't writing dystopia—he was analyzing the world he lived in: fascism, war,

political betrayal. It wasn't science fiction. My job is to put that thinking back into today's context.

4. A.T.: Also the film isn't a classic documentary. There's a first-person voice, as in *Ernest Cole*.

R.P.: It's not a narrator, it's a character. I told Damian Lewis: you're not commenting from above—you're Orwell, inside the action, struggling to write and to breathe. As the film progresses, his physical difficulty becomes audible. That's cinema: total immersion.

5. A.T.: The title *Orwell: 2+2=5* is striking. Why that choice?

R.P.: It was essential. The title grabs you immediately because something feels wrong. That line from 1984 sums it all up: some will try to make you believe that 2 and 2 are 5. The point is learning to question what is presented as truth, especially when lies are packaged as alternatives.

betrayal trahison.

4. character personnage / **to breathe** respirer.

5. striking frappant, surprenant / **to grab** captiver, attirer / **to feel, felt, felt wrong** clocher, ne pas aller / **to sum up** résumer; ici, capturer l'essence de / **point** ici, but, objectif / **to question** remettre en question / **lie** mensonge / **to package** emballer; ici, présenter (en bloc).

“My starting point is always a feeling of partisanship, a sense of injustice.”

George Orwell, *Why I write*

Why I write

In his 1946 essay, *Why I Write*, George Orwell reflects on the personal and political forces shaping his work, identifying motives of ego, aesthetic pleasure, historical impulse, and, above all, political purpose. He emphasises that writing serves to expose injustice and defend truth. In *Orwell: 2+2=5*, Raoul Peck uses this essay as a structural and thematic anchor, pairing excerpts voiced by Damian Lewis with images from Orwell's life and contemporary political events.

to shape façonner, influencer / **motive** motif (d'agir), motivation / **impulse** impulsion, réflexe / **purpose** but, dessein / **to emphasise** mettre l'accent sur, insister sur / **to pair** associer / **excerpt** extrait / **to voice** ici, lire.

R.P.: They were essential. Burma links me personally to Orwell. I always film portraits—faces of today. That's what anchors the film in real life. It's for them that we make these films.

9. A.T.: Some images are extremely hard to watch.

R.P.: That's real life. Some days, I can be at the Cannes Festival and, the same evening, hear who was killed that day in Haiti, my home country. That cognitive dissonance is part of our reality—and it belongs in the film. People also think disasters happening elsewhere won't reach them. But they will. America is experiencing that now.

10. A.T.: Your film builds a bridge between past and present.

R.P.: History is a continuum and literature isn't separate from reality. Writers were responding to their world—and often predicting ours. People today feel overwhelmed; the strategy has been to flood reality until no one can breathe. This film helps slow things down and make sense of it.

11. A.T.: The ending calls for collective action.

R.P.: I come from a generation that expected to die under dictatorship. Today, people have lost that sense of urgency. But risk and responsibility are back. In the U.S., the question is no longer abstract: do we let things drift, or do we act?

8. to link relier / **to anchor** ancrer.

9. hard difficile / **to belong** ici, avoir sa place / **disaster** catastrophe / **to reach** atteindre, toucher.

10. bridge pont / **continuum** continuité, ensemble / **separate** indépendant, à part / **to respond** réagir, être sensible à / **overwhelmed** submergé, dépassé / **to flood** inonder, submerger / **to slow down** ralentir / **to make, made, made sense of** rendre compréhensible.

11. to call for plaider pour, appeler à / **to expect to** s'attendre à / **dictatorship** dictature / **to drift** dériver, partir à la dérive.

12. A.T.: Is that what you hope to provoke in viewers?

R.P.: Orwell says, “If there is any hope...” That means action. The future depends on what you do—or don't do.

13. A.T.: Do you see a common thread linking the figures in your documentaries—Baldwin, Marx, Ernest Cole, and Orwell?

R.P.: Yes. All the others, except for Ernest Cole, who was also brought to me, people who educated me. People of my youth, people who made me the person I am today. Orwell, indirectly as well. This film allowed me to rediscover parts of his work I had overlooked. ●

12. viewer spectateur / **hope** espoir.

