

## Shooting An Elephant And Other Essays Penguin Modern Classics

Beginning with a dilemma about whether he spends more money on reading or smoking, George Orwell's entertaining and uncompromising essays go on to explore everything from the perils of second-hand bookshops to the dubious profession of being a critic, from freedom of the press to what patriotism really means.

A classic Hercule Poirot investigation, Agatha Christie's *Elephants Can Remember* has the expert detective delving into an unsolved crime from the past involving the strange death of a husband and wife. Hercule Poirot stood on the cliff top. Here, many years earlier, there had been a fatal accident followed by the grisly discovery of two bodies—a husband and wife who had been shot dead. But who had killed whom? Was it a suicide pact? A crime of passion? Or cold-blooded murder? Poirot delves into the past and discovers that “old sins leave long shadows.” Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,5, University of Vechta (Institut für Geistes- und Kulturwissenschaften), language: English, abstract: This paper deals with Orwell's text 'Shooting an Elephant'. I use the term text deliberately since my topic says “George Orwell: 'Shooting an Elephant' - Short Story or Essay on the Essence of Colonialism”. The question of genre has been debated for decades and there have been several quarrels about allocating it to a certain genre. Most experts, however, call the text an essay but there are also those who insist on the text belonging to the group of the short stories. In my paper I will work out features of both genres and at the end of my study I will sum up the findings and draw a conclusion. First, I will give a short definition of the terms 'Short Story' and 'Essay'. This is to show the characteristics of the two genres that I will pick up again in the course of this paper. After a brief summary I will start the analysis of the text working out topics like parallels to Orwell's life, the meaning of the elephant or the construction of the text. In the final part I will sum up my results and draw a conclusion.

Once, elephants came in two colours: black or white. They loved all other creatures - but each set wanted to destroy the other. Peace-loving elephants ran and hid in the deepest jungle while battle commenced. The war-mongers succeeded: for a long time it seemed that there were no elephants in the world at all, not of any colour. But then the descendants of the peace-loving ones emerged from the jungle, and by now they were all grey. 'This book was one of my favourites as a kid, I simply relished in the gloriousness of a load of elephants battling it out in a bizarre forest. It wasn't until I was a bit older that I recognised the importance of the message that lay (not so subtly) underneath.' OLIVER JEFFERS

From one of Brazil's most important living writers, a powerful reflection on the effects of isolation and feelings of inadequacy in our time. Sick and abandoned by his wife and son, Oséias decides to go back to his hometown after twenty years away. During this time apart, he has heard about his family only through sporadic phone calls from his younger sister, Isabela. The shadow of the suicide of their sister Lígia, when she was fifteen, lingers over Oséias as he tries to reestablish contact with his siblings. Each of them is absorbed in their own world: Rosana and her obsession with fitness; Isabela and her struggle to survive; João Lúcio and his isolation. All of them are branded by loneliness, but most of all Oséias, who, misunderstood by his family members and old acquaintances, decides to put an end to his journey. *Late Summer* can be read as both the realistic story of a displaced man tortured by his unsuccessful attempt to redeem his past, and as a portrait of contemporary society, in which social classes have ruptured any form of dialogue between them, and people have become rogue planets whose paths cross occasionally, risking mutual destruction.

An “exciting” true account of battling the elephant poachers of Zambia by the author of *Where the Crawdads Sing* and her fellow biologist (The Boston Globe). Intelligent, majestic, and loyal, with lifespans matching our own, elephants are among the greatest of the wonders gracing the African wilds. Yet, in the 1970s and 1980s, about a thousand of these captivating creatures were slaughtered in Zambia each year, killed for their valuable ivory tusks. When biologists Mark and Delia Owens, residing in Africa to study lions, found themselves in the middle of a poaching fray, they took the only side they morally could: that of the elephants. From the authors of *Secrets of the Savanna*, *The Eye of the Elephant* is “part adventure story, part wildlife tale,” recounting the Owens's struggle to save these innocent animals from decimation, a journey not only to supply the natives with ways of supporting their villages, but also to cultivate support around the globe for the protection of elephants (The Boston Globe). Filled with daring exploits among disgruntled hunters, arduous labor on the African plains, and vivid depictions of various wildlife, this remarkable tale is at once an adventure story, a travelogue, a preservationist call to action, and a fascinating examination of both human and animal nature.

A charming circular story where the tiniest animal just might be the most powerful. When the Elephant walks, he scares the Bear. When the Bear runs away, he scares the Crocodile. When the Crocodile swims for his life, he scares the Wild Hog . . . and so on, down to the Mouse. And who could be scared of the little Mouse? The last spread answers this question in a way that will delight small children—and the endearing animals, rhythmic text, and hilarious illustrations will make this book a favorite.

George Orwell set out 'to make political writing into an art', and to a wide extent this aim shaped the future of English literature – his descriptions of authoritarian regimes helped to form a new vocabulary that is fundamental to understanding totalitarianism. While *1984* and *Animal Farm* are amongst the most popular classic novels in the English language, this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. In *The Prevention of Literature*, the third in the Orwell's Essays series, Orwell considers the freedom of thought and expression. He discusses the effect of the ownership of the press on the accuracy of reports of events, and takes aim at political language, which 'consists almost entirely of prefabricated phrases bolted together.' *The Prevention of Literature* is a stirring cry for freedom from censorship, which Orwell says must start with the writer themselves: 'To write in plain vigorous language one has to think fearlessly.' 'A writer who can – and must – be rediscovered with every age.' — Irish Times

*Homage to Catalonia* is George Orwell's account of the Spanish Civil War. It was the last and most mature of Orwell's documentary books.

Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Hamburg (IAA), course: Seminar II: "George Orwell, the English and the Empire," 8 entries in the bibliography, language: English, abstract: In this paper we will not mainly focus on an interpretation of the plot of "Shooting an Elephant," but we will rather explore how the elements of the text and hypertexts (such as the narrator and the elephant as well as imperialism) are related and set in opposition to each other within the text. We will basically concentrate on the differences between 4 main carriers of meaning in "Shooting an Elephant" and how these differences differ themselves depending on their constellation to each other. For that we will explore their contradictory as well as their contrary relations to each other. Moreover, we will explore how the central themes dealt with in "Shooting an Elephant" derive from these constellations and how the text transports the ideas of imperialism

rooted in the language and especially in the narrative structure which reinforces the idea of 'us' and 'them'. In order to substantiate our findings, we will employ a method called the semiotic square developed by Algirdas Greimas. It will help us to develop the inherent and underlying organisation of this essay through its acting elements and ordering principles. The semiotic square is a tool originating from the text and discourse analysis and as such it hails from structuralism and poststructuralism. Authors such as Frederic Jameson<sup>6</sup> have frequently used it to determine how meaning is not only reproduced, but also transmitted through and by a text. Especially transformations from one form of society to another have been realised in narrative texts such as novels or later films. The semiotic square helps to detect these structural embeddings in the text. Consequently, the structure of the current analysis will be as follows: First, we will give a

Essays by the author of 1984 on topics from “remembrances of working in a bookshop [to] recollections of fighting in the Spanish Civil War” (Publishers Weekly). George Orwell was first and foremost an essayist, producing throughout his life an extraordinary array of short nonfiction that reflected—and illuminated—the fraught times in which he lived. “As soon as he began to write something,” comments George Packer in his foreword, “it was as natural for Orwell to propose, generalize, qualify, argue, judge—in short, to think—as it was for Yeats to versify or Dickens to invent.” Facing Unpleasant Facts charts Orwell’s development as a master of the narrative-essay form and unites such classics as “Shooting an Elephant” with lesser-known journalism and passages from his wartime diary. Whether detailing the horrors of Orwell’s boyhood in an English boarding school or bringing to life the sights, sounds, and smells of the Spanish Civil War, these essays weave together the personal and the political in an unmistakable style that is at once plainspoken and brilliantly complex. “Best known for his late-career classics *Animal Farm* and *1984*, George Orwell—who used his given name, Eric Blair, in the earliest pieces of this collection aimed at the aficionado as well as the general reader—was above all a polemicist of the first rank. Organized chronologically, from 1931 through the late 1940s, these in-your-face writings showcase the power of this literary form.” —Publishers Weekly, starred review

In this bitingly honest autobiographical essay, Orwell recounts his days as a pupil at St Cyprian's preparatory school in Eastbourne, Sussex. He reflects on a 'world of force and fraud and secrecy,' where the actual 'pattern of school life' was played out as a continuous triumph of the strong over the weak. Reflecting on the hypocrisy of Edwardian society, Orwell condemns the education he received as 'a preparation for a sort of confidence trick,' designed mercenarily to prepare pupils for exams without concern for real knowledge or understanding. This is Orwell as political dissident and supreme chronicler of class conflict.