13. figure personnalité / **to educate** instruire / **youth** jeunesse / **to overlook** négliger, oublier, ignorer.



Les adverbes se terminent généralement en '-ly'

I quickly found points of connection (s 2) (rapidement)

It allowed me to move freely (s 2) (librement)

He spoke slowly and clearly (lentement et clairement)

Mais il y a des exceptions :

good → *she speaks English well*

hard → *she works hard*

fast → *she walks fast*

Il y a aussi des mots qui se terminent en '-ly' qui ne sont pas des adverbes mais des adjectifs : *friendly, orderly, silly, neighbourly, lonely* ...

6. A.T.: We often speak today about post-truth politics.

R.P.: We've lost all points of reference. Everything is under attack: universities, justice, journalism. Once those landmarks disappear, you lose your footing.

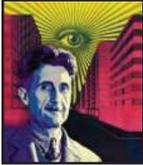
7. A.T.: The editing combines archives, film adaptations, and current images. How did you approach that?

R.P.: Everything started with the texts. I first needed a story: the island of Jura, Burma, and the final year of his life trying to write *1984*. Once I had that character, the texts came naturally. All the words in the film are Orwell's, except the opening and two final sentences. I didn't need to modify anything. Reality keeps catching up—sometimes faster than the film itself. We built it layer by layer. Like all my films the goal is preserving what came before us and giving it new life.

8. A.T.: The contemporary images—especially from Burma—are very powerful.

6. point of reference point de repère / **to be under attack** être attaqué, critiqué / **once** dès que, une fois que / **landmark** ici, repère / **to lose, lost, lost one's footing** perdre pied.

7. editing montage / **current** actuel / **to catch, caught, caught up** rattraper / **layer** couche / **to preserve** conserver.



A ÉCOUTER SUR LE COMPLÉMENT SONORE- SÉQUENCE CONVERSATION

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THE CONVERSATION LAURA BEERS

Rewriting History: Lessons from 1984

Quand on réécrit l'Histoire : les leçons de 1984

Souvent utilisé pour dénoncer les atteintes à la liberté et à la vérité, le qualificatif « orwellien » s'invite aujourd'hui dans le débat politique américain. À travers le prisme de l'œuvre de George Orwell, cet article analyse les initiatives du second mandat de Donald Trump visant à remodeler le récit national des États-Unis, notamment par la suppression ou la marginalisation de certaines voix. Une démarche qui interroge le rapport du pouvoir à l'histoire, à la mémoire collective et à la démocratie.

When people use the term “Orwellian,” it’s not a good sign. It usually characterizes an action, an individual or a society that is suppressing freedom, particularly the freedom of expression. It can also describe something perverted by tyrannical power. It’s a term used primarily to describe the present, but whose implications inevitably connect to both the future and the past.

2. In his second term, President Donald Trump has revealed his ambitions to rewrite America’s official history to, in the words of the Organization of American Historians, “reflect a glorified narrative ... while suppressing the voices of historically excluded groups.” Such ambitions are deeply Orwellian. Here’s how.

3. Author George Orwell believed in objective, historical truth. Writing in 1946, he attributed his youthful desire to become an author in part to a “historical impulse,” or “the desire to see things as they are, to find out true facts and store them up for the use of posterity.” But while Orwell believed in the existence of an objective truth about history, he did not necessarily believe that truth would prevail.

1. primarily essentiellement / both ici, à la fois.

2. term mandat / while tout en / deeply profondément.

3. truth vérité / youthful de jeunesse / to find, found, found out découvrir / true réel / to store up conserver / while ici, alors que / to prevail prévaloir.

4. During World War II, the Nazis broadcast reports on German radio describing nonexistent air raids over Britain. Orwell knew about those reports and wrote: “Now, we are aware that those raids did not happen. But what use would our knowledge be if the Germans conquered Britain? For the purposes of a future historian, did those raids happen, or didn’t they?”

5. The answer, Orwell wrote, was, “If Hitler survives, they happened, and if he falls, they didn’t happen. So with innumerable other events of the past ten or twenty years. ... In no case do you get one answer which is universally accepted because it is true: in each case you get a number of totally incompatible answers, one of which is finally adopted as the result of a physical struggle. History is written by the winners.”

6. As Orwell wrote in 1984, his final, dystopian novel, “Who controls the past controls the future. Who controls the present controls the past.” Power, Orwell appreciated, allowed those who possessed it to create their own historical narrative. It also allowed those in power to silence or censor opposing narra-

4. to broadcast, cast, cast diffuser / to be aware that savoir que / knowledge (inv.) savoir / for the purposes of pour (les besoins de).

5. struggle lutte.

6. novel roman / to appreciate se rendre compte de, comprendre que / to allow permettre / own propre /



tives, quashing the possibility of productive dialogue about history that could ultimately allow truth to come out.

7. The desire to eradicate counternarratives drives Winston Smith’s job at the ironically named Ministry of Truth in 1984. The novel is set in Oceania, a geographical entity covering North America and the British Isles and which governs much of the Global South.

8. Oceania is an absolute tyranny governed by Big Brother, the leader of a political party

narrative ici, version des faits / to quash étouffer, réprimer / ultimately en fin de compte.

7. to drive, drove, driven ici, motiver / to be set in se dérouler à/en / to govern régir.

For Orwell, totalitarianism was a political order focused on power and control.



Warnings of language as a weapon of manipulation, obfuscation and oppression run through Orwell's work. (Richard Ellis/ZUMA/SIPA. - MARY EVANS/SIPA - IStock - VIRGIN - UMBRELLA-ROSENBLUM FILM / COLLECTION CHRISTOPHEL VIA AFP)

whose only goal is the perpetuation of its own power. In this society, truth is what Big Brother and the party say it is. The regime imposes near total censorship so that not only dissident speech but subversive private reflection, or “thought crime,” is viciously prosecuted. In this way, it controls the present.

9. But it also controls the past. As the party's protean policy evolves, Smith and his colleagues are tasked with systematically destroying any historical records that con-

8. **speech** discours / **thought crime** crime de pensée / **viciously** sévèrement / **to prosecute** reprimer.

9. **protean** protéiforme / **policy** politique / **records** archives /

flict with the current version of history. Smith literally disposes of artifacts of inexpedient history by throwing them down “memory holes,” where they are “wiped ... out of existence and out of memory.”

10. At a key point in the novel, Smith recalls briefly holding on to a newspaper clipping that proved that an enemy of the regime had not actually committed the crime he had been

current actuel / **to dispose** éliminer, se débarrasser de / **artifact** objet (historique) / **inexpedient** inadéquat / **to throw, threw, thrown down** jeter / **hole** trou / **to wipe out** effacer.

10. **to recall** (se) rappeler / **to hold, held, held on to** conserver / **clipping** coupure (de presse) / **actually** en fait, en réalité /

accused of. Smith recognizes the power over the regime that this clipping gives him, but he simultaneously fears that power will make him a target. In the end, fear of retaliation leads him to drop the slip of newsprint down a memory hole.

11. The contemporary U.S. is a far cry from Orwell's Oceania. Yet the Trump administration is doing its best to exert control over the

to fear craindre / **target** cible / **retaliation** représailles / **to lead, led, led** conduire (à) / **to drop** laisser tomber, lâcher / **slip of newsprint** coupure de presse.

11. **to be a far cry from** ne rien avoir à voir avec, être sans commune mesure avec / **yet** pourtant / **administration** gouvernement / **to exert** exercer /

>>>

“Orwellian” describes situations or ideas seen as destructive to a free society. Coined in 1950, it is described as **the most commonly used adjective derived from an author’s name**, though often criticized as misunderstood or misapplied.

>>> present and the past. The Trump administration has taken unprecedented steps to rewrite the nation’s official history, attempting to purge parts of the historical narrative down Orwellian memory holes.

Words have meaning (and power)

12. Comically, those efforts included the temporary removal from government websites of information about the Enola Gay, the plane that dropped the atomic bomb over Hiroshima. The plane was unwittingly caught up in a mass purge of references to “gay” and LGBTQ+ content on government websites.