“The Count of Monte Cristo has become a fixture of Western Civilization’s literature, as inescapable and immediately identifiable as Micky Mouse, Noah’s flood, and the story of Little Red Riding Hood.” -Luc Sante “A piece of perfect storytelling.”-Robert Louis Stevenson With Alexandre Dumas’s epic novel of intrigue and adventure, *The Count of Monte Cristo* has thrilled readers for centuries with its sweeping themes of alienation, love, and revenge. With its intricate plot and evocative settings in France and the Mediterranean, this book is one of the most beloved classics ever written. In this quintessential tale of vengeance set in the Napoleonic era, Edmond Dantès, a young French sailor, is engaged to marry Mercédès, a young and beautiful Catalan woman. In a terrible act of jealousy, three men betray Edmond, and he is wrongfully convicted of treason. He is sent to the infamous Château d'If, one of the most feared prisons of France. After a daring escape from imprisonment, Dantès hunts in search of a treasure that he has learned of from a fellow inmate. Once in possession of his vast fortune, he returns to Paris as the mysterious Count of Monte Cristo to wreck revenge on the three men who have betrayed him. Dumas’s tale simmers with intrigue and excitement and remains one of the great classics of our time. With an eye-catching new cover, and professionally typeset manuscript, this edition of *The Count of Monte Cristo* is both modern and readable.

*Don't Think of An Elephant* is the antidote to decades of conservative strategising and the right's stranglehold on political dialogue. More specifically, it is the definitive handbook for understanding and communicating effectively about key social and political issues. George Lakoff explains in detail exactly how the right has managed to co-opt traditional values in order to popularise its political agenda. He also provides examples of how the centre-left can address the community's core values and re-frame political debate to establish a civil discourse that reinforces progressive positions. *Don't Think of An Elephant* provides a compelling linguistic analysis of political campaigning. But, more importantly, it demonstrates that real political values and ideas must provide the foundation for political progress by the centre-left.

In this bestselling compilation of essays, written in the clear-eyed, uncompromising language for which he is famous, Orwell discusses with vigor such diverse subjects as his boyhood schooling, the Spanish Civil War, Henry Miller, British imperialism, and the profession of writing.

Selected essays reveal Orwell's satirical views on social and political issues

George Orwell’s celebrated novella, *Animal Farm*, is a biting, allegorical, political satire on totalitarianism in general and Stalinism in particular. One of the most famous works in modern English literature, it is a telling comment on Soviet Russia under Stalin’s brutal dictatorship based on a cult of personality which was enforced through a reign of terror. The book tells a seemingly simple story of farm animals who rebel against their master in the hope of stopping their exploitation at the hand of humans and creating a society where animals would be equal, free and happy. Ultimately, however, the rebellion is betrayed and the farm ends up in a state as bad as it was before. The novel thus demonstrates how easily good intentions can be subverted into tyranny. Orwell has himself said that it was the first book in which he had tried, with full consciousness of what he was doing, ‘to fuse political purpose and artistic purpose into one whole.’ The book was first published in England in 1945, and has since then remained a favourite with readers all over the world, and has consistently been included in all prestigious bestseller lists for the past many years.

Based on his experiences as a policeman in Burma, George Orwell's first novel is set during the end days of British colonialism, when Burma is ruled from Delhi as part of British India.

[1.] Prologue in Burma: Shooting an elephant -- A hanging -- From Burmese days -- [2.] The thirties: From Down and out in Paris and London -- How the poor die -- From A clergyman's daughter -- From Keep the aspidistra flying -- From The road to Wigan Pier -- From Homage to Catalonia -- From Coming up for air -- [3.] World War II and after: From The lion and the unicorn : socialism and the English genius -- England your England -- Rudyard Kipling -- Politics vs. literature : an examination of "Gulliver's travels"--Lear, Tolstoy and the Fool -- In defense of P.G. Wodehouse -- Reflections on Gandhi -- Second thoughts on James Burnham -- Politics and the English language -- The prevention of literature -- "I write as I please": Decline of the English murder ; Some thoughts on the common toad ; A good word for the vicar of Bray -- Why I write -- From Nineteen eighty-

four -- "Such, such were the joys ..."

One woman. One day. One decision. A blistering, fearless, and unforgettable literary debut from "a stunning new writer." (Bernardine Evaristo) Come of age in the credit crunch. Be civil in a hostile environment. Go to college, get an education, start a career. Do all the right things. Buy an apartment. Buy art. Buy a sort of happiness. But above all, keep your head down. Keep quiet. And keep going. The narrator of *Assembly* is a black British woman. She is preparing to attend a lavish garden party at her boyfriend's family estate, set deep in the English countryside. At the same time, she is considering the carefully assembled pieces of herself. As the minutes tick down and the future beckons, she can't escape the question: is it time to take it all apart? *Assembly* is a story about the stories we live within – those of race and class, safety and freedom, winners and losers. And it is about one woman daring to take control of her own story, even at the cost of her life. With a steely, unfaltering gaze, Natasha Brown dismantles the mythology of whiteness, lining up the debris in a neat row and walking away. "A modern Mrs. Dalloway."—The Guardian "Mind-bending and utterly original."—Brandon Taylor "Slim in the hand, but its impact is massive."—Ali Smith

George Orwell set out 'to make political writing into an art', and to a wide extent this aim shaped the future of English literature – his descriptions of authoritarian regimes helped to form a new vocabulary that is fundamental to understanding totalitarianism. While *1984* and *Animal Farm* are amongst the most popular classic novels in the English language, this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. *Politics vs. Literature*, the fourth in the Orwell's Essays series, is, at heart, a review of Jonathan Swift's *Gulliver's Travels*. Having been given a copy of the book on his eighth birthday, Orwell knows it inside out, and thinks highly of it; it is 'pessimistic', though, he says – 'it descends into political partisanship of a narrow kind,' designed to 'humiliate man by reminding him that he is weak and ridiculous.' Using the book as an example of enjoying a book whose author one cannot stand, Orwell goes on to say that he considers *Gulliver's Travels* a work of art, leaving the reader to reconsider the books on their own shelves. 'A writer who can – and must – be rediscovered with every age.' — Irish Times

*Karamojo Safari*, first published in 1949, is a classic story of elephant hunting, safaris, native life, and the wilds of Uganda and Kenya in the late 1800s, at a time when the region (then known as "Karamojo") was completely unknown to the outside world. Walter Bell (1880-1954), known as Karamojo Bell, was a Scottish adventurer, big game hunter in East Africa, soldier, decorated fighter pilot, sailor, writer, and painter. Famous for being one of the most successful ivory hunters of his time, Bell was an advocate of the importance of shooting accuracy and shot placement with smaller calibre rifles, over the use of heavy large-bore rifles for big African game. He improved his shooting skills by careful dissection and study of the anatomy of the skulls of the elephants he shot. He even perfected the clean shooting of elephants from the extremely difficult position of being diagonally behind the target; this shot became known as the Bell Shot. Although chiefly known for his exploits in Africa, Bell also traveled to North America and New Zealand, sailed windjammers, and saw service in South Africa during the Boer War, and flew in the Royal Flying Corps in East Africa, Greece and France during World War I.

"Shooting an Elephant" is a 1936 essay by British writer George Orwell concerning a policeman in Burma's experience of having to reluctantly shoot an out-of-control elephant at the behest of the local townspeople. Although Orwell himself worked as a police officer in the country, the autobiographical nature of this text is disputed and it is not known whether the account actually happened or if it is simply a metaphor for British imperialism. A thought-provoking and insightful piece highly recommended for fans and collectors of Orwell's seminal work. Eric Arthur Blair (1903–1950), more commonly known by his pen name George Orwell, was an English journalist, essayist, critic, and novelist. His work is characterised by an opposition to totalitarianism and biting social commentary, and remains influential in popular culture today. Many of his neologisms have forever entered the English language, including "Thought Police", "Big Brother", "Room 101", "doublethink", "thoughtcrime", and "Newspeak" to name but a few. Other notable works by this author include: "Keep the Aspidochelone Flying" (1936) and "Coming Up for Air" (1939). Read & Co. Great Essays is proudly publishing this vintage essay now in a new edition complete with the introductory essay "Why I Write".