13. Other erasures have included the deletion of content on government sites related to the life of Harriet Tubman, the Maryland woman who escaped slavery and then played a pioneering role as a conductor of the Underground Railroad, helping enslaved people escape to freedom.

14. The administration also directed the removal of content concerning the Tuskegee Airmen, the group of African American pilots who flew missions in World War II. In these cases, public outcry led to the restoration of the deleted content, but other less high-profile deletions have been allowed to stand.

15. Current proponents of the “anti-woke” agenda at both the federal and state level are

to take, took, taken steps prendre des mesures / **to attempt** tenter, essayer.

12. **removal** suppression / **unwittingly** involontairement / **to be caught in** être pris/embarqué dans.

13. **erasure** suppression / **deletion** disparition, effacement / **slavery** esclavage / **Underground Railroad** réseau secret qui aidait au XIXe siècle les esclaves à fuir les plantations du sud des É.-U. vers les États du nord ou le Canada.

14. **outcry** tollé général / **high-profile** médiatisé / **to stand, stood, stood** ici, rester.

15. **proponent** défenseur / **anti-woke** opposé au politiquement correct et aux idéologies progressistes perçues comme excessives / **agenda** programme / **level** niveau /

THE TRUMP ADMINISTRATION HAS TAKEN UNPRECEDENTED STEPS TO REWRITE THE NATION’S OFFICIAL HISTORY.

focused on reshaping educational curricula in a way that will make it inconceivable for future generations to question their historical claims.

16. Orwell’s 1984 ends with an appendix on the history of “Newspeak,” Oceania’s official language, which, while it had not yet superseded “Oldspeak” or standard English, was rapidly gaining ground as both a written and spoken dialect. According to the appendix, “The purpose of Newspeak was not only to provide a medium of expression for the worldview and mental habits proper to the devotees of [the Party], but to make all other modes of thought impossible.”

17. The goal of this language streamlining was total control over past, present and future. If it is illegal to even speak of systemic racism, for example, let alone discuss its causes and

to focus on (se) concentrer sur / **to reshape** refaçonner, modifier, transformer / **curriculum** programme (scolaire) / **claim** affirmation.

16. **Newspeak** novlangue / **to supersede** remplacer / **to gain ground** gagner du terrain, progresser / **according to** d’après, selon / **purpose** but / **to provide** fournir, offrir / **worldview** vision du monde / **devotee** adepte, fidèle.

17. **streamlining** simplification / **let alone** encore moins /

Ne pas confondre :
 When people **use** the term “Orwellian” ... (§1)
 Lorsque l’on **utilise** le terme “Orwellian” ...
 It **usually** characterizes ... (§1)
Généralement cela caractérise ...
 It’s a term **used** primarily ... (§1)
 C’est un terme **utilisé** principalement ...
 The official language **used to be** “Oldspeak”
 Avant, la langue officielle **était** “Oldspeak”
 People had **to get used to speaking** “Newspeak”
 Les gens **devaient s’habituer à parler** “Newspeak”

possible remedies, it constrains the potential for, even prohibits, social change.

18. It has become a cliché that those who do not understand history are bound to repeat it. As George Orwell appreciated, the correlate is that social and historical progress require an awareness of, and receptivity to, both historical fact and competing historical narratives. ●

remedy solution / **to prohibit** empêcher, exclure.

18. **to be bound to** être sûr de, être voué à / **to require** exiger, nécessiter / **competing** concurrent.

Testez-vous

Avez-vous bien compris l'article ? Cochez la bonne réponse.

- Which word best describes the novel 1984?**
 a. detective
 b. dystopian
 c. documentary
- What name does Orwell give to the place where the action takes place in 1984?**
 a. Gilead
 b. Atlantis
 c. Oceania
- Which character in 1984 is responsible for 'modifying' truth?**
 a. Winston Smith
 b. Adam Smith
 c. James Smith
- What language are people encouraged to use in 1984?**
 a. Newtalk
 b. Newspeak
 c. Newenglish

SOLUTIONS : 1. b ; 2. c ; 3. a ; 4. b