"Rich and compelling. . .Lynskey's account of the reach of *1984* is revelatory." --George Packer, *The Atlantic* An authoritative, wide-ranging, and incredibly timely history of *1984*--its literary sources, its composition by Orwell, its deep and lasting effect on the Cold War, and its vast influence throughout world culture at every level, from high to pop. *1984* isn't just a novel; it's a key to understanding the modern world. George Orwell's final work is a treasure chest of ideas and memes--Big Brother, the Thought Police, Doublethink, Newspeak, 2+2=5--that gain potency with every year. Particularly in 2016, when the election of Donald Trump made it a bestseller ("Ministry of Alternative Facts," anyone?). Its influence has morphed endlessly into novels (*The Handmaid's Tale*), films (*Brazil*), television shows (*V for Vendetta*), rock albums (*Diamond Dogs*), commercials (Apple), even reality TV (*Big Brother*). *The Ministry of Truth* is the first book that fully examines the epochal and cultural event that is *1984* in all its aspects: its roots in the utopian and dystopian literature that preceded it; the personal experiences in wartime Great Britain that Orwell drew on as he struggled to finish his masterpiece in his dying days; and the political and cultural phenomena that the novel ignited at once upon publication and that far from subsiding, have only grown over the decades. It explains how fiction history informs fiction and how fiction explains history.

*Shooting an Elephant And Other Essays* New York, Harcourt

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this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. In *Why I Write*, the first in the *Orwell's Essays* series, Orwell describes his journey to becoming a writer, and his movement from writing poems to short stories to the essays, fiction and non-fiction we remember him for. He also discusses what he sees as the 'four great motives for writing' – 'sheer egoism', 'aesthetic enthusiasm', 'historical impulse' and 'political purpose' – and considers the importance of keeping these in balance. *Why I Write* is a unique opportunity to look into Orwell's mind, and it grants the reader an entirely different vantage point from which to consider the rest of the great writer's oeuvre. 'A writer who can – and must – be rediscovered with every age.' — *Irish Times*

*Coming Up for Air* is the seventh book by English writer George Orwell, published in June 1939 by Victor Gollancz. It was written between 1938 and 1939 while Orwell spent time recuperating from illness in French Morocco, mainly in Marrakesh. George Orwell's paean to the end of an idyllic era in British history, *Coming Up for Air* is a poignant account of one man's attempt to recapture childhood innocence as war looms on the horizon. George Bowling, forty-five, mortgaged, married with children, is an insurance salesman with an expanding waistline, a new set of false teeth - and a desperate desire to escape his dreary life. He fears modern times - since, in 1939, the Second World War is imminent - foreseeing food queues, soldiers, secret police and tyranny.

"Hitchens presents a George Orwell fit for the twenty-first century." --*Boston Globe* In this widely acclaimed biographical essay, the masterful polemicist Christopher Hitchens assesses the life, the achievements, and the myth of the great political writer and participant George Orwell. True to his contrarian style, Hitchens is both admiring and aggressive, sympathetic yet critical, taking true measure of his subject as hero and problem. Answering both the detractors and the false claimants, Hitchens tears down the façade of sainthood erected by the hagiographers and rebuts the critics point by point. He examines Orwell and his perspectives on fascism, empire, feminism, and Englishness, as well as his outlook on America, a country and culture toward which he exhibited much ambivalence. Whether thinking about empires or dictators, race or class, nationalism or popular culture, Orwell's moral outlook remains indispensable in a world that has undergone vast changes in the seven decades since his death. Combining the best of Hitchens' polemical punch and intellectual elegance in a tightly woven and subtle argument, this book addresses not only why Orwell matters today, but how he will continue to matter in a future, uncertain world.

ONE OF NPR'S BEST BOOKS OF 2019 A "warm and funny and honest...genuinely unputdownable" (Curtis Sittenfeld) memoir chronicling what it's like to live in today's world as a fat man, from acclaimed journalist Tommy Tomlinson, who, as he neared the age of fifty, weighed 460 pounds and decided he had to change his life. When he was almost fifty years old, Tommy Tomlinson weighed an astonishing—and dangerous—460 pounds, at risk for heart disease, diabetes, and stroke, unable to climb a flight of stairs without having to catch his breath, or travel on an airplane without buying two seats. Raised in a family that loved food, he had been aware of the problem for years, seeing doctors and trying diets from the time he was a preteen. But nothing worked, and every time he tried to make a change, it didn't go the way he planned—in fact, he wasn't sure that he really wanted to change. In *The Elephant in the Room*, Tomlinson chronicles his lifelong battle with weight in a voice that combines the urgency of Roxane Gay's *Hunger* with the intimacy of Rick Bragg's *All Over but the Shoutin'*. He also hits the road to meet other members of the plus-sized tribe in an attempt to understand how, as a nation, we got to this point. From buying a Fitbit and setting exercise goals to contemplating the Heart Attack Grill in Las Vegas, America's "capital of food porn," and modifying his own diet, Tomlinson brings us along on a candid and sometimes brutal look at the everyday experience of being constantly aware of your size. Over the course of the book, he confronts these issues head-on and chronicles the practical steps he has to take to lose weight by the end. "What could have been a wallow in memoir self-pity is raised to art by Tomlinson's wit and prose" (*Rolling Stone*). Affecting and searingly honest, *The Elephant in the Room* is an "inspirational" (*The New York Times*) memoir that will resonate with anyone who has grappled with addiction, shame, or self-consciousness. "Add this to your reading list ASAP" (*Charlotte Magazine*).

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Inside the Whale George Orwell We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

This Elephant Joke Book has over 200 jokes about elephants and lots of other animals, making it a great animal jokes book. These silly jokes are clean and great for kids and teens of all ages as well as adults. They will make everyone laugh and bring lots of entertainment. Available in the USA, UK, Canada, Australia, Germany and many other

countries. Start enjoying lots of laughs today!

NEW YORK TIMES BESTSELLER • A NEW YORK TIMES NOTABLE BOOK The remarkable story of James Howard “Billy” Williams, whose uncanny rapport with the world’s largest land animals transformed him from a carefree young man into the charismatic war hero known as Elephant Bill In 1920, Billy Williams came to colonial Burma as a “forest man” for a British teak company. Mesmerized by the intelligence and character of the great animals who hauled logs through the jungle, he became a gifted “elephant wallah.” In *Elephant Company*, Vicki Constantine Croke chronicles Williams’s growing love for elephants as the animals provide him lessons in courage, trust, and gratitude. *Elephant Company* is also a tale of war and daring. When Japanese forces invaded Burma in 1942, Williams joined the elite British Force 136 and operated behind enemy lines. His war elephants carried supplies, helped build bridges, and transported the sick and elderly over treacherous mountain terrain. As the occupying authorities put a price on his head, Williams and his elephants faced their most perilous test. *Elephant Company*, cornered by the enemy, attempted a desperate escape: a risky trek over the mountainous border to India, with a bedraggled group of refugees in tow. Part biography, part war epic, *Elephant Company* is an inspirational narrative that illuminates a little-known chapter in the annals of wartime heroism. Praise for *Elephant Company* “This book is about far more than just the war, or even elephants. This is the story of friendship, loyalty and breathtaking bravery that transcends species. . . . *Elephant Company* is nothing less than a sweeping tale, masterfully written.”—Sara Gruen, *The New York Times Book Review* “Splendid . . . Blending biography, history, and wildlife biology, [Vicki Constantine] Croke’s story is an often moving account of [Billy] Williams, who earned the sobriquet ‘Elephant Bill,’ and his unusual bond with the largest land mammals on earth.”—*The Boston Globe* “Some of the biggest heroes of World War II were even bigger than you thought. . . . You may never call the lion the king of the jungle again.”—*New York Post* “Vicki Constantine Croke delivers an exciting tale of this elephant whisperer–cum–war hero, while beautifully reminding us of the enduring bonds between animals and humans.”—Mitchell Zuckoff, author of *Lost in Shangri-La* and *Frozen in Time*

